

THE INDIVIDUAL
IN ART AND EDUCATION

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B. A.

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**NATIONAL COLLEGE OF ART AND DESIGN
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TITLE

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in

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by

Kevin Mc Intyre

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CONTENTS

Acknowledgements

List of Illustrations

List of Tables

Introduction

CHAPTER 1 - Major Study

- (i) The Nature of Artistic Expression
- (ii) The Human in Art
- (iii) Final Project
- (iv) Some Background Work

CHAPTER 2 - Educational Psychology

- (i) Mass Education and its effects on the individual
- (ii) Towards the Individual, a Person Centred Approach to Education
- (iii) The role of the Arts in Person Centred Education

CHAPTER 3 - The Classroom Project

- (i) The School and Class
- (ii) Scheme of Work
- (iii) Objectives

Conclusion

Bibliography

LIST OF TABLES

Page No:

1. Results of Milgrams Obedience Test.
2. Sex Differences in subject take up at Intermediate and Leaving Certificate 1980.
3. Sample Schools, Intermediate Certificate Science: Type of Curricular Provision.
4. Percentage of Participants in 3rd Level, of the appropriate age cohort, according to the Dublin postal areas.

LIST OF ILLUSTRATIONS

Page No.

1.	Self Portrait	Francis Bacon
2.	La belle Jardinière	Paul Klee
3.	The Underwater Cow	Authors Work
4.	The Sunrise	"
5.	The Moon Goddess	"
6.	Childs Drawing	"
7.	Vache au Pre Noir	Dean Dubuffet
8.	Portrait of Magdalena	Authors Work
9.	A Bar at the Folies Bergere	Edward Manet
10.	Red Elvis	Andy Warhol
11.	Gold Marilyn	"
12.	Andy Warhol	Alice Neel
13.	Soya Brothers	"
14.	Self Portrait	Lucian Freud
15.	Tommy and Rose	Authors Work
16.	Detail of illustration 15	"
17.	Detail of illustration 15	"
18.	Abstracted Face	"
19.	Abstracted Face	"
20.	Life Drawing	"
21.	Life Drawing	"
22.	Life Drawing	"
23.	Self Portrait	"
24.	Some Minor Themes	"
25.	Some Minor Themes	"
26.	Some Minor Themes	"
27.	Greenhills College	Photograph
28.	Class Work Drawing Stage	"
29.	Class Work Drawing Stage	"
30.	Class Work Making Stage	"
31.	Class Work Making Stage	"

INTRODUCTION.

In this project I will be dealing with the concept of the person as an individual. It has been expressed, in the media, in the church and indeed most people would be of the opinion that everyone is different, unique and special. That each person has in their own way something valid to contribute to society. Is this an over idealistic view of the human animal?

By way of introduction, I would like to tell you about myself and describe how I intend to tackle the questions raised, and their origins.

I come from a large family by todays standards, I have five brothers and two sisters. Both my parents are from rural backgrounds and in the mid-fiftys they left for England to find work. My Father became a carpenter and my mother trained to be a nurse and they met and got married in Leeds in 1960. Soon afterwards they returned to Ireland to start a family.

I was born in 1968, the fifth member to arrive and my School days were happy but uneventful. Art as a subject I enjoyed but I was never described as "artistic" at School.

My ambition on leaving School was originally to become an Architect but I failed to get a place in college. I then went to Ballyfermot Senior College to do a one year Design Course to improve my prospects, and I received a Certificate at the end of it, but more importantly a strong interest in Art was aroused in me.

On the design course I was taught Art in an enthusiastic manner for the first time, I began to draw and paint for pleasure and I started to enjoy being creative and the love of Art that was encouraged by the teachers in Ballyfermot will be with me for the rest of my life.

The year in Ballyfermot Senior College was the first time in my education history where I experienced a mixed class, I grew up and was educated in an extremely male environment (this could account for my choice of career being Architecture). That year I lost many masculine traits and gained many feminine traits, thus I feel I became a more rounded person.

The visual arts helped me to observe and perceive myself and my environment thus allowing me to become more self-responsible and mature. I developed personally and artistically. I had for the first time in my life a mixed group of friends. This development continued on entering my present course where teaching added a new dimension to my concept of creativity.

I picked painting as my major study in second year and emerging themes since then have been the figure and the self -portrait. In the beginning my figure drawings were exercises in skill, rarely did I perceive the model as a person but instead a collection of limbs to be drawn. However this began to change and at this point the self portrait began to appear in my work. I was beginning to analyse myself, to look at myself both objectively and introvertly. The self-portraits were not me exercising self-indulgence but rather the vital steps to self knowledge and self-responsibility.

The theme of this project grew out of this history and many of the experiences contained in my life form central aspects in this project.

In my own work I have chosen to portray people close to me personally, my parents my girlfriend and indeed myself. I will be looking at my closest influences, perceiving and expressing the world from my point of view thus keeping a relevance and personal element in my work.

I will also be examining what it is to paint, the nature of my media and its form of artistic expression. I have set myself the problem of using the materials and the elements of painting to express the individual.

Concerning education I will point out how our educational system has neglected the important area of personal development, emphasising instead work skills attainment and academic achievement. I will discuss how it models the person into a role rather than allowing the person develop a personally defined role. It removes responsibility for the self and replaces it with discipline. The person so formed becomes more suitable for a subservient role in a hierarchy rather than becoming a self determined, responsible and ambitious individual. I will propose an individualistically - based or person - centred educational system and then explain how the arts have a major role to play in such a system.

In my classroom project, I will create and outline a learning situation which will facilitate a growing awareness of others and self-understanding. The project will be carried out, as much as possible in a way compatible with personal development and growing responsibility for self.

MAJOR STUDY

"I have always hoped to make portraits which went away from the person in front of me, but could bring back in a non-illustrative way to his/her real appearance" ¹

F. Bacon.

The motivation behind my major study project is two fold. Firstly I am interested in the person as subject matter. People are interesting, quirky, and unique. I want to look and explore the nature of the person. What are the aspects which go to make up a particular person, what makes one collection of cells and limbs into one type of person and a similar collection into a totally different person? I shall look at the humanness of the individual.

Secondly, I shall explore what it is to paint. I will look at painting as a language, see how it can communicate meaning and explore what it can express. This two fold motivation I have translated into the following objectives:

- 1. To look at way's of expressing the person through the medium of painting**
- 2. To explore the nature of artistic expression, creation, communication, language.**

Objective 1 is subject/person based as opposed to objective 2 which is process based. In exploring two modes which are apparently in opposition to one another, I will hope to resolve a seeming contradiction in much the same way as F. Bacon points out in the quotation above. Bacon stays faithful to the idea that the painting is an entity of it's own, a creation derived from a source and hence still representative of that source. The person does not get lost or obscured by the abstract painting process, rather a new aspect of the person is found.

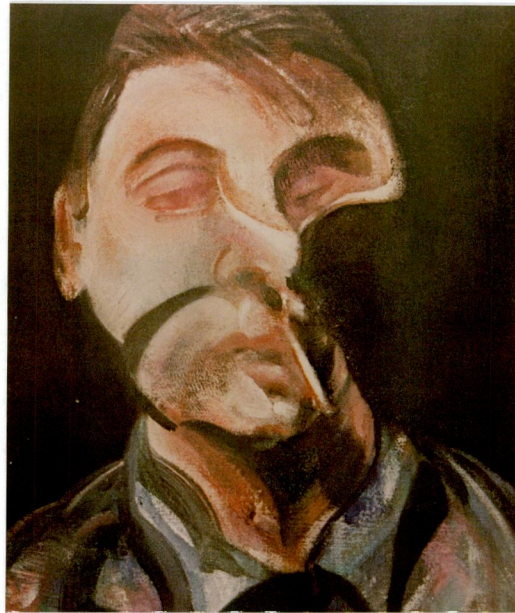


Fig 1. Self Portrait, F Bacon.

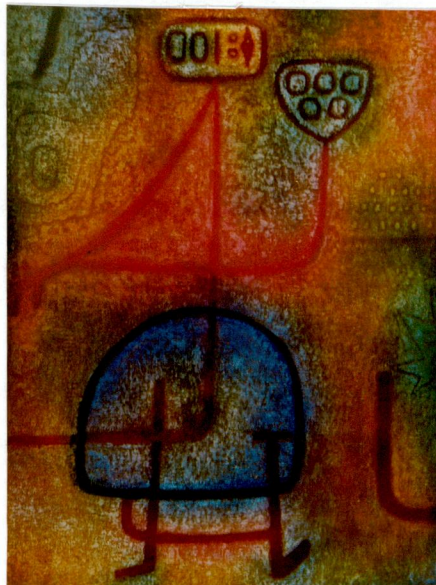


Fig 2. La Belle Jardiniere, Paul Klee.



This new aspect is more representational than a mirrored image. Bacon achieves this intuitively:

"I know in my case, suddenly I'll be painting something and I think Oh God this is awful, and I just use the brush any way, thinking about nothing, and then suddenly it may or may not reverse and an image emerges from which I can get hold of, something instinctive which I have been trying all the time to put down." ²

Here, Bacon suggests a tapping of the subconscious to create a happy accident, which he can then use in creating an image. He suggests a process of induction. The subject is received through the sensors, eyes, and gets translated by the subconscious into a mark on the canvas which the artist then uses to form a final image. The artist is aware that this process happens yet has not tried to explore why it happens.

Another artist who has explored this concept rationally in his work and in his writings is Paul Klee. Perhaps due to the fact that Klee was also a teacher, meant that he became more aware, and concrete in his explanations of the processes of his art. He used the simile of the tree to explain this induction. The roots are the persons perceptions on life. From the roots, Klee suggests;

"...the sap flows to the artist, through him, flows to his eyes. Thus he stands as the trunk of the tree. Battered and stirred by the strength of the flow, he moulds his vision into his work. As in full view of the world the crown of the tree unfolds and spreads in time and space, so with his work. Nobody would affirm that the tree grows its crown in the image of its roots. Between above and below there can be no mirrored reflection." ³

Paul Klee

Often inseparable, the artistic image as with imagination is derived from the real world, passes through a process into a new reality. This new reality although faithful to it's origins is not governed by it's laws or image. Klee also recognises that all art must be derived from nature, in the broadest possible sense, as all imagination is derived from nature.

To be unworldly it is necessary to be worldly.

It was with this background I painted "The Underwater Cow" series. My idea behind this work was to consider under objective 2, i.e. the language of art, how through painting I could express that which only exists in imagination.

In history this has been attempted by the surrealists, who painted dream pictures. I rejected much of their solutions as in the main they tried to make real the unreal. They painted using perspective, tone, illusions in order to make their dreams appear real. I did not want to make my imagination appear real, I wanted to express it in a language more suitable to it's content. For my solution I have combined the influences of Klee, Chagall, cave painting, mythology and television.

The picture becomes a screen into an imagined world, where cows can swim underwater, or have the status of moon goddess. I have drawn on mythology here where the people have seen supernatural in the everyday. The birds are on-lookers to a wonderous event. The great white Goddess, haloed by the moon, moves into a trance, onto a higher plane, thinking thoughts not for us simple people.

I am trying to capture how the imagination can pull together different images and events which are totally unrelated and form them into a new and bizarre image. I am expressing a world where things from this world get released from the confines of natural law. They are recognisable but are being seen in a new way and in different situations.

This work could also be termed 'primitive' in it's conception, in a similar way to Jean Dubuffet's works, Dubuffet wants to show the appearance as they have been impressed on man's brain when his attention or consciousness did not intervene, or at least intervened only vaguely, hence the mental image becomes a symbol of the object with superfluous detail omitted. In memory, often the detail is forgotten, what remain are symbols of cow, bird and sun. This can be seen in child art, cave art and non-observational drawing.



Fig 3.The Underwater cow, Author.



Fig 4. The Sunrise, Author.



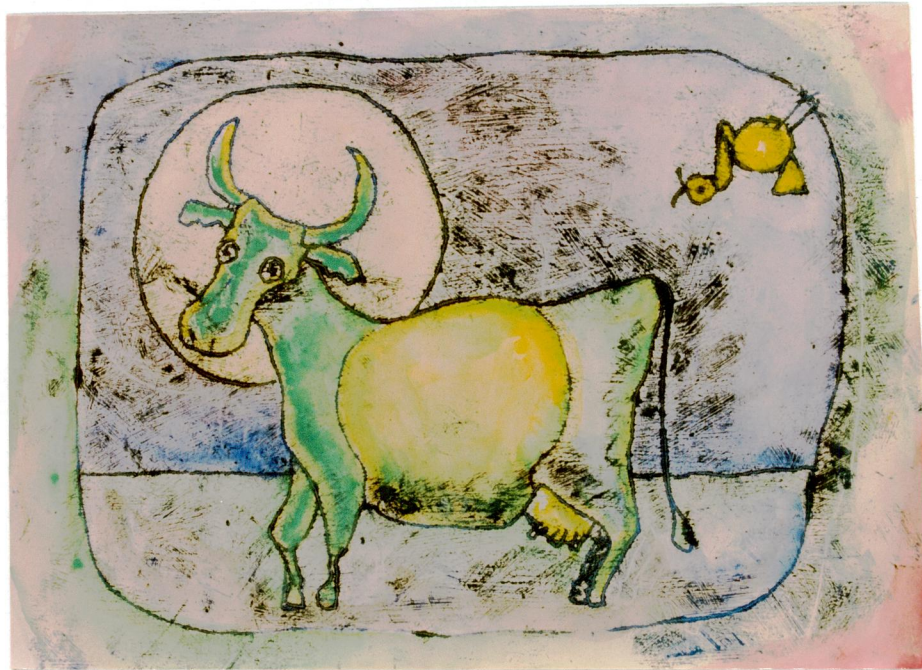


Fig 5. The Moon Goddess, Author.

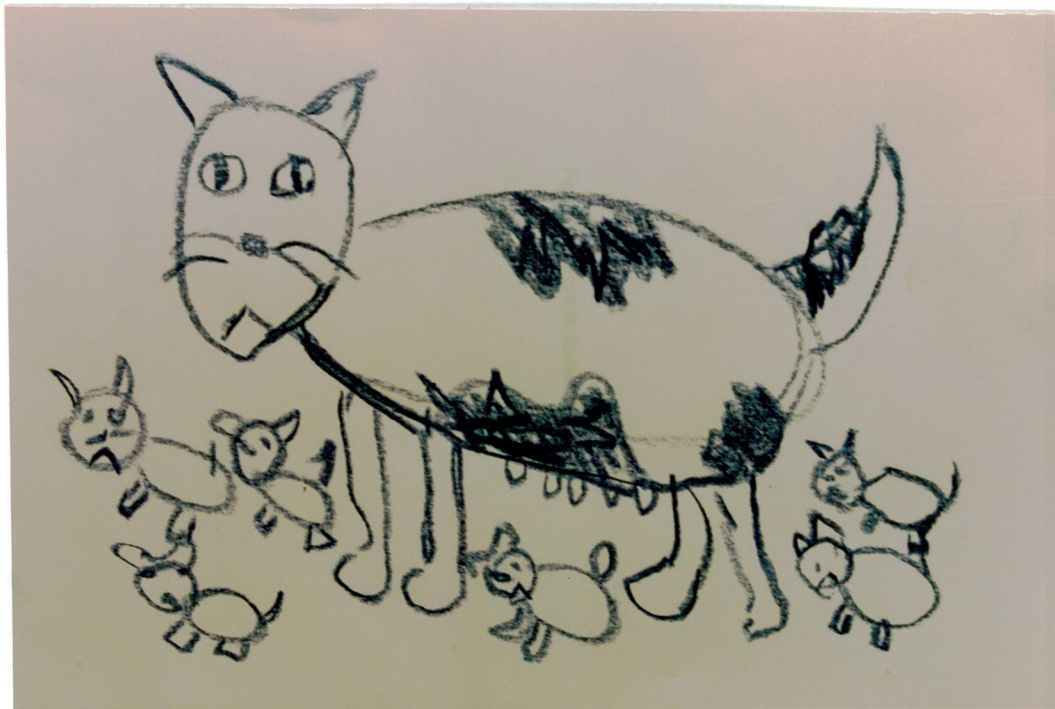


Fig 6. Child art, turns object's into symbol's and avoids any perspective, object's either full frontal or profile.



I have tried to use a format or language, along the above lines, which is appropriate to the subject matter. I have placed a border around the scene. It is now being viewed through a frame like a television. There is a clear divide between reality outside and imagination inside this border. The viewer is looking in rather than looking at. The form of the content is simplified, making it more instant and more symbolic. Thus, I have portrayed the fundamentals of the subjects, i.e. the sun as a simple circle and the eyes as dots. The animals are depicted in a profile and hence the most lucid aspect. This is a device used in Egyptian art. I have also used outline to describe the content. By doing this I hope to express 'cow' to everybody in much the same way as the word does.

If I say the word "cow" different people will think of different cows. One a black and white cow another a brown and so on. Here I have painted a non-specific symbol, and it should be stimulating to both black and brown cow lovers.

The colours used are blue and yellow, mixes of blue and yellow. I painted most of the yellow over the blue and white and yellow over this again. In this way I am using recessive blue and progressive yellow to form a sort of visual relief. It also makes everything slightly translucent with shadows appearing through the various planes. To add to this I have used scumbling i.e. using quite thick dry paint to catch the ridges in the canvas fibre yet not touch the colour in the crevices. This gives the effect of tiny dots over a ground, which can give a misty and again translucent effect visually. Although depicted at a very specific stage the image is not permanent. It could metamorphosise into a new image as with imagination.

I became extremely aware of the painting as a construction in this project. This construction must be done with a viewer in mind. In making a work of art I myself am the viewer, I produce what I want to see in a way that communicates to me, hopefully then it will communicate to a wider audience. This brings me on to my first project which deals with the portrait and objective one i.e. to look at ways of expressing the person through the medium of painting.



Fig 7. Vache au pre noir, Jean Dubbifet.



Fig 8. Portrait of Magdalana, Author.



PORTRAIT OF MAGDALENA

In this picture I am constructing a triangle of eye contact, between myself, Magdalena and my reflection in the mirror. When the picture is finished this triangle is broken, leaving only Magdalena and my reflection. However, when viewed by an observer, the observer takes my place thus recreating the triangle. The viewer becomes the focal point of the picture. He or she is not merely looking in at a scene, he or she is the necessary element for the painting to work. In this way I have viewer involvement and participation.

I have also made Magdalena's eyes quite strong and clear, to give an earnest and strength to the eye contact. An example of a similar device can be seen in Manet's A Bar at the Folies Bergere Manet saw that he could challenge the viewer, he or she could no longer remain passive as the unseen observer, but must be an active participant. This helps to project the realness of the person and subject. I am endeavoring to do this in my work.

I am experimenting a little within this painting in relation to depth. The face I have built up in a series of layers, the most prominent parts having the most layers, the brightest, yellowest colour. Thus I have built up the form not only in a tonal way, I have built it up as a relief in paint and colour. I have used the colour and paint as a sculptor would use clay in a relief panel.

This also gives an interesting surface texture which imparts a life and stimulates the eye. However as a rest and a contrast I have painted the pattern on the teeshirt as a flat pattern. This invades the picture from the bottom left hand corner. The pattern sits firmly on the plane of the canvas. It shows up the rest of the picture as an illusion of depth.

In this picture I have tried to be quite specific, to capture a good likeness. I have constructed it, as mentioned above, to portray the human qualities of the person. In researching this idea I have looked at two contrasting artists, Alice Neel and Andy Warhol.

If we look at Warhol's 'Red Elvis series', the artist has taken quite a penetrating picture of Elvis and repeated it thirty six times on a red background. To repeat it is to empty it. Elvis's 'brooding sexy expression'



Fig 9. A Bar at the Folies Bergere, Manet.

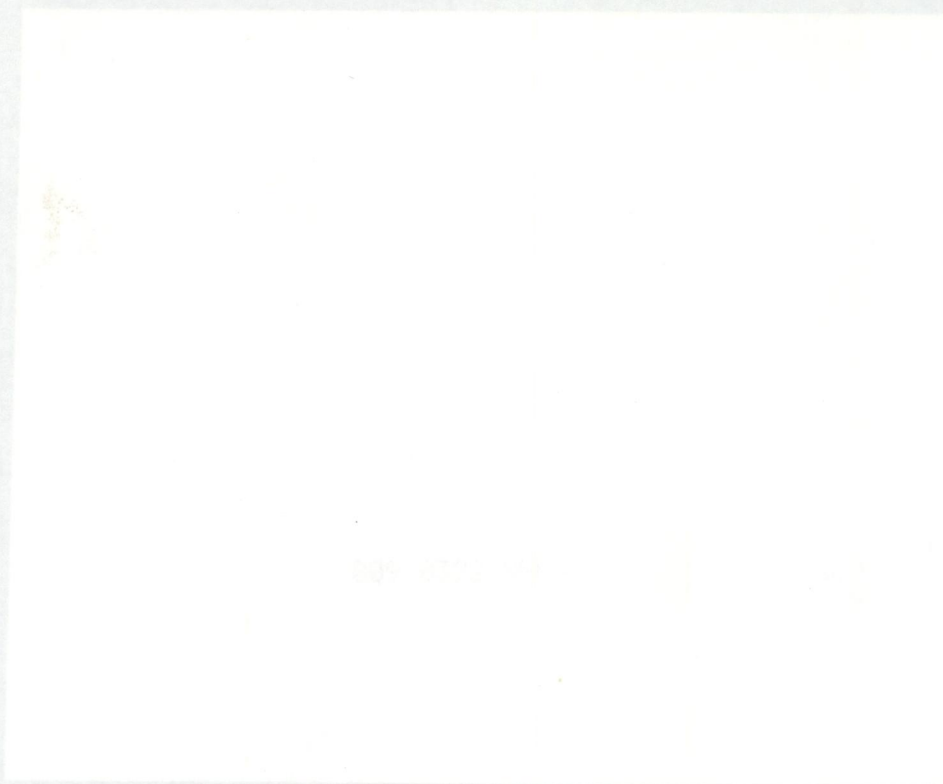




Fig 10. Red Elvis, Andy Wahorl.



Fig 11. Gold Marilyn, Andy Wohorl.



begins to look like the thinnest of masks and indeed to signify this the ink even starts to run out towards the top of the picture. Warhol dehumanizes his subject, or at least depicts how dehumanized they have become.

In Warhol's Marilyn pictures the features of the face are masked by stark badly aligned artificial colours. We do not see the face of Norma Jean Baker but the make up, mask or symbol of Marilyn Monroe. It has been pointed out that Warhol painted to show the annihilation of the individual through the effect of the mass media.

Now let us look at the portrait of Andy Warhol by Alice Neel. Neel did not contrive her poses. She let the person assume the position at which they normally sat. This gives us more information about the sitter in the form of their gesture.

This idea of gesture being able to communicate information about the person is not a new one. In a discussion between Socrates and a painter Plato wrote:

"How can one imitate that which has neither shape nor colour...and is not even visible?" asks the painter Parrhasios. Nobility and dignity, self abasement and servility, prudence and understanding, insolence and vulgarity, are reflected in the face and in the attitudes of the body whether still or in motion,' answered Socrates." ⁴

Through the ages, from classical times onwards there exists a rhetoric of gesture which determined appropriate gestures for religious and heroic figures in certain situations.

Neel, however does not put gesture onto her figures, rather she is keen to observe and depict their natural posture. This can be seen in The Soyer Brothers. Neel names her pictures after the people who are sitting. She does not have any 'male nudes', 'female nudes', they all have proper names even if they happen to be nude. Neel is interested in capturing the individual. She draws and paints the specific characteristics of her subject's face, hands and body. These people have had a life experience.

Warhol is depicted with his shirt off to reveal scars from where he was shot.

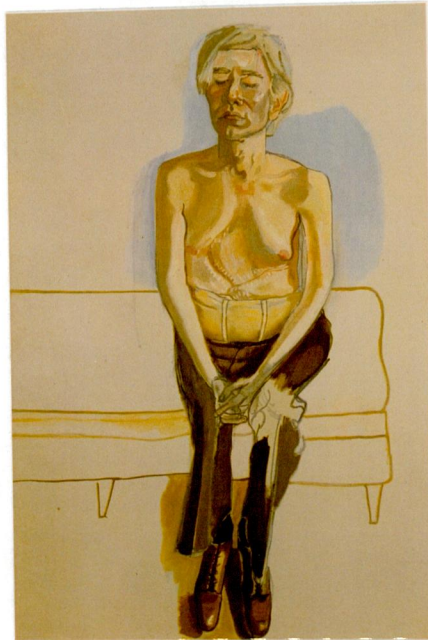


Fig 12. Andy Wahorl, Alice Neel.



Fig13. Soya Brother's, Alice Neel.

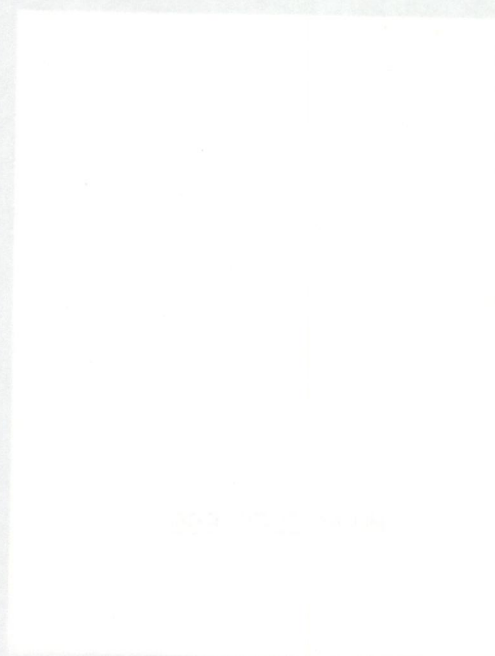




Fig 12. Self Portrait, Lucien Freud.



She depicts how the person was marked by his or her history. Neel depicts the face and body almost as a recording instrument of experience. Another artist who achieves this is Lucian Freud.

Both Neel's and Freud's pictures are very honest to the person being depicted. They communicate the essence of the person through gesture, posture, expression, facial lines or marks of past expression, body lines and forms. Clothes also play a large role for Alice Neel, and I do consider that they help in to expressing the person who wears them. Clothes also tell us about the time when the picture was made, thus placing it in context.

With this in mind I embarked on the project to paint portraits of my parents. The problem I was seeking to address in the project was to capture their unique human qualities and to show that they have had a life experience. If they smile they did not always smile, their history remains in their face.

PORTRAITS OF ROSE AND TOMMY MC INTYRE.

In making these pictures I tried to use experience gained through the last couple of projects.

Under objective 2, The Language of Art, I looked at some of the conventions or "Words" of artistic communication. I looked at and used conventions in History such as a triangle of eye contact in "Portrait of Magdalena", the turning of objects into symbols, in "The Underwater Cow" and so on. I took influences from history, life and even children, adapted them and combined these influences to make a new personal expression. In doing this I hope to be assimilating the creative process, and thus improving my personal powers of creativity.

One point which emerged and took on a relevance for me through this investigation is the abstract nature of even the most figurative works. In relation to process, I found very little difference between constructing the abstract work and the figurative work. I had in essence the same considerations to make in relation to colour, composition, use of line and pattern. One project was putting a mental image or idea on canvas, the other an image taken in by the eyes and read by the mind. Both go through a

process of induction. Thus I became determined to approach these figurative portraits in an abstract way.

This approach would best fulfill my first objective, to explore methods of expressing the person through the medium of painting, while staying faithful to my second objective, to explore the nature of artistic expression creation, communication and language.

To see the extent of the abstract nature of the task I was about to undertake, I found it helpful to actually compare the subject and the canvas. The person moves, the canvas is static. The person talks, the canvas is silent. The person ages and changes, the canvas has an image frozen in time.

These are indeed obvious points, but they help make clear, the limitations and possibilities of my chosen medium, and the fact that the only non-abstracted portrait of a person is the person themselves. I believed and hoped through this recognition, to construct portraits as powerful as those of Alice Neel or Lucian Freud.

Armed with these background thoughts, I started to consider the portraits. The first aspect I looked at was the format, what shape should the canvas be ? Should I paint both people onto one canvas ? I decided on the format illustrated for a couple of reasons.

Firstly, I painted my parents onto two separate canvases, not to show any distance between them, but simply because they are two distinct individuals, unique in their own right. I toyed with the idea of breaking with traditional rectangular format, however for these pictures I thought it inappropriate.

It just seemed wrong to me to depict my parents in a mode which would challenge tradition and suggest a rebelliousness which is not there. I made the canvases fairly long and thin for the simple reason that I wanted to capture the posture and gesture as previously discussed in the works of Alice Neel and Lucian Freud. I also wanted to capture the detail of the hands, which can help relate a persons experience, through the marks and lines.

On first considering what gesture or position would best communicate the person, I sketched when the sitter was not aware of my sketching. I was trying to get an informal "The way they really are" type pose. However, a painting then came to mind. It was Edvard Munch Puberty. Here the artist has portrayed a naked girl sitting on the side of a bed. She is extremely aware of her nakedness. She is tense and nervous, she is conscious that the artist is painting her, hence, she is conscious that the artist is looking at her. There remains in the picture, the situation and the atmosphere of when it was made. i found I could relate this to my own work.

I then painted my parents in full knowledge of what was going on. They were forced into a full eye contact with their son, there is an embarrassment and tension in their posture. On the surface there is an enforced relaxation but do they clasp their hands too tightly ?.

It is important to note that I did not enforce upon my parents the need to assume a particular position, but rather let them take their own pose, natural to them in the circumstance of being painted head on.

In relation to depicting the hands, I was interested in my parents life experience as in the work of Neel and Freud, I paid close attention to lines on faces and hands, thus, I tried to depict how they have been marked by their history of experience and environment, and how they now stand as a record of this history. I used the paint in such a manner to aid the expression of these marks, hence , the application of the paint is rough and textured in the appropriate places.

My use of colour was roughly local, but slightly exaggerated in order to depict the colours of the skin and veins, as is common in my works, and is emerging as a characteristic of my style, I used the paint and colour in layers to build up the form, again in the manner of a relief.

Finally I refused to include in the pictures any symbols, other than clothes. The content of the pictures is contained in the faces, hands and gesture of the sitters. In reaction to these paintings I do not want to puzzle the viewer or appeal to his or her intellect. I want to present a view of two "live" people, in



Fig 15. Portrait's of Tommy and Rose McIntyre, Author.



Fig16 &17 Detail of above.



as honest and direct a way as my mind and skill will allow. Thus striking up a feeling of reality, humanity, and of making these common ground between the viewer and the art work. Maybe and this is my hope, someone might relate to the content of these pictures, and actually be touched by looking at another human, face on, thus realising their own humanness. If so, my work will have been validated.

This project has been carried out with a background of life drawing and other minor explorations, illustrated on the next few pages.



Fig 18. Abstracted Face, Author.

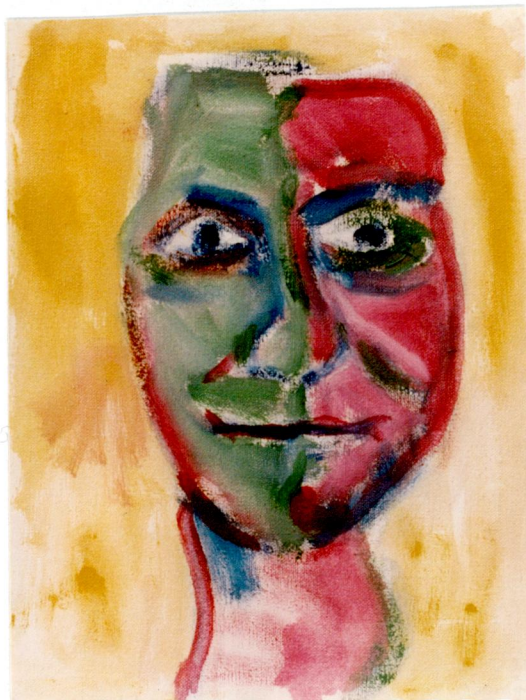


Fig19 Abstracted Face, Author.

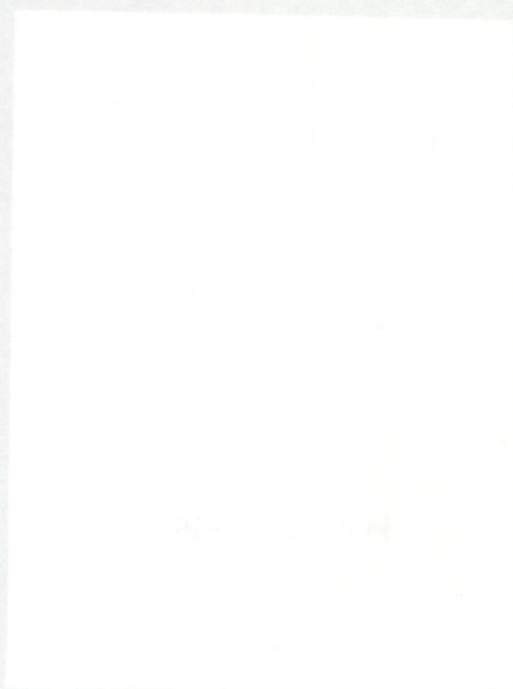
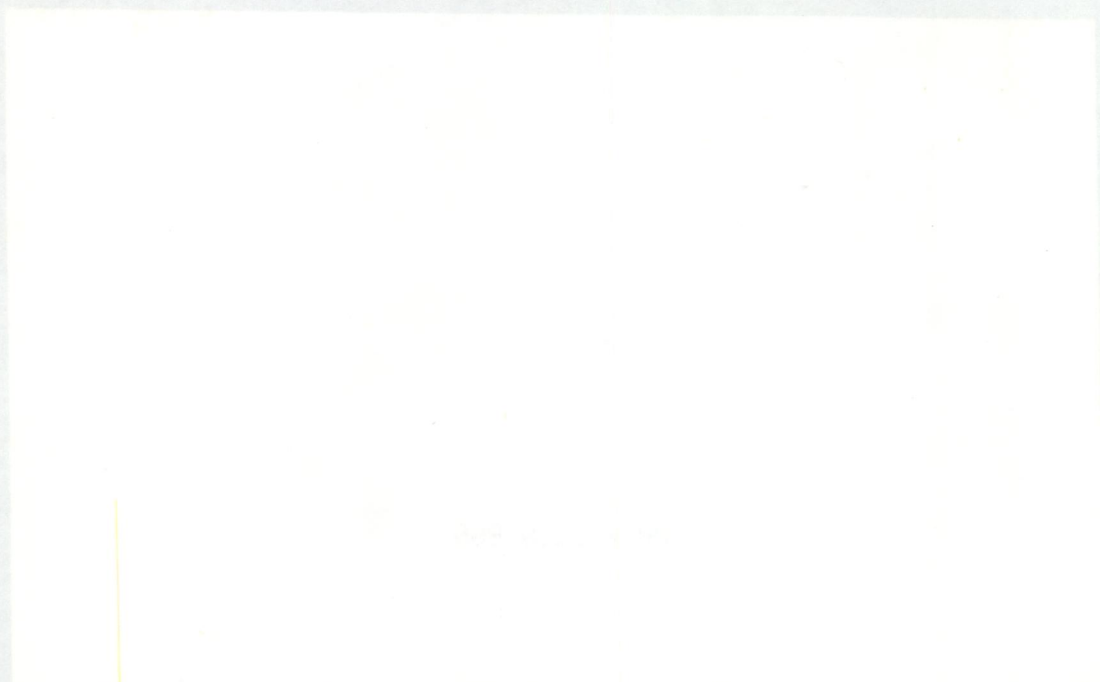




Fig 20 & 21. Life Drawing's, Author.



Fig 22. Life Drawing, Author.



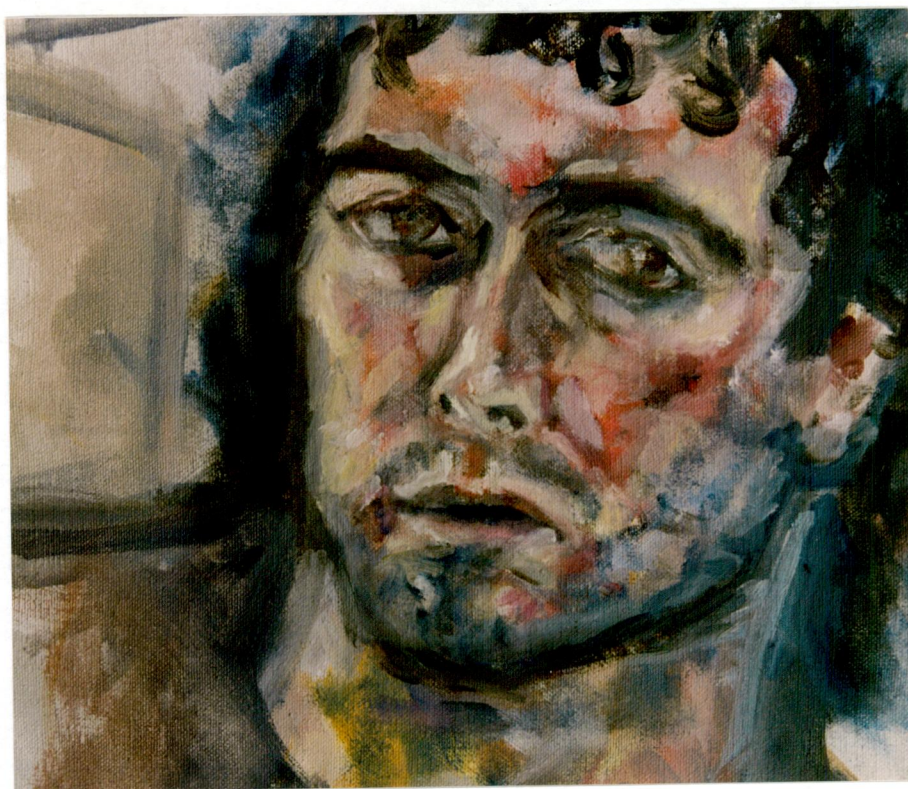


Fig 23. Self Portrait, Author.

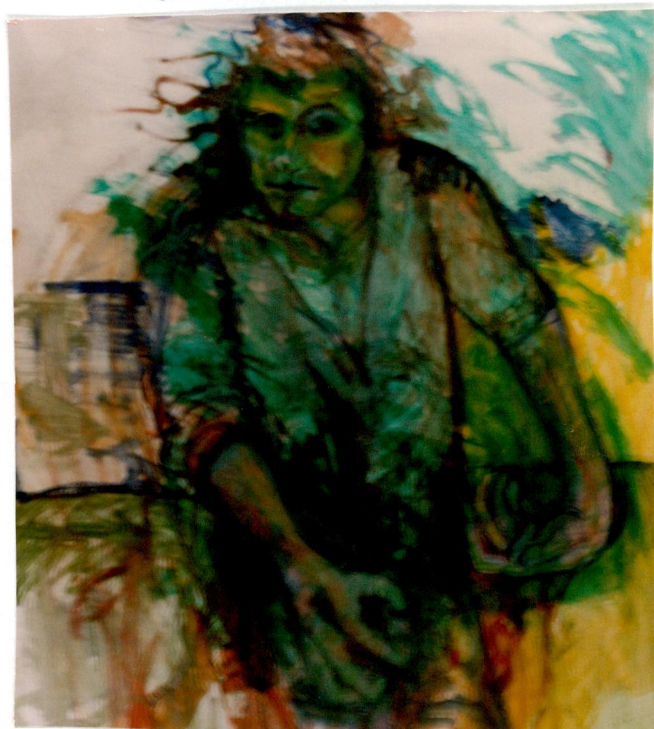
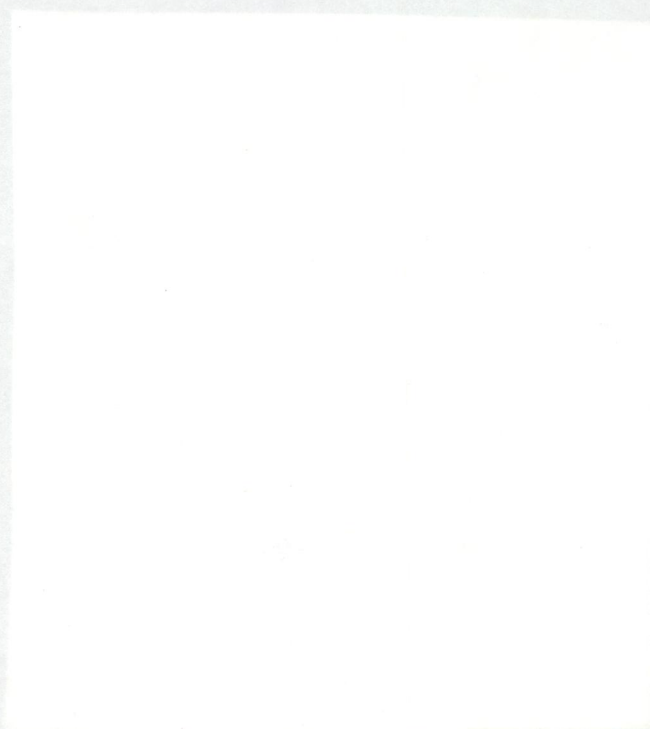
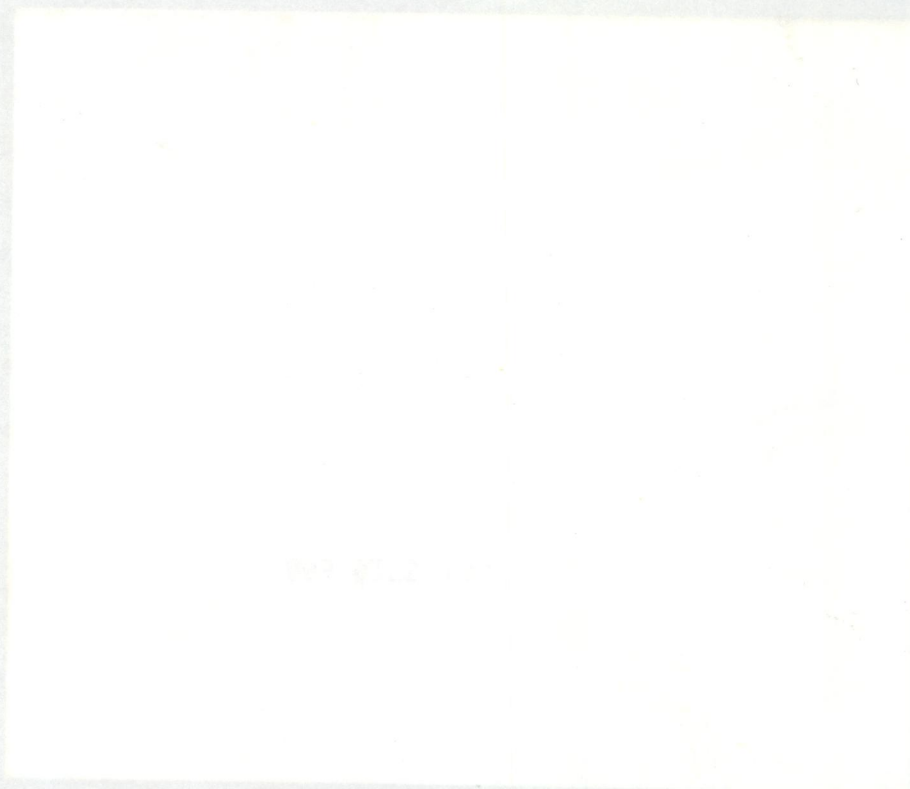


Fig 24. Minor Themes, Author



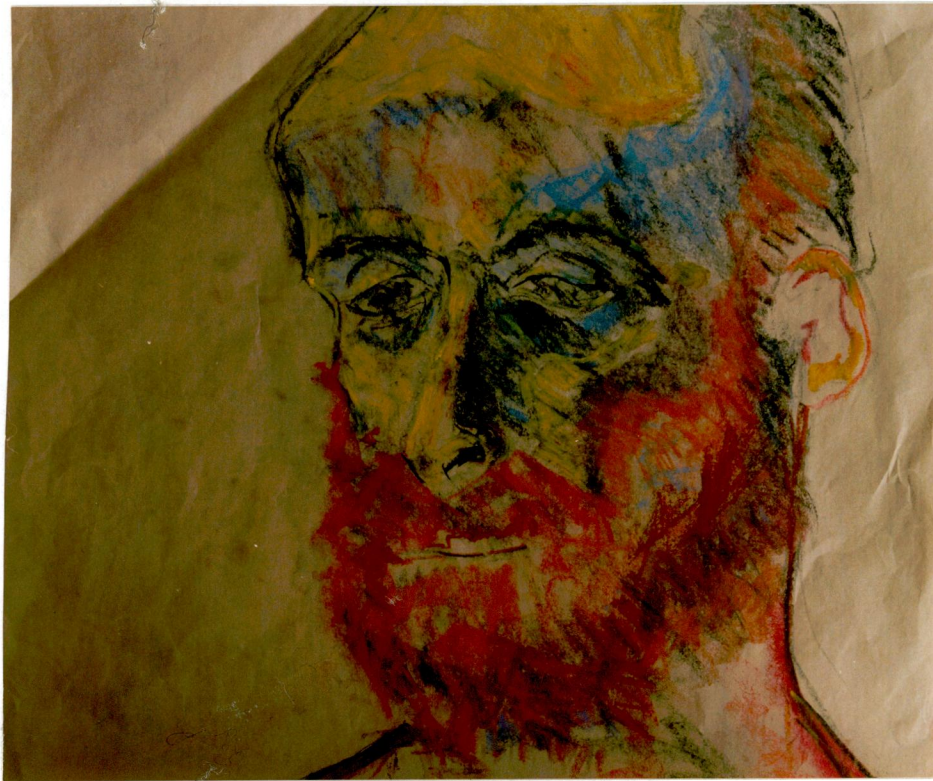
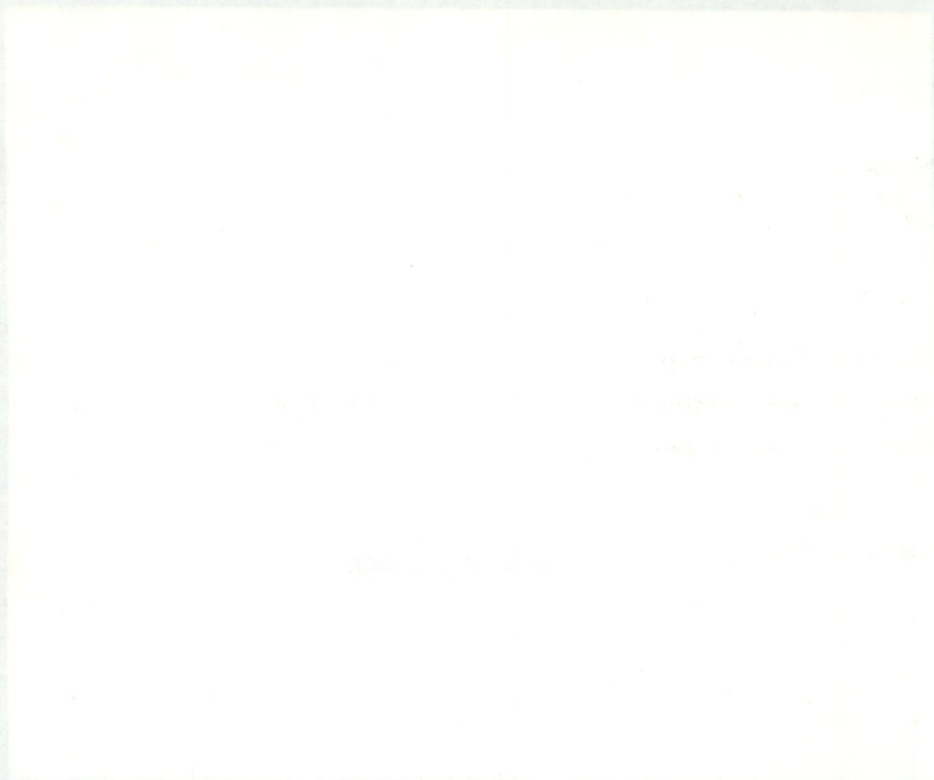


Fig 25. Minor Themes, Author.



Fig 26. Minor Themes, Author.



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Major Study

Page No:

1. Francis Bacon, recent paintings 1968 -1974
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exhibition catalogue)
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EDUCATIONAL PSYCHOLOGY

In this chapter I will explore the treatment of the individual in our educational system. I will analyse whether our educational system fosters, or hinders, personal development. Through reference to psychologists and educationalists I will put forward views on an educational system which would take as its central aim the development of the person. I will then show how the arts should play a core role in such a system to this end I have devised the following three headings:

- (i) Mass education and its effect on the individual**
- (ii) Towards the individual, a person centred approach to education**
- (iii) The role of the arts in person centred education**

Through this exploration I will clarify my future role as an art teacher and educator.

(i) Mass Education and its effect on the Individual.

To give a complete picture of our present educational system it is necessary to look at its origins. As with all western school systems, Ireland's educational system was set up in the time of the industrial revolution. With mass employment came the need for mass education. The words of Benjamin Franklin in 1749 indicate clearly what he saw as the agenda for an education system, as indeed for any western nation:

"As to their studies it would be well if they were taught everything that is useful... to America one school master is worth a dozen poets, and the invention of a machine or the improvement of an implement is of more importance than a masterpiece of Raphael." ¹

Franklin also coined the phrase *"time is money"*.

Schools were to adapt the people for work, make them into tools for power for a nation. The schools were established to put discipline, order, routine on the people and to provide them with work skills.

Before industrialisation, the majority of people lived a rural life, hence they did not have to live according to a regular time table. Their work was governed by the seasons, the weather and daylight, but also according to personal rhythms. They ate when hungry, worked when needed, got drunk, took breaks, all at irregular intervals. There was no work week as such, and no need for clocks. This pattern can be seen in the more so called primitive, unindustrialised cultures that still exist today.

This lifestyle was not compatible with industrialism so it became necessary to educate the people into a new role, that of the industrial worker. If we look at the school structure we can see that there is a direct correlation between it and the factory. The children are gathered to a central institution like workers to a factory. The schoolbell, as also the factory whistle, tells when to start work, have a break and when to finish work. There is a direct line between work time and free time. The school teacher takes the same role as the factory foreman, he initiates the work. The system is built on obedience, the

need to behave and conform to a hierarchy. Innate in this system is a lack of emphasis on the individual. It could be said that we have not developed our system much since this beginning. Elliot Eisner illustrates this point in his book titled, The Educational Imagination

"It is pointed out that most children will not have jobs in their adult life that are intrinsically interesting. Most jobs do not afford an individual the opportunity to define his or her purposes. Most jobs depend on the use of extrinsic motivation to sustain interest. Most jobs do not provide for high degrees of intellectual flexibility. Most jobs depend on routine. From the standpoint of the type of work that most Americans will engage in during the course of their careers, one could argue that schools provide excellent preparation." 2

Examine the Irish primary school curriculum and you will find that it does indeed place the emphasis on the development of the child as an individual, it is termed child-centred. However in practice, this curriculum has no chance of being implemented as primary school teachers are not being equipped with the necessary skills. It also requires that one teacher should have an all-round ability and love for every subject, which is just too much to ask for. From my own experience, I spent my last two years in primary school with the same teacher and never did even one hour of art. This is not an exceptional case. Even when time is allowed for art, it is often undirected with no learning experience. The teachers quite naturally tend towards what they feel comfortable with and hence art and the arts, get neglected.

Examine the secondary school system, in both curriculum and actual practice, there is a clear shift away from the idea of personal development into the development of work skills. It is subject centered. The subjects seen as being more important are those in the traditionally male orientated fields, such as Maths and Physics, which also tend to be considered employment orientated skills. In this light, the possibility of advancement of our education system can now be seen as slight.

There is still the same underlying philosophy of discipline and control, with an emphasis on what are considered work skills. It is important to note that

the concept of discipline and control are taught by the structure of the educational system. This forms a central aspect of the hidden curriculum. The concept of the hidden curriculum has been aptly described by John Dewey;

*"Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time."*³

It then follows that a teacher should be aware of the structure of his/her own classroom and teaching. If the teacher becomes a disciplinarian he/she is teaching that it is correct to view people as superior and inferior, and thus sets up a hierarchy. It has been found that in such a system pupils perform better 'academically' but to the detriment of what must now be seen as acceptable social skills.

However, it is also possible to teach in a democratic way. In this structure the teacher is more a leader in a group of learners. Learning experiences are set up in conjunction with the pupils. The teacher gives his/her opinions, skills, experience for use of the pupils. The teacher is helping to ask questions instead of giving the answers. John Dewey advocates this method:

"Education is the reproduction of experience which adds to the meaning of experience and which increases the ability to direct the course of subsequent experience" ⁴

In this system the teacher does not look upon himself as an absolute judge, his experience is put up for discussion with the pupils experience. Learning and growth can be enjoyed both by teacher and pupils making teaching a rewarding, fulfilling vocation, rather than the view many teachers might put forward. In this type of system it has been found that pupils perform at a slightly lower academic level but are more confident, creative and rounded.

The present Irish school system with its emphasis on discipline and control has many very serious social implications. I will refer to a rather distasteful experiment, which left the human subjects remorse ridden and with serious psychological problems. It is Milgram's Obedience Experiment 1974. ⁵

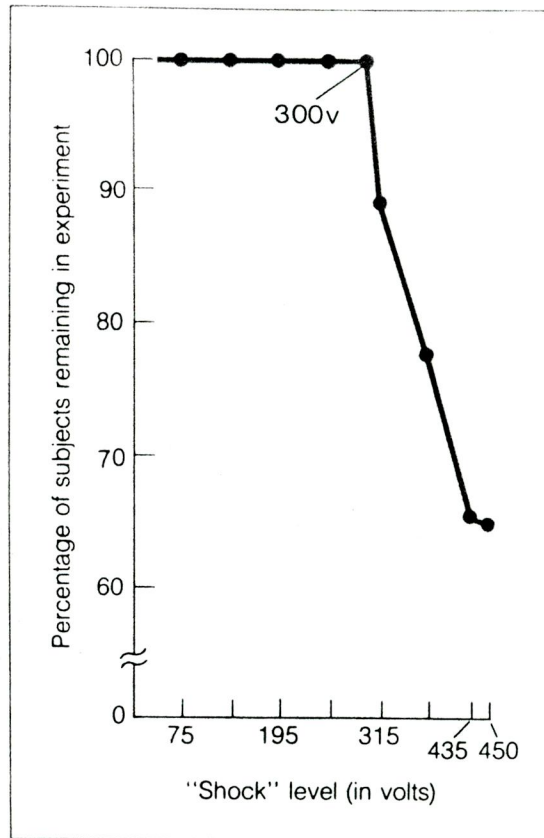


Table1. Results of Milgrams obedience Test.



In this experiment people were recruited through an advertisement in the paper which offered \$4 for one hours work in a memory test. The subject was to play the role of a teacher and was instructed to give a learner an electric shock every time he made a mistake. As more mistakes were made the subject was to press levers in a sequence ranging from 5 volts, mild shock, to 450 volts, severe shock. The learner was seated in an adjoining room in an electric chair. When the subject pressed a lever a buzz sound would be made, needles on a volt counter would deflect, but no shock would be delivered. The learner was trained to act according to the reality of being given electric shocks. As the voltage became higher the learner could be heard protesting through the wall, then cursing, then shouting and kicking the wall. After 300 volts he would make no reaction; shock marked, extremely intensive shock. When the subjects refused to go on with the experiment they were issued with a series of prods or commands, 'you must go on, the experiment requires that you go on; you have no choice, you must continue'. Obedience was measured by the maximum amount of shock the subject would administer before totally refusing to go on.

Milgram found that 60% went all the way to the end of the shock series. Not one stopped before 300 volts, when the subject started kicking the wall. Such obedience to authority has been used to explain Nazi Germany, how soldiers could kill women and babies in Vietnam and so on.

These people were not evil personalities, but ordinary people doing their duty within a system which makes it unfavorable to question. We should ask ourselves if our schools through their hidden curriculum help to produce these passive and dangerous people?

Another aspect for concern in our schools hidden curriculum is its treatment of the male and female. The majority of our schools still segregate the sexes. How can there be a promotion of equality between the sexes when our education system sees them as so different that they must be kept apart. This can only alienate the sexes from each other. In my own personal experience of going through an all boys' school, primary and secondary, I found that there is an idea of girls as another species, who had strange and wonderful bodies but were stupid or silly. Never was there a thought that

Table 2: 95 sample schools, Inter Cert science: Type of curricular provision

Science	Not available	Science in core (b)	Science Option or open to all (c)	core to some
Boys' schools (n=24)	0	21	1	2
Girls' schools (n=22)	1	2	12	7
Coed schools (n=49)*	0	30	12	4

*3 coed schools do not have Inter Cert classes this year.

Source: Survey of national sample of post-primary schools, 1981

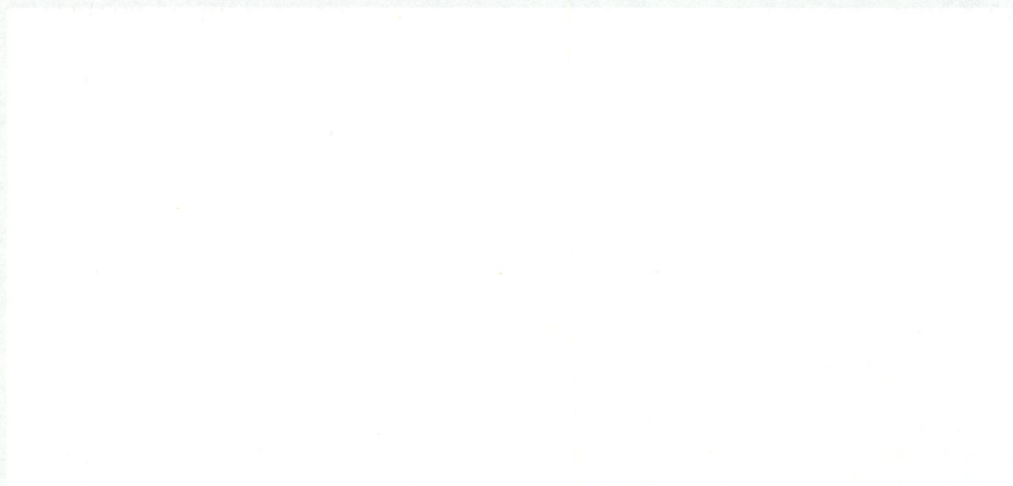
Table 2.

Table 3: Those pupils choosing the subject as a percentage of those who may choose it (i.e. 'true rate of choice')

Subject	Boys	Girls	Ratio boys/girls
Higher maths	48.7	17.2	2.8
Physics	52.9	16.6	3.2
Chemistry	43.5	27.5	1.6
Biology	49.7	55.6	0.9
History	37.6	33.4	1.1
Technical drawing	56.3	8.9	6.3
Home economics	6.5	44.5	0.1

Source: Hannan and Breen *et al.* 1983, p. 134, Table 5.10.

Table 3.



boys and girls could be friends! Out of this system come many male adults who have serious problems relating with the opposite sex, serious problems in looking upon women as just another person. For this type of system to survive and for this male chauvinism to continue it is necessary to educate the female into a passive role.

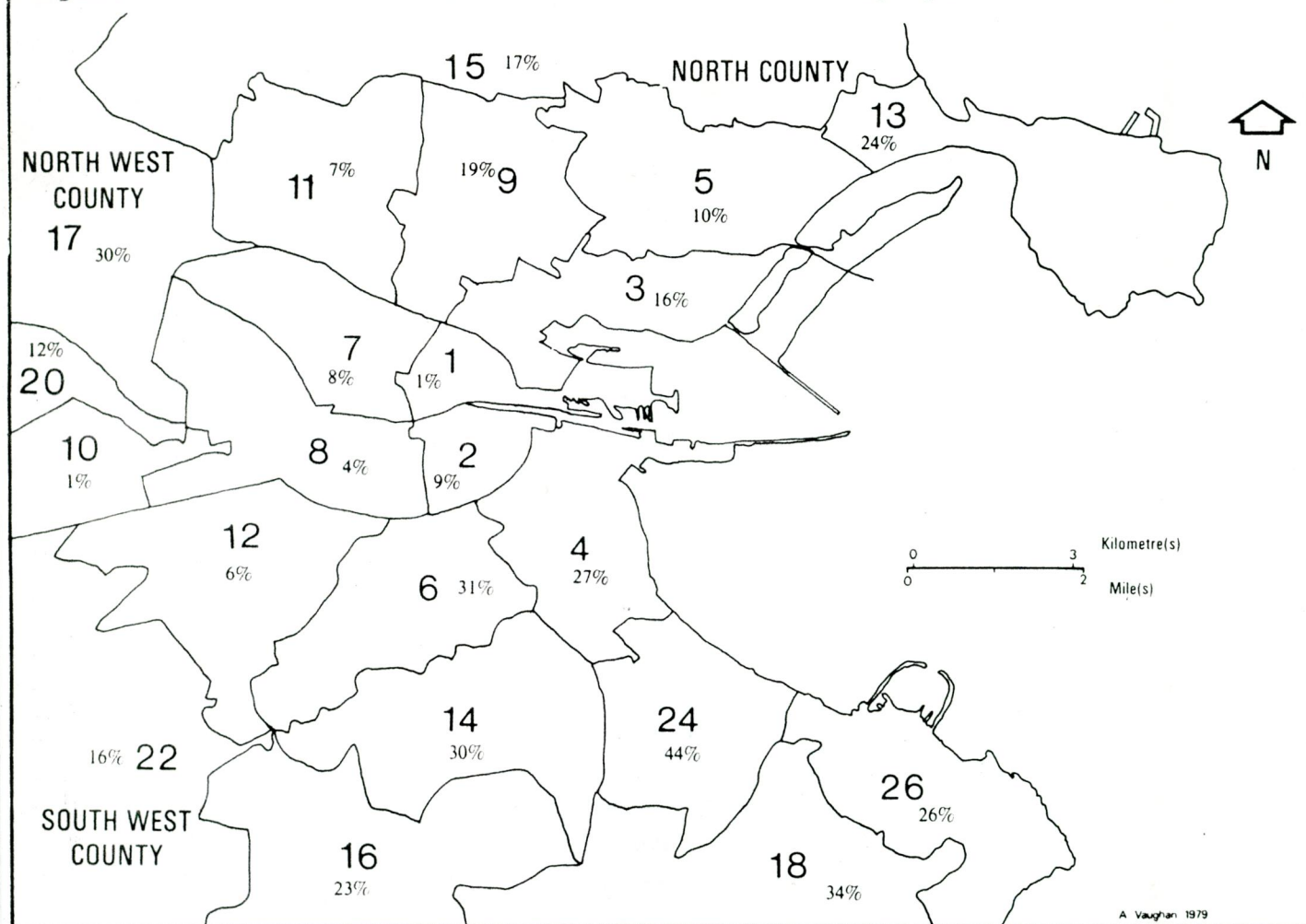
To this end we have the all girl convent school, which puts forward the philosophy that girls should see themselves in what the traditional role suggests and indeed, males are another species. I had the experience of going out on teaching practice to such a school. In the art room the girls were drawing flowers, landscapes, posters for tea parties. Every activity was quiet and the results had to be pretty. Astonishingly, I was told by the principal that her advice to all student teachers was not to smile in the classroom. Active aggressive work or behavior, was rebuked. The art teacher asked the girls whether they could expect to get a husband if they behaved in such a lively way. Although perhaps said in jest, this displays an attitude which does in fact influence the pupils. The boys and girls schools of this country continue to promote aggressive boys/men and passive girls/women.

If we look at the Danish system which has a high success rate in dealing with sex offenders, they go about introducing the male offenders to women. They dance, play cards together and generally socialise with a mixed group of men and women. They try to humanize the female race in the minds of the men and it is shown to work extremely well. I think we are doing the opposite in our education system.

The way our schools educate into the traditional sex roles can be seen in the choice and allocation of subjects. I will pick out examples from the tables above. In 21 out of 24 boys schools, the "Male" subject of science is a core subject : it must be taught to every pupil up to intermediate certificate. In only 2 out of 22 girls schools is science a core subject.

In the "Female" subject of Home Economics, 4,538 girls took up the subject for leaving cert while only 22 boys took up the same subject.

Figure 1. — Estimated Percentage of Age Cohort in each Dublin District entering Higher Education 1978/79.



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UNIVERSITY COLLEGE DUBLIN

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Table 4.



There is a third upsetting aspect of the present Irish educational system. There exists in Ireland today a sort of hierarchy of schools, some schools being seen as 'better' than others, and indeed, the school the person goes to is often reflected in their results and their level of success. How can a modern country let schools pick and choose who they will educate and have the power to expel pupils who prove to be difficult and non-conformist. This system makes a farce of the idea of equality of educational opportunity for all.

I have gone out on teaching practice to Ballyfermot Junior School, or should I say the dumping ground for all the rejects from the other more "proper" schools in the area. In this system there is no attempt to address or solve the problem of a disturbed or anti-social person. Instead, they merely remove the person from the sight of those considered normal, and concentrate all such persons in one school which must take all comers.

There are huge inequalities from area to area in Dublin. Look at the map in table 4. In the area I taught, Dublin 10, a mere 1% of the appropriate age cohort enter third level education. A short bus journey away a massive 44 times more from the same age cohort go on to third level. There are socio-economical excuses for these inequalities, ones which are set in tradition and so on, but the inequality is compounded by this hierarchy which exists in our school system.

On questionnaires which must be filled out by parents of prospective pupils, occupation and address must be stated, and indeed often become central reasons for acceptance or refusal.

The ethics of this are extremely dubious, can a government really be interested in equality of educational opportunity when it lets this bias continue?

We should consider what sort of view of authority these people get when they are treated as second class citizens. It must be as a matter of extreme urgency that the issue of school management should be brought into political debate. What right has a school principal to pass judgement on a pupil?

In my view the problem of segregation and expulsion often stems from an interference at management level from sections of the society more concerned with preserving the old order rather than educating the individual.

In order to see what way our school system should develop it is necessary to establish a model by moving on to the second heading.

Towards the Individual, a person centered approach to education.

I discussing this topic it is helpful to consider the qualities we would want to foster as an outcome of our education system. If we see the person as a subservient, obedient, work tool, then our system is functioning properly. However if we see education as a preparation for life, a life where the individual can develop into a complete, successful, fulfilled person, then a new role for education must be defined.

I will quote from the *"Junior Certificate - Aims and Principles"*

"The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure." ⁶

This new role for education stems from a new view of the individual which can be seen in the work of Carl Rogers. Rogers identifies a central drive within man as,

"man's tendency to actualise himself, to become his potentialities, the urge to expand - extend, develop, mature, the tendency to express and activate all the capacities of the organism, to the extent that such activation enhances the organism or the self".

Rogers also said :

"It may be hidden under facades which deny it's existence, it is my belief however, based on my own experience, that it exists in every individual and only awaits the proper conditions to be realised and expressed" ⁷

These passages identify a goal for education, and importantly, a role for the teacher in educating. If we view education according to these terms , then it must have as its goal, the facilitation of man's tendency to actualise himself. It should begin the life-long process termed self-actualisation, where the person realises their potentialities as outlined above in the excerpt from Carl Roger's work.

Rogers also states that *"it awaits proper conditions to be realised and expressed"*. This leaves a clear role for education and the educator: to provide the proper conditions in which the process of self-actualisation can take place, within the individual.

This changes the role of the teacher from the instigator of learning to the facilitator of learning. There is no room in such a system for a hierarchy and the democratic model, previously discussed must now be favoured. Because no two people develop in exactly the same way, there are no absolute answers the teacher must teach. Rather than coming from the teacher, the learning is more valuable and relevant when it comes from within the pupil-person, who is then able to develop personally, due to the conditions negotiated by the pupil and the teacher working together.

Some people might see a danger in this system : the pupils are encouraged to question, to become critical. They will question accepted convention and come to new conclusions. However I feel that authority must trust in humanity rather than control. Neither is there a part to be played by censorship. For example the subject Religion must become a study of all religions, including Catholicism but not to the extent of exclusion and censorship of all others. The person must be open to all experience in order to find an answer suitable to their own situation. However, such freedom should not be regarded as dangerous.

Rogers states :

"It has been found that when the individual is open to all experience then his behavior will be creative and his creativity can be trusted to be essentially constructive....when he denies to his awareness various aspects of his experience - then indeed we have all too often reason to fear him and his behavior". ⁸

In such a system there is also an emphasis on process rather than results. The pupils are encouraged to discover knowledge rather than absorb knowledge. The pupils should learn to learn, to create, to be creative. This is totally compatible with our modern world .

"It has been stated that half of what a graduate engineer studies today will be obsolete in ten years ; half of what he will need to know is not yet known by anyone". ⁹

I will now address my third heading;

The role of the arts in person centered education.

Through my education, especially the last four years in art college, I feel that I have developed and matured personally as well as artistically. I believe that both are part of the one thing, in developing artistically it entails personal development. I know art will play a major part in my life, from expressing what I feel like as a twenty-two year old graduate to who knows what in my future life. As I grow and develop physically and personally, so I will grow and develop artistically, producing work relevant to my situation in life, trying to express and clarify my situation in life. It is important to see education as a start of a development process and not as an end.

If education could provide for the pleasures, insights and understandings to be had from both experiencing and creating art then I feel it will have fulfilled a major function.

These comments stem from my own personal love for the arts, which are however personal, thus unquantifiable. To explain the application of the arts in education it is necessary to see how and why arts education facilitates development and thus leads to joy, satisfaction, fulfillment.

If we examine Roger's definition of the main drive behind man's creativity he states that actualisation involves realisation and expression. Here Rogers recognises communication as a central drive in man and indeed what good is development without the expression of this development. It is also through expression and reaction that a learning, and thus a developmental experience is enjoyed. People do not develop in isolation: they need feedback and discussion. It is an essential part of the discussion process to be able to express your viewpoint clearly. This in my view is the unique characteristic of the arts.

As previously pointed out no two people will take the same developmental path : hence no two people will have a similar view point or experience. There is no absolute expression which will be relevant to all. It is only through artistic expression that a person can express their own uniqueness, hence it is only through the arts, visual and otherwise, can a real personal expression-development can take place. This now identifies the arts as central to an education system which deals with personal development.

I have stated, in the model for an education system, that students should learn to learn rather than absorb information. By its nature art involves questioning and study of the world and experience. The pupil sets his own 'questions', "what if .." and then sets about solving them in a personal way. There is no ready answer and different solutions can be equally valid. The person must study past experiences, other's experience and then create a solution consistent with his/her own experience. This encourages creativity, for.....

"to be creative is to be able to put existing things together in original ways,thus producing a new object, image or idea." 10

Studies of creative people have produced a list of characteristics which are essential in learning.

Creative people tend to :

wonder, be curious.be enthusiastic, spontaneous and flexible.

be willing to approach new experience with an open mind and to see the familiar from an unfamiliar point of view.take advantage of accidental events in order to make desirable but unsought discoveries.

generalise in order to see universal applications of ideas.find order in disorder visualise or imagine new possibilities

be analytical and critical

be persistent, work for long periods in pursuit of a goal, without guaranteed results. 11

This list comprises characteristics which are necessary for self-actualisation. Traditionally, such characteristics have been only attributed to a small elite section of the society, indeed there still exists the idea that talent-creativity is something a person is born with, that it is inherited and thus cannot be acquired through learning. This idea is not compatible with modern society and has no basis in fact. Research has actually shown the opposite.

"Like most behavior, creative activity probably represents to some extent many learned skills. There may be limitations set on the skills by heredity ; but I am convinced that through learning one can extend these skills within those limitations." 12

Further research in the form of the study of poets has reinforced this view.

"Experimental studies with poets, as well as the examination of early drafts of poems written by well known poets show that poems do not spring full blown from the brow of the poetRather the process involves extensive re-working and modification of early versions until an acceptable version is finally produced. Poems are subject to intense critical scrutiny as they are being worked on and even the greatest of them are extensively modified and revised." 14

To be creative is hard work more than an astounding burst of creative power and as such is open to all who are allowed the proper conditions.

Education has an obligation to provide these conditions. Another important aspect of creative expression is that it can be made using any number of abilities, hence it plays on a person's strengths rather than weaknesses. It then becomes possible to cut out much of the unhealthy competitiveness in schools between pupils, and would help rid our education of the concept and actuality of 'failures'. I would hold that if a person 'fails' it is not they who have failed the system, but the system that has failed them. Elliot Eisner made a very descriptive simile to explain this competitiveness.

"One way and, perhaps the most obvious way, competitiveness is fostered, is through athletic competition. Athletic leagues engender the need to win by beating the other person or team. The metaphor is apt. One must succeed only at a price paid by another..." 14

Everybody has the potential for self-actualisation yet in our present system, there is an alarming number of failures. The arts allow for development in unusual areas with attainable goals. People can arrive at equally valid positions, using totally different abilities. This means that a curriculum should have breadth and balance, as indicated in The Junior Certificate program.

This also supports the view that a great dancer is probably closer to self-actualisation than a good engineer and hence, should not fall foul of intellectual snobbery.

The arts have a very definite role to play in improving our society. A very important part of the artistic process is perception. Hence the arts encourages awareness; awareness of oneself, being able to see the influences being put upon oneself and allows the person consciously accept or reject these influences. It encourages awareness of others, being able see from their point of view and to see beyond the instant moment. It encourages such abstract thinking. This has implications for Northern Ireland, racial hate and inaccurate views about different sections in our society.

I have deliberately left my definition of the arts to the last. The term 'the arts' has been defined by "The Curriculum and Examinations Board" as:

"A generic term for the human activities`of dance, drama, literature, music and the visual arts, each of which is itself a generic term for a range of significant human experiences created and understood symbolically." 15

This definition was then amended to include film and media studies. I would accept this definition in the main, however I would not draw the border around the arts so tightly. I feel the arts include every human experience and every school subject. Even Maths, considered the most un-artistic subject can be classed, and rightly so under this definition, as human experiences created and understood symbolically. Einstein saw himself as creative rather than knowledgeable, he did in essence create expressions to represent observed and imagined phenomena. What is woodwork but the taking of

ready made objects and assembling them in new ways? I do not see the arts in education as only relating to dance, music, literature, drama and the visual arts, but instead to every subject. Art helps you discover unseen answers. Every subject then, to a greater or lesser extent, has then possibilities for becoming artistic and should be taught artistically.

John Dewey makes a simile to illustrate this artistry in teaching.

"In brief the method of teaching is the method of art in action intelligently directed by ends. But the practise of time art is far from being a matter of extemporized inspirations..... methods of artists in every branch depnd upon thorough acquaintance with materials and tools; the painter must know canvas, pigments, brushes and the techniques of manipulation of all his appliances"

16

This suggests that all teachers should have a working knowledge of their subject, English. Teachers should be poets and artists and writers, Art teachers practising artists.

There should also be planning and flexibility in teaching practice. The teacher should not deny a happy accident for the sake of rigid plans but on the other hand should not be unprepared without an initial notion of the end result. This artistry and creativity is applicable to all subjects and through all subjects it is then possible to foster what I have outlined as the characteristics of creativity.

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THE CLASSROOM PROJECT

In this chapter I will present a scheme of work which the content has been derived, from my major study. The school I was teaching in was "Greenhills College", an all boys community school. The school is situated in a relatively working class area with a low proportion of the students going on to third level, about 6% as compared to the national average of nearly 20%. (Patrick Clancy and C. Benson 1979&82)¹. The curriculum taught in the school is broad and includes many practical subjects such as Woodwork and Building studies, Metalwork and Metal Engineering but also includes modern languages. The school is also a center for many V.T.P courses, night courses and seventh year courses. The school has been in recent years very successful in sporting events.

The scheme of work designed for a fifth year class, thus a non-exam year.



Fig 27. Greenhills College.



SCHEME OF WORK.

Theme.

To explore the expressiveness of gesture and movement in the human figure.

Project.

Chickenwire and paper sculpture.

CLASS 1

Content

Looking at the proportions of the figure. See the effect of movement on the apparent proportions and form, i.e. foreshortening. The use of a drawing technique which will record gesture, Card and paint with the strokes to follow the directions of the limbs.

SOURCE	REF	CONCEPT	SKILL	MATERIAL
The figure	Rodin	to understand	line,	pencil,
	Degas slides.	the mass of the figure, the proportions of the figure	shape drawing.	cardboard paint.

CLASS 2

Content

The setting of poses, decided by pupil/teacher discussion, which will portray an emotion or a feeling. Drawing these poses using crayon and paint resist. The crayon for contours and the paint to describe mass. In this way we should get drawings appropriate for 3D. Construction in chickenwire.

SOURCE	REF.	CONCEPT	SKILL	MATERIAL
The figure.	Henry Moore.	Exploring the figure as a means of expression. Recording the volume of the figure.	Contour shape drawing.	Crayon, paint, chalk.

CLASS 3

Content

Experimentation with the material. Explore ways of converting a 2D. material into a 3D. form. Look at packaging where 2D paper has been made into a 3D. form. See what shape goes to make a particular form, for example, a rectangle makes a cylinder. Solve this design problem by making a cylinder, a cone, a sphere and an egg form using paper.

SOURCE	REF.	CONCEPT	SKILL	MATERIAL
The material.	Packages, geometry.	To explore methods of construction.	Cutting patterns to make forms.	Paper, card, chickenwire.

CLASS 4

Content

Picking a theme and making preparatory drawings for the final figures. The theme must contain a range of human emotions, my suggestion being 'The Last Judgement'.

SOURCE	REF.	CONCEPT	SKILL	MATERIAL
Discussion, work of previous weeks.	slides of 'The Last Judgement.	To explore the figure as a means of expression.	discussion, drawing.	paint, card, chalk.

CLASS 5

Content

Start to make the figures using the all the past weeks work as reference.

SOURCE	REF.	CONCEPT	SKILL	MATERIAL
Drawings from last week.	Slides	to use 2D drawings and a knowledge of 3D. construction to build form.	Manipulation of the material.	Chickenwire, cutters.

CLASS 6

Content

Continuation of the making stage. See how paper templates might help in the construction. Look at the shapes that go to make up forms. Refer to class 3

SOURCE	REF.	CONCEPT	SKILL	MATERIAL
Their own bodies.	Week no. 3. (packaging)	Seeing the simple forms that make up the body.	Making 3D. forms from a 2D. material.	Chickenwire, paper, wire.

CLASS 7

Content.

Covering the wire with paper strips and paste. Look at the subtle forms of the eyebrows, cheeks, various muscles such as the calf.

SOURCE	REF	CONCEPT	SKILL	MATERIAL
Their own bodies.	Source drawings.	Representing different materials using only one material.	Making textures.	Chickenwire, paper, paste.

CLASS 8

Content

The objective of this class will be to complete the figures and to construct a presentation or display, I will also have a project evaluation.

In the previous chapter I have identified the need to foster self development, through promotion of the self-actualising process, as the main aim of an educational system. I then suggested how the arts can play a major in this process. I now have presented a scheme of work which has run for eight weeks. It must be stated that I see this scheme as only a small part of a much larger aim, one which can only be achieved over a long period of time. Thus, I will show how the aim of self-actualisation is facilitated in this scheme and state how I see it fitting in to a syllabus and how it can relate to different subjects. To analyse the learning to be taken from the scheme I have identified the following objectives.



Fig 28. Class Work, Drawing stage.



Fig 29. Class Work, Drawing stage.





Fig 30. Class Work, Papier mashe.



Fig 31. Class Work, Final stages.



OBJECTIVE 1, SKILLS BASED.

To become more familiar with the structure and proportion of the human figure.

In life drawing we have looked at the stable structure of the body, limbs and the proportions. We then explored how this changes with movement. We use single strokes to follow the directions of the limbs, hence noticed where they could bend and how they changed direction under movement. The form of the body was explored in class 2 where the pupils used the contour lines to depict the forms which go to make up the body. This was then expanded upon and reinforced by the making of these forms.

I would hope, through this scheme, that a better understanding of how the figure is constructed would be fostered. This would then facilitate the pupils proficiency in life drawing at a later stage.

OBJECTIVE 2, SELF RESPONSIBILITY.

By week 2, I am moving the emphasis from me as the teacher onto the pupils as explorers. I am trying to achieve a pupil-teacher dialogue. The poses are set through discussion, I am fostering an awareness of gesture as a communicator. I see possibilities here to relate this to dance and drama as they both communicate mainly through gesture and movement. Indeed, in finding appropriate poses the pupils acted out the particular emotion.

Another area where self responsibility and even democracy was fostered was in the discussion which was to decide the theme.

OBJECTIVE 3, THE NATURE OF ART.

To see how it is possible to construct a communication.

To use colour and gesture together to convey human emotions and states of being. This also involves study and reproduction of human expressions of emotions. It can facilitate a growing awareness of the humanness of others. To this end it was important that the theme consisted of a range of human emotion, in the war scene it was just as essential to depict losers as well as victors, sorrow as well as aggression.

OBJECTIVE 4, MATERIAL BASED.

To explore the nature of 3-dimensional formative work.

I have identified as a design problem the working of a 2-dimensional material into a 3-dimensional form. By solving this problem the pupils will have gained a valuable experience to be used in many 3-dimensional formative techniques, other than only chickenwire. Examples of these are clothing design, packaging, clay coil pot making and even clay throwing.

CONCLUSION

In writing this project, I have gone through a process of examining my views on the individual in art, in education and indeed in art education. I have then researched and found others opinions on the subject, which then helped me to clarify my opinions. I hope, to the reader, this short dissertation has been interesting and thought provoking .

I have comented in a critical way of the treatment of the individual within our educational system. I would not however, like to finish on this note. I do feel there are many positive aspects within Irish education.

Firstly, the fact that there were eight degree graduates in art and design education last year and this course, which I am about to complete, is firmly established and well on stream. It illustrates the growing awareness within Irish education of the value of the arts as a facilitator of true education.

Although I have stated that the system by nature of it's structure a neglect for the individual, it must be said, that there are many teachers who on a ground level are doing positive work in this area. However it could be said, that they are helping the pupils to develop personally despite the system rather than with the aid of the system.

There are also some welcome changes at government level. 'The Curriculum and Examinations Board' and later the National Council for Curriculum and Assesment... have Published some excellent documents which have led to much needed changes most notably, the new Junior Certificate Examination', which in theory at least is more person centered. This is only a start and I hope much of the spirit of improvement contained within the review board's documents will actually be realised.

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- 1 See illustration no 4.

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