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NATIONAL COLLEGE OF ART AND DESIGN
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MOTIVATION THROUGH ART, CRAFT AND DESIGN

The Familiar Figure as a Motivating Image

A Thesis submitted to the Faculty of Education

in

Candidacy for the

B.A. Degree in Art and Design Education

by

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INTRODUCTION

1. The Aim of the Thesis

The aim of this thesis is to identify the need, sources and methods for motivation in the art class. I have studied this area by using the figure as a motivating image both for my own personal work and for the project I carried out in the classroom.

I have also combined this with a brief consideration of the implications of the new junior syllabus for Art, Craft and Design as a motivating factor for teachers and pupils.

2. Outline and Methodological Considerations

In order to put forward the case for the value and need for motivation in the art class I decided that in Chapter One I would first explain the concept of motivation, detail sources of motivation and various views on this topic to create a solid basis and understanding for the accompanying research.

In Chapter two I give a description of my major study project and introduce the figure as a motivating image for my own work. I also discuss other relevant motivating factors which influenced this project.

In Chapter Three I explain how I introduced this project to

a classroom situation, approaching it from a different angle but keeping the figure as a source for the images rendered.

I show, in Chapter Four, how I used the image of the figure as a vehicle for introducing pupils to the history and appreciation of art, by looking at it in it's social context.

In Chapter Five I explain the educational relevance of a study in motivation. I look at the new Junior Syllabus for Art, Craft and Design and look at the implications for using it as a motivator. This chapter is also very much concerned with the role of the teacher as a motivator.

My research methodology has been largely two-fold. At one level, I used the conventional method of reading various material on the subject of motivation. On another level, I have developed views, or had previous ones confirmed, through direct observational research during my practical teaching experiences.

3. Limitations

As stated above, the aim of this thesis is the study of motivation as an essential ingredient in the art class. It is also a study of the new Junior Syllabus for Art, Craft and Design and it's implications for the subject. Therefore at this stage I would like to draw attention to the fact, no pupils have yet completed the new course in its entirety and it is

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15. The fifteenth part of the report deals with the results of the work during the year and the progress of the work during the year.

very much in the developmental stage. It is thus possible that criticisms made in this thesis will have already been dealt with by the time of completion.

I would also like to remark that I feel that verbal accounts do not sufficiently describe my classroom experiences. As I began to describe my teaching experiences it seemed to me a poor comparison with what actually happened. The intonation, the rhythm, the sequence of words, time and place, the intellectual conditions of the pupils and all the other circumstances which create a dynamic atmosphere cannot be recreated; but this is the very medium which helps produce a creative climate. My own involvement and motivation in the subject created the readiness in the pupils to absorb what I had to offer. The most precious times in my teaching experiences are when I succeed in lighting an intellectual spark in a pupil and get through to his or her innermost being. This precise moment happens in a split second and is gone, never to be repeated. Mere accounts of what happened simply lack the vitality and enthusiasm present at the time.

MOTIVATION1.1 Outline

I consider that it is important and necessary at the outset of this project to define and determine the concept of motivation. Therefore, in this chapter, I will look at and discuss:

- (i) What is motivation? - some definitions and its relevance to educational experiences.
- (ii) Sources of motivation - extrinsic and intrinsic.
- (iii) Motivation and psychologists -
The Behavioural view
The Cognitive view
and The Humanistic view.
- (iv) Variables affecting motivation, including Sear's study of levels of aspiration.

The above points will all be invariably linked to practice in the art class.

1.2 What is motivation?

How many of us would be content to look at a beautifully wrapped present? We would not be satisfied until we had ripped off the paper to see what was inside. We are all driven and urged to learn by the curiosity surrounding things we do not know about. It is this "drive" which teachers should be aware of and use constructively as a positive force. This "drive" which I refer to is what I would consider motivation.

Motivation - derived from motive - "that which incites to action; cause; inducement; purpose; to prompt".¹ Simply stated, motivation implies being sufficiently interested in something to act upon that interest. It is one of those words widely used but very rarely fully understood. One knows when one is motivated, one knows when one is not, it appears to come and go without much control from it's host.

However, as an art teacher, motivation is an essential ingredient in order for teacher and pupils to benefit positively from classroom experiences. Unlike most other subjects in schools, the majority of artwork is completed during school time rather than as homework. Therefore, the art teacher must be capable of sufficiently motivating pupils in order to grasp their attention and concentration to achieve the maximum standard of work during the time allocated. But

along with this, the art class can offer experiences that will motivate pupils on a much broader basis and thus transform their life experiences. This will be expanded on later in this chapter.

Within the context of education, motivation can be defined as the process of arousing, sustaining and regulating activity for the purpose of causing the pupil to perform in a desired way.² The questions that need to be answered to engage successfully in the process of motivation are; What types of motivation are there? What techniques can be used to evoke a particular type of motivation in a particular situation? and which techniques and types of motivation can be used best with what kinds of learners? Which kinds of art activity are most effective in this context?

One can categorise motivating processes in various ways, for example, as forces described as needs, desires, goals and intentions; as forces residing within and outside of the individual; as those which are intrinsic or external to an event which is the object of one's interest,³ or as motives associated with survival and security and satisfaction and stimulation. Let us first take a look at the sources of motivation.

1.3 Sources of Motivation

Generally speaking there are two main sources of motivation.

1. Extrinsic sources; reward is found in things outside the

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the work, and the second section deals with the expenditure of the work.

4. The fourth part of the report deals with the administrative results of the work. It is divided into two main sections: the first section deals with the organization of the work, and the second section deals with the management of the work.

5. The fifth part of the report deals with the social results of the work. It is divided into two main sections: the first section deals with the social conditions of the country, and the second section deals with the social progress of the country.

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task itself e.g. grades, money from parent, teacher approval etc.

2. Intrinsic sources: The reward is found in the task itself. Pupil is motivated by his/her natural curiosity drive, to satisfy the need to know and understand, after experiencing cognitive disequilibrium.

In the art class both of these sources can be used positively and constructively since pupils can be given practical problems to overcome which may appeal to their intrinsic curiosity drive, whilst they will also be working towards a visual end product which would undoubtedly appeal to their extrinsic motives. In this way teachers can work with a broad spectrum of pupils e.g. pupils who perhaps prefer extrinsic motives, will be driven to solve problems in their effort to achieve the visual end product.

1.4 Motivation and Psychologists

Motivation is a subject which has fascinated psychologists, perhaps it is its intangible quality which has sparked such interest and motivated them to research this subject.

Their views can be divided into three main groups;

- (i) The Behavioural view and Social Learning Theory
- (ii) The Cognitive view
- (iii) The Humanistic view

The Behavioural View

This view is upheld by such people as Skinner⁴ who stresses that individuals are motivated when their work is positively reinforced e.g. by observing someone else benefitting from a certain type of behaviour may motivate a person to do the same.

The Social Learning Theorists, e.g. Bandura,⁵ can be included in this group as they emphasise the impact of identification and imitation, identifying the teacher as a role model. This will be discussed further in Chapter Five.

The Cognitive View

This view stresses that students are motivated when they experience a cognitive disequilibrium and the desire to find the solution to a problem, which they feel compelled to overcome. This is an intrinsic form of motivation in which learning occurs for its own sake. This view is related to Piaget's principles of equilibration, assimilation and accommodation. Piaget proposes that children possess an inherent desire to maintain a sense of organisation and balance in their conception of the world (equilibrium)⁶.

The art teacher can put this view into practice by ensuring that projects have sufficient problem-solving qualities so as to appeal to the pupils' inner cognitive drive.

The Humanistic View

This view is based on W.B. Cannon's⁷ physiological theory of homeostasis, which showed how various mechanisms in the body operate to restore a state of equilibrium when there is a departure from it, for instance, a hunger state. Deficit states such as those of hunger were called by psychologists, states of need and the hypothesis was that all behaviour is originally motivated by the overall tendency to restore a steady state of equilibrium.

Abraham H. Maslow's⁸ views on humanistic education were very much concerned with promoting motivation in the classroom and he proposed a theory of Growth Motivation (or need gratification) derived from Cannon's study. He refers to "need gratification" as

the most important single principle underlying
all development

adding that

the single holistic principle that bonds
together the multiplicity of human motives
is the tendency for a new and higher need
to emerge as the lower need fulfills itself
by being sufficiently gratified.⁹

He elaborated on this basic principle by proposing a hierarchy of needs. Deficiency needs include physiological needs at the bottom followed in ascending order by safety, belongingness and love and esteem needs. The need for self-actualisation, the desires to know and understand and aesthetic needs are referred to as growth needs. The table below presents Maslow's list of needs arranged in hierarchical form.

Aesthetic needs
Desire to know and understand
Need for self actualisation
Esteem needs
Belongingness and love needs
Safety needs
Physiological needs



Growth Needs



Deficiency Needs

In Maslow's theory of motivation when individuals have satisfied their lower, or deficiency needs, they will feel motivated to satisfy higher growth needs - not because of a deficit but because of a desire to gratify needs. One down-to-earth implication of Maslow's theory is that a teacher should do everything possible to see that the lower level needs of pupils are satisfied so that they are more likely to function at higher levels. Pupils are more likely to be motivated to seek satisfaction of the need to know and understand in the classroom if they are physically comfortable,

feel safe and relaxed, have a sense of belonging and experience self-esteem. Maslow sees the teacher as being in a key position to satisfy deficiency needs.

Applying this to the art class, I feel it is essential that pupils do not view it as a threatening environment but rather as a place they feel relaxed and welcome in. This does not mean a messy, carefree environment, I would see it rather as a room they are responsible for and have pride in by encouraging them to bring in interesting articles and pictures to hang up and by giving them a duty in the art room be it giving out materials or being responsible for the ideas noticeboard. If they feel that they are contributing to the running of the art class, they will have pride in it and be encouraged to work in it.

I feel it is important that the art teacher realises that no one of the above views is the absolute correct one to use. Different ones will work better for different pupils and all three can work simultaneously in the class. I would view the study of motivation as being crucial for a teacher. Without a knowledge of the ways and means of encouraging childrens' learning, knowing about their "appetites" in the widest sense of the word, being sensitive to their interests and needs, the teachers task would be impossible. However, one must also be aware of the factors that affect motivation it is not just a smooth path, but rather, it is subject to a variety of influences.

1.5 Variables affecting motivation

Motivation is a difficult subject to analyse because so many different factors influence the inclination to learn. To appreciate this point I have compiled a list of what I consider to be the many variables affecting motivation.

- (i) The Nature of the Learning Task If the task, no matter how dull, is presented in an exciting and interesting manner, pupils will be motivated to engage in it, rather than if it is presented in a boring manner.
- (ii) Related to the above point is the personality and approach of the teacher. I believe a teacher who is enthusiastic, pleasant, helpful, understanding and well organised will be much more likely to succeed in motivating his or her pupils, than one who makes it obvious that they regard teaching as "just a job" is disorganised and when pupils experience difficulties, assumes that they lack ability and nothing can be done to alter the situation.
- (iii) Classroom Atmosphere A room which has a relaxed atmosphere, where there is an emphasis on individual improvement and encouragement has a much greater chance of promoting motivation in the pupils than a room where the atmosphere is tense with an emphasis on competition and public comparisons which often result in humiliation.

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- (vi) The Characteristics of Individual Pupils also plays an important role in determining the level of motivation in pupils. Pupils with many abilities and aptitudes, who have always earned high grades or who come from affluent backgrounds which provide them with a wide variety of experiences, those who are confident, healthy and happy with supportive parents are much more likely to be motivated in their work than pupils who do not have these advantages.
- (v) Perhaps the most important factor affecting motivation is the pupils level of aspiration. Each one of us has specific standards of achievement for self, these are our levels of aspiration. The level at which we aim has important bearing on our level of performance as determined in a study carried out by Sears¹⁰.

Sear's study on the level of aspiration

This study was carried out on a group of 10-12 year old children. They were divided into three groups.

Group 1 : Successful

Group 2 : Unsuccessful

Group 3 : Differentially successful in school subjects, showing success in reading but not in arithmetic.

The result showed that;

Group 1 ; Children with a background of success set themselves realistic levels of aspiration

Group 2 ; This group set themselves unrealistic levels, either underestimated or overestimated

Group 3 ; These children were realistic in their levels of aspirations for reading only.

To counteract these findings the teacher should be more aware of ensuring that pupils set themselves realistic goals which can be achieved. Praise must be given when these goals are reached and positive expectancies must be communicated to the child to motivate them to set higher goals to be successfully reached.

1.6 Review

Many factors determine whether the students in a class will be motivated or not motivated to learn. The teacher should not be surprised to discover that no single theoretical interpretation of motivation explains all aspects of student interest or disinterest. Different theoretical interpretations do shed light, however, on particular reasons why some pupils in a given learning situation are more likely to want to learn than others. Furthermore, each theoretical interpretation can serve as the basis for developing techniques for motivating students in the classroom. I will discuss how I put them to use in a classroom situation in Chapter Three.

But it is not merely a case of motivating pupils to learn; but one must be motivated oneself and be aware and understand what motivates you in your own work. I will examine this aspect in the chapter that follows.

CHAPTER 1 Footnotes

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C H A P T E R I I

MAJOR STUDY PROJECT

2.1 OUTLINE

"The denial of the body is delusion"¹

My major study project is specifically centred around the presence of the body, the figure, the person, and I have used this image to represent my own reactions and views of modern society and the present role of art in this society.

In this chapter I will look at:

- (i) The human figure as a motivating source
- (ii) Project description
- (iii) Process
- (iv) Art Historical aspect - the Post-Modernist dilemma
 - Art and society
 - Artist as Shaman
- (v) Artistic influences
- (vi) Methods of motivation used during project
- (vii) Bringing this project to the classroom

2.2 The human figure as a motivating source

I have always found the human figure a fascinating image to work with, capable of great extremes of emotional

expressions. In fact, I cannot perceive myself ever tiring of it as a source of artistic inspiration. I can somehow relate everything I see back to something figurative; a fallen twig becomes a tapering torso, trees become giant dancers twisting and swaying, the front of cars become faces with a variety of expressions as wide as the variety of cars.

It did not come as a surprise to read in Elliot Eisner's Educating Artistic Vision,² that the human figure is the most common subject in childrens drawing, probably because it is so easily identifiable and personal. The child is an inherent part of me (and indeed us all) which I will never lose and I believe it is this natural curiosity and amazement at discovery which spurs my motivation.

Throughout my college years, ceramics has been my major study, however, my interest lies in ceramic sculpture rather than production pottery. I am never happier than when modelling forms and watching my ideas materialise and grow before my very eyes.

Much of my work is based on the human form and I have dealt with it in many ways, in turn adopting an approach ranging from the realistic to the abstract, surreal or primitive, each of which was imbued with undertones of depression, death and the transience of life. But this year marks a major change in my life. I am on the threshold of something new, a whole new chapter in my life.

I am faced with uncertainty yet I am so certain I will achieve my aims.

I am desperately curious to know what life will bring me, what will happen to me, where will I be in five years time, in ten, in thirty? It is not just a selfish curiosity, I am concerned about the whole time and culture, the world which is waking up and stretching itself. It could well be considered a dangerous age but yet exciting and wonderful to be alive in.

2.3 Project description

Using the human figure as a source for the images used in my personal project, I have looked at the person in today's society, the complexity of our lives and minds and I have portrayed through my work the multi-faceted quality of our western society. This has been motivated very much by my present study of Modern and Post-Modern art and the present "crisis"³ in art which has evolved from our society. This will be expanded further in this chapter.

Images of the figure appear directly and indirectly (i.e.) positively and negatively) on forms derived from the ancient pyramids. I have elongated this basic form and added different facets to it which give it a more figurative quality. I specifically chose this particular form because of the admiration and interest I have in ancient Egyptian

civilisation. For me it is a very optimistic form, especially when elongated as it extends upwards and forwards with such assurance. My interest in the work of the American ceramist Ralph Bacerra,⁴ is also a factor behind choosing this particular form. His cone-shaped forms although so simple, are at the same time so definite and powerful, oozing with the essence of eternity.

Although my own work started off by being very literal and figurative, it has become more and more abstract as I began to look further into the internal forces of the figure as a means of representing it rather than taking it at "face value". The inner diagonals and opposing forces of movement which serve to balance the figure have been represented in quite an abstract and geometric manner, cut from slabs of roled out clay and arranged in pyramidal form.

These pieces (seven in all) will be approximately eighteen inches high and will be arranged in a circle almost like a Modern Stonehenge, in answer to Suzi Gabik's cry for artists to return to traditional values for inspiration.⁵ These forms are a celebration of modern society as much as they are also a reflection of it's ambiguities.

The fact that these pieces will be made in ceramics is in itself of particular significance since ceramics is

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one of the oldest traditional crafts. I am applying this craft to a contemporary situation, using its surface like a canvas to draw images of figures. These drawings will be linear and spontaneous, using a minimum of lines to suggest the figure. In some areas parts of the figure will be modelled onto the surface in relief while other parts will be drawn on the flat surface of the wall. The inherent earthly qualities of the clay itself will serve to link the past with the present, man with the earth he inhabits, and will emphasise the presence of the artist through his manipulation of the medium.

2.4 Process

I began this project by doing a lot of life-drawing. These drawings were realistic and figurative and I concentrated mainly on form. This concentration on form was due to the fact that I felt the actual forms I would eventually be building in clay would also be quite realistically figurative.

However, as I progressed I found my drawings and ideas becoming more abstract as I slowly became fascinated with the internal forces and energies inside the figure. How could I represent this through my drawings? How could I represent this through clay?

I chose to use line and shape as a means to solve these problems. Then, using shapes from my drawings, I cut



Fig. 1: Life-Drawing (A. O'Loughlin)



Fig. 2: Developmental drawing looking at internal forces in figure



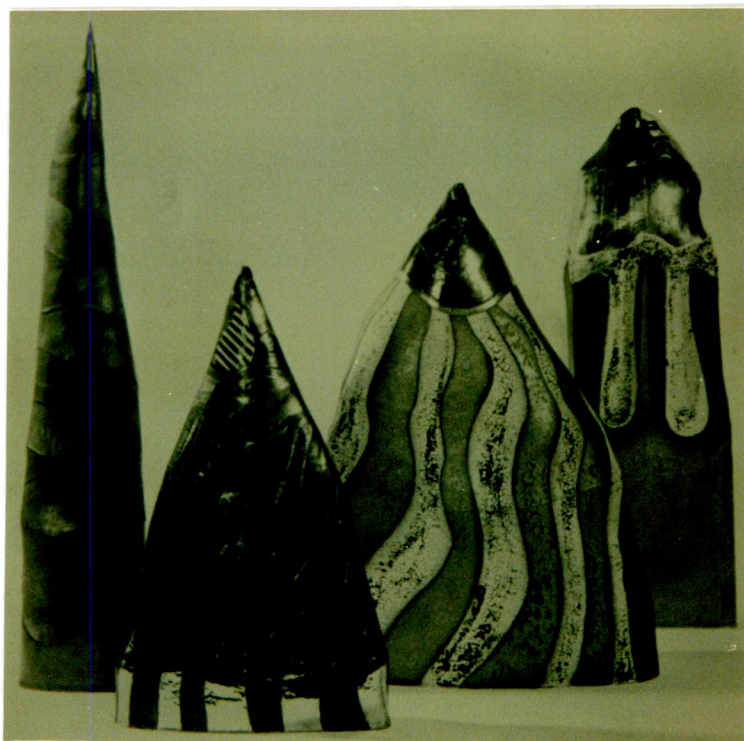


Fig.3: "Red Stripe", "Silver Stripe"
"Ruby" and "Chief" -
Ralph Bacerra (1970)



Fig. 4: Example of Sgraffito
decoration



Fig. 5: "Drawing"
in Three
dimensions

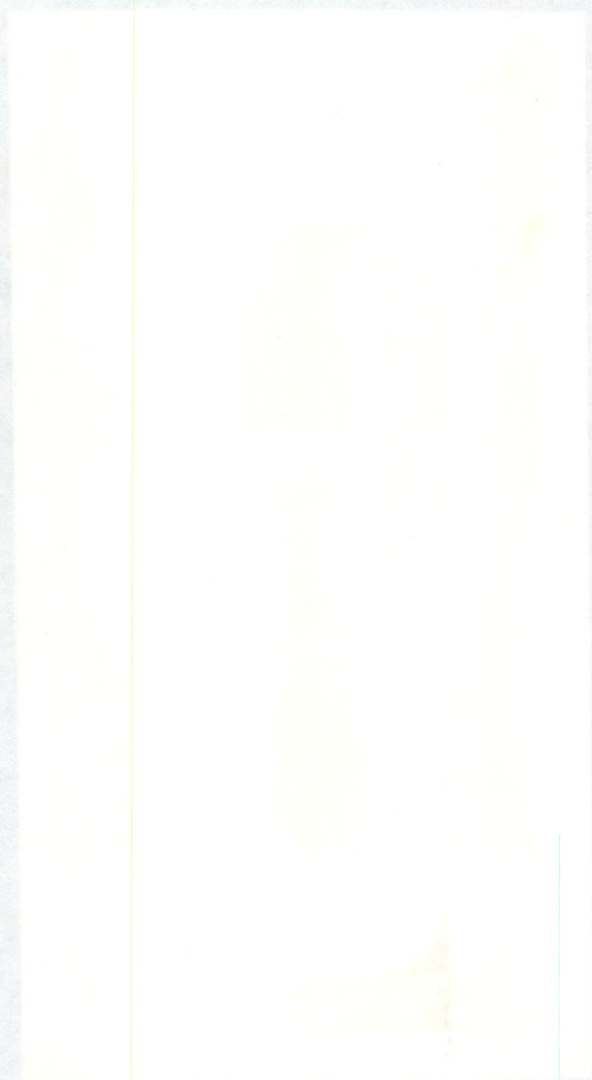
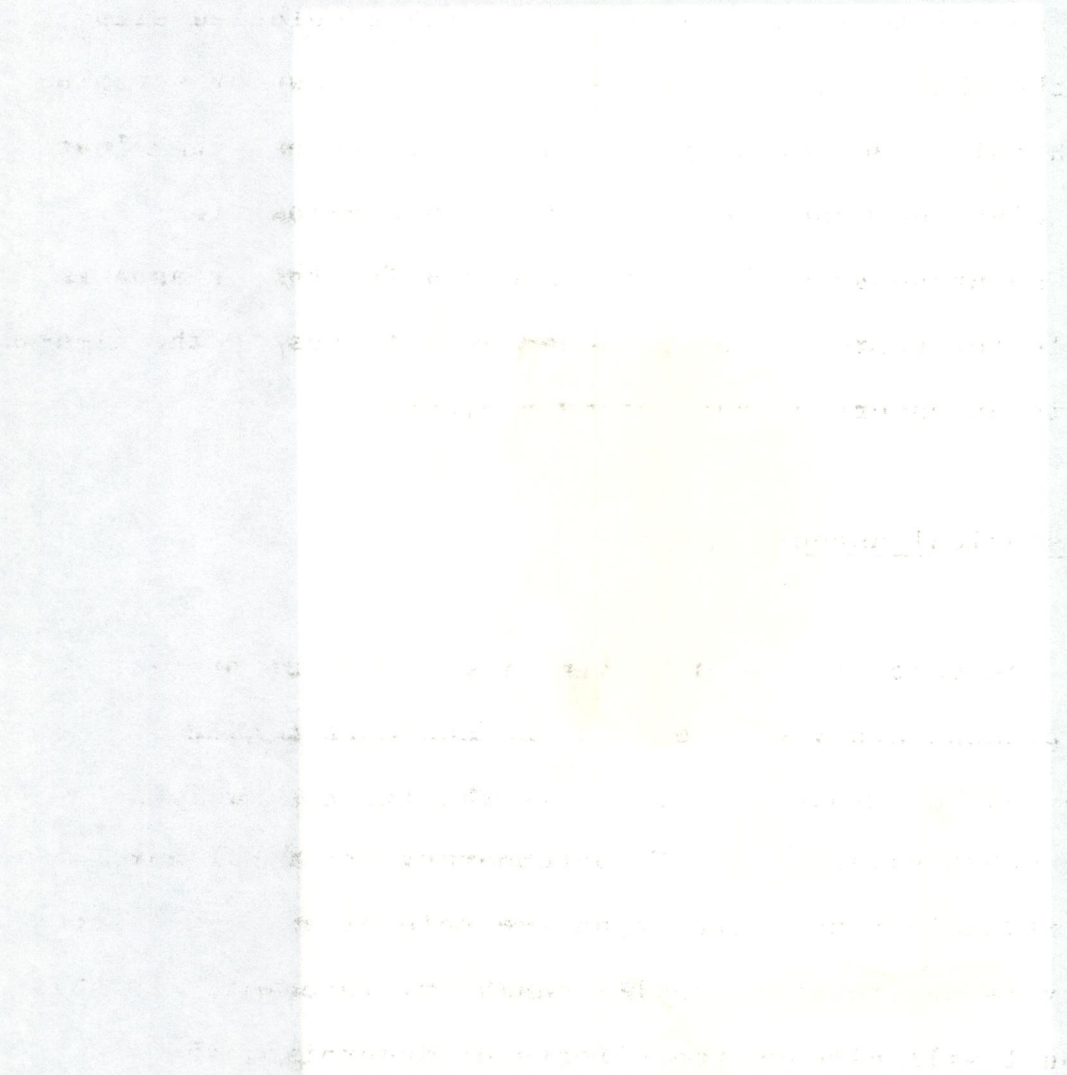




Fig.6: Early ceramic test pieces



Fig. 7: Paper test pieces



them out in paper and arranged them to build three-dimensional forms using the pyramid form as the basic guide.

Once I had established the forms in paper, I then translated them into clay. I chose to work in terracotta (a red earthenware clay) because these pieces will be glazed, and I find terracotta very effective when left unglazed.

Parts of these forms will be decorated using a method called sgraffito which involves applying a coloured slip to leather-hard clay. Images can then be drawn by scraping through this layer of slip with a tool to reveal the colour of the clay body underneath. This method allows for quick, spontaneous marks to be made and for this reason is suitable for representing the energetic forces in the figure which is an essential part of my project.

2.5 Art historical aspect

One of the major forces of motivation behind my project is my present study of the work and concepts behind Modern and Post-Modern art. It is the first time I have done a substantial study of contemporary art and I have found it fascinating. Exploring the role of art in modern society is an area that really caught my interest. In this section I will discuss the effects of Modernism, the

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year.

3. The third part is a summary of the work done during the year.

4. The fourth part is a detailed account of the work done during the year.

5. The fifth part is a summary of the work done during the year.

6. The sixth part is a detailed account of the work done during the year.

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29. The twenty-ninth part is a summary of the work done during the year.

30. The thirtieth part is a detailed account of the work done during the year.

direction Post-Modernism has taken and explain how these factors have influenced my project.

The ambiguity surrounding Modernism continues into Post-Modernism as we live in our society of "freedom", our "anything goes" culture. The whole concept of Post-Modernism seems to ask where is art going? How can it be saved from the direction Modernism took? - the answers are varied and fragmented.

Originally oppositional, Modernism defied the cultural order of the Bourgeoise and the "false normativity" of its history⁶. Today, however, it is the official culture. As Frederic Jameson⁷ notes, we entertain it; its once scandalous productions are in the university, in the street. Society absorbed and accepted it and thus neutralised much of its reactionary qualities, for example, Pollock's drip paintings featured as a back-drop for Vogue fashion shots, making them devoid of meaning.

It was during the 1950's among the community of artists, out of which Abstract Expressionism emerged, that the totally self-possessed, self-reliant individual became the model for the typical artist's role. The gesture of putting paint on canvas became for some, the ultimate gesture of liberation - not only from political and social norms but from previous art history as well. Seductive though it may have seemed to escape from the

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14. The fourteenth part of the report is a list of symbols.

world into the Self I feel something vital has been lost along with the foresaking of reality.

The Post-Modernist dilemma

The Modernist break with traditions of the past led art into a world where there were no limits and therefore, no measure of value except that which was created by the market.

Only with hindsight can we now see that tradition and authority may be necessary, even to make a genuine avant-garde possible - in order to provide something to revolt against. At this point we have neither. The polarizations have flattened out and everything simply reverses into its opposite (a law of history that Heraclitus called "enantiodromia"⁸, whereby, when one principle reaches the height of its power, it collapses into its opposite).

When Modernism made its massive assaults on the accomplishments of the past, it deprived subsequent generations of artists of a ground plan or guidance for the future. And now, ironically, artists are finding that the only way to make something new is to borrow from the past, e.g. the Italian neo-classicists.

Speaking of the present situation, Bruce Boice⁹ comments,

There's no motivation, no rules to say whether its good or not.... you find yourself looking for something and you don't know what it is, so how do you know when you find it?

It is this ambiguity which I am concerned about in my project and which I have portrayed through the multi-faceted qualities of the forms.

Art and Society

Eric Fromm outlines in *The Sane Society*,¹⁰ human needs which are basic and essential - the need for relatedness, for transcendence (not in the religious sense but to transcend ones self-centred narsissistic alienated position to one of being related to others and to being open to the world the need for relatedness and social belongingness. It is interesting to compare these needs with those outlined by Maslow in Chapter One.

Modernism's renunciations of so much that is crucial to human wellbeing - in the name of freedom and self-sufficiency - are what have failed us, according to Suzi Gabik.

Modernism so embraced notions of freedom and autonomy and of art needing to answer only to its own logic, its own laws, the pure aesthetic without a function, that now one wonders whether it was ever meant to be organically

integrated with society in the first place.

In its quest for autonomy and its belief that art cannot possibly thrive any longer, constrained by moral or social demands, Modernism discouraged the individual from finding any good outside himself. But as Alisdair McIntyre argues in *After Virtue*,¹¹ in a society where there is no longer a shared conception of the commercial good, there can no longer be any substantial conception of what is to contribute more or less to that good.

Marx¹² constantly stressed that art has a human social reality and must be integrated in the world of meaning - it is not a separate reality. If the artist's role has become marginal in Modern Western society it is not because Modern art is intrinsically defective; it is because our society has, I believe divested art of all but aesthetic value.

Once we accept how art and society are correlative, perhaps we can find a position of equilibrium between the two extremes of Marxist socialism which tends to ignore the aesthetic character of art, and an aesthetic formalism that treats art as socially unconditioned and autonomous. There is a need to set limits, for when everything becomes art there is a danger that art becomes nothing, and how can we ever succeed in forming a concept of something which is so totally open

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that all attributes apply to it equally? It simply loses its capacity to work. It is therefore necessary to further explore and establish or identify the role of the artist.

The Artist as Shaman

Trying to make art meaningful in a society that does not believe in anything may mean reintroducing the artist in his role as Shaman¹³ - a mystical, priestly and political figure in pre-historic cultures, who, after coming close to death, becomes a visionary and a healer.

The Shaman's function is to balance and centre society, integrating the many planes of life experience and defining the cultures relationship to the cosmos. I feel the artist as Shaman might actually achieve the possibility of a society that would maximise personal autonomy and social relatedness at the same time.

In our present state of freedom there is no recognised means of prescribing or forbidding anything to anyone. At this point our possibilities rest with the use we make of this freedom, whether we decide finally to use it for self-aggrandisement or for moral rearmament. Like all ideas, the idea of Modernism has had a lifespan. It's legacy requires that we, in the Post-Modernist state, look at art once again in terms of purpose rather than

style - if we are ever to succeed in transforming personal vision into social responsibility.

Through my ceramic pieces, I feel I have successfully adapted images and techniques from the past to comment on a contemporary situation. Also the presence of the figure was very suitable since its image has been found in the history of all cultures and is also a meaningful and easily identifiable image.

2.6 Artistic influences

Because I have frequently used the human figure as a source, it has been of great interest to me to study and see how different artists have dealt with this image. To compare the barely recognisable cubist approach of Picasso to the exquisite linear qualities of a Toulouse-Lautrec and to see how the crude symbolic approach of the cavemen is so radically different to the fascination with the figurative beauty of the body, depicted by Michelangelo in his sculptures and by the French nineteenth century painter Gericault.

But it is undoubtedly the sculptures of F.E. McWilliam and David Wynne which have influenced my work more than any other artists. Perhaps it is not surprising that I find my inspiration from sculptors since I work in three-dimensions myself and have always felt more drawn to the three-dimensional as a vehicle for expression

rather than the two-dimensional.

I first saw slides of McWilliam's work as a First Year student and I have never forgotten the impact they had on me. I found his "Women of Belfast" series extremely impressive and moving, they are so full of action, spontaneity and emotion. I say emotion but on the other hand, I feel the emotion occurs more in the spectator rather than in the actual pieces themselves, but then to me the two are inseparable, a work is not complete until it interacts with the spectator. What I especially like is that he uses these crude, primitive-style figures to portray a contemporary event i.e. a bombing in Belfast. To appreciate this series and sense it's effectiveness it is not necessary to belong to any one country or nationality, it speaks in a universal visual language. It is this which I consciously strove to achieve in my project.

McWilliam's "Legs" series in the late 1970s was also of particular influence to me during this project. This series consists merely of legs in various positions yet they are very much visually complete within themselves. The viewer is not immediately aware that some element is missing and the image is incomplete. It is as if the eye and brain, perhaps subconsciously, fill the gap or even accept it. I have included this element in my own work whereby the negative areas are as fundamentally important in the completion of the overall image as the positive areas.



Fig.8: "Women of Belfast" (No. 1, 1974)
- F.E. McWilliam

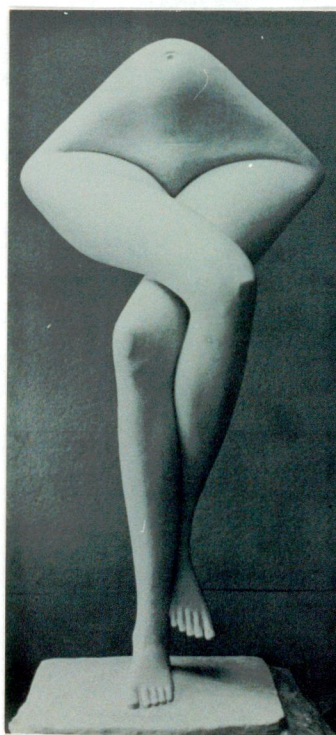


Fig. 9: "Umbillicus" - F.E. McWilliam
(1977)





Fig. 10: "Boy with Dolphin" - David Wynne
(1974)

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very interesting and informative study of the social and economic conditions of the country. The author has done a very thorough job of research and has presented the facts in a clear and concise manner. The report is well written and is a valuable contribution to the knowledge of the country.

2. The second part of the report deals with the political situation of the country. It is a very interesting and informative study of the political conditions of the country. The author has done a very thorough job of research and has presented the facts in a clear and concise manner. The report is well written and is a valuable contribution to the knowledge of the country.

3. The third part of the report deals with the economic situation of the country. It is a very interesting and informative study of the economic conditions of the country. The author has done a very thorough job of research and has presented the facts in a clear and concise manner. The report is well written and is a valuable contribution to the knowledge of the country.

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5. The fifth part of the report deals with the cultural situation of the country. It is a very interesting and informative study of the cultural conditions of the country. The author has done a very thorough job of research and has presented the facts in a clear and concise manner. The report is well written and is a valuable contribution to the knowledge of the country.

As mentioned previously, the sculptures of David Wynne were also an influential factor in my work. His sculptures are so uplifting to see. They are brimming over with movement and energy. Figures dance through the air, are brought for journeys on a dolphin's back or are perhaps surrounded by a flock of tiny birds. Like McWilliam, he uses very few points of contact with the ground and this gives the illusion of lightness. Again this is an area I explored in my own work. Far too frequently ceramic pieces look heavy and solid and have large areas of contact with the surface they sit on. I want to show through my work that ceramics can be full of energy, movement and vitality. I feel I have achieved this through the light, thin-slabbed forms I have built which at the same time reflect the dynamism I associate with our present age.

Another artist whom I admire is the American ceramist Bruce MacLean. He uses the decorative technique of graffito, described earlier in this chapter. In his work it appears as though he randomly applies areas of slip and lets this suggest what images he will draw. It is almost as if he has no preconceived ideas about the final finished piece. This allows his work to look fresh and spontaneous, a quality I found vital in my own work to represent the figure in today's society. I used quick spontaneous marks to reflect the speed and the motion of today's western world.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions of the work. It is divided into two main sections: the first section deals with the conclusions of the work in the field of agriculture, and the second section deals with the conclusions of the work in the field of industry and commerce.

Through looking at the works of artists I admire and by looking at my own previous work and experiences, I find my motivation stimulated. It also encourages me to try out different combinations, to add something extra to an old idea. This referral to the past is one of the main requirements many contemporary critics call for in today's art, as outlined earlier in this chapter, and is also something McWilliam sees as vital in an artist's work:

one tends to go round and round in circles. Rather not circles but spirals. As you go round you pick up references to things in your past work but now you handle them differently, the time is different. It is always different the next time round. Ideally, of course, it would be a rising spiral - but what you gain in experience you lose in recklessness, your lack of it. The best you can hope for is that by running hard, you'll stay still¹⁴

I feel that the first half of this quotation aptly describes how one can adapt influences from the past to new ideas. The latter half also clearly describes the difficulty in maintaining a freshness and spontaneity in one's work and that it is something which often has to be worked on laboriously to produce such an effect.

1. The first part of the report is a general introduction to the subject.

2. The second part of the report is a detailed description of the methods used.

3. The third part of the report is a discussion of the results obtained.

4. The fourth part of the report is a conclusion and a list of references.

5. The fifth part of the report is a summary of the work done.

6. The sixth part of the report is a list of the names of the people who helped.

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Looking at the work of other artists is something I greatly encourage pupils to do to broaden their awareness and motivate their ideas. I will describe in Chapter Four how I introduced the pupils to the works of artists throughout art history, how they dealt with the figure and how this image can tell us much about past societies.

2.7 Methods of Motivation

I think that is interesting, beneficial and worthwhile to review the methods of motivation one uses in the approach to one's own work; to be aware of what motivates me, makes it clearer and in many ways easier when it comes to motivating pupils in the art class.

In this section I will review things I did during this project which helped maintain my interest and spark new ideas.

- (i) When doing life-drawings, I worked on large sheets of brown paper, wallpaper, newspaper, anything I found. This allowed for a much freer approach as I did not feel restricted by the inhibitions which sometimes accompanies working in sketchbooks.
- (ii) I used a wide variety of media e.g. sticks, card, toothbrushes, found objects, along with more conventional media such as pencil and conté. I found that exploring a constant subject matter through different media added an extra exciting

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24. The twenty-fourth part of the report is a list of references.

25. The twenty-fifth part of the report is a list of figures and tables.

26. The twenty-sixth part of the report is a list of appendices.

27. The twenty-seventh part of the report is a list of footnotes.

28. The twenty-eighth part of the report is a list of references.

dimension.

- (iii) By making three-dimensional maquettes of the finished pieces in paper, I could explore different ideas quickly and solve problems of construction before making them in clay. This was a much quicker process than making test pieces in clay and I also found it extremely stimulating to work in this medium i.e. paper construction.
- (iv) The fact that the human figure as the image I wanted to work with and that this project was of personal interest to me ~~may~~ be considered the main motivating factor behind this project.

Many of the above points were of considerable benefit to me while approaching the classroom project.

2.8 Bringing this project to the classroom

In bringing this project to a classroom situation I have taken a rather different angle, concentrating mainly on the figurative qualities of the human form through drawing and three-dimensional construction. We looked to modern society as a source for decorating the models of the figure the pupils constructed and we used these figures as a vehicle for reflecting today's society. These are the concerns I brought from this project to the classroom:

- (i) Exploring movement and direction in the figure through line
- (ii) Exploring the form of the figure through two-dimensional and three-dimensional work
- (iii) Exploring the figure as a vehicle for reflecting our contemporary society.

CHAPTER II

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CHAPTER III

CLASSROOM PROJECT

3.1 Outline

I chose to carry out my classroom project with my second year group in Loreto Convent, Foxrock, Dublin. It is an all girls school and there are twenty-five pupils in this class.

It was appropriate to choose this group as they are among the first year to follow the new Junior Syllabus in Art, Craft and Design. So I took this opportunity to study the syllabus and how it is to be implemented in the schools. This will be discussed further in Chapter Five.

In this chapter I will:

- (i) give a description of the classroom project
- (ii) describe the process of carrying out this project in the school
- (iii) comment on the problems encountered and suggest solutions
- (iv) describe the methods of motivation used
- (v) describe the outcome of the project

Special Note: It should be noted at this stage that this school is situated in an upper middle class area and that the pupils come from affluent backgrounds. The art room is well equipped and has excellent resources. All these factors undoubtedly make the art teacher's job easier as they do not have to deal with many of the social problems that would perhaps accompany schools in lower socio-economic areas.

3.2 Classroom Project; Description

As with my major study I used the human figure as the source for my classroom project, focusing on the concerns stated at the end of Chapter Two.

The result was four life-sized human figures made from newspaper and decorated as "street characters";

- (i) Hippy
- (ii) Punk
- (iii) Heavy metal fan
- (iv) Rastafarian

Bearing in mind the aims and objectives outlined for the new Junior Syllabus in Art, Craft and Design¹ I drew up the following aims and objectives for this project.

1. The first part of the report is a general
introduction to the subject.

2. The second part is a description of the
method used in the investigation.

3. The third part is a description of the
results of the investigation.

4. The fourth part is a discussion of the
results and their significance.

5. The fifth part is a conclusion of the
investigation.

6. The sixth part is a list of references.

7. The seventh part is a list of
figures and tables.

8. The eighth part is a list of
appendices.

9. The ninth part is a list of
acknowledgments.

10. The tenth part is a list of
concluding remarks.

11. The eleventh part is a list of
references.

12. The twelfth part is a list of
figures and tables.

13. The thirteenth part is a list of
appendices.

14. The fourteenth part is a list of
acknowledgments.

15. The fifteenth part is a list of
concluding remarks.

Objectives

- (i) To explore proportion, structure and form through two-dimensional and three-dimensional work using the figure as a source
- (ii) To explore the potential of a variety of media, both conventional and unconventional e.g. conte, sticks, card, newspaper
- (iii) To understand that things exist in relation to each other, the ability to see things as a whole, existing in an environment and reflecting that environment.

Aims

- (i) To understand the use of drawing and three-dimensional construction from direct observation, recording and analysis, as a means of thinking and for communication and expression.
- (ii) To develop in the pupil the ability to apply evaluative criteria to his or her own work and to the works of others, and in his or her daily encounters with the natural, social and built environments and with the mass media.
- (iii) To make the pupil aware that he or she does not exist in isolation but with others in a society - to promote the ability to work positively with others.

3.3 Process

A/

LIFE DRAWING

The pupils began the project having no idea of the final result. They spent the first three classes doing life-drawings of each other in various poses. Each class had a theme to act as motivation for the poses e.g. "Sports Day", "Paris Catwalk". During the course of these classes they explored a variety of media including sticks, card and other found media. I found that by changing the media they did not become bored with the same subject matter. Through their drawings the pupils explored:

- (i) Structure in the figure through line.
- (ii) Movement and direction in the figure through line.
- (iii) Form in the figure through tone.

Each class was preceded by a short slide show showing the different ways the figure has been dealt with in different cultures and societies throughout Art history - the slides shown were always appropriate to the exercise being carried out in the class e.g. slides of Henry Moore's drawings were shown to describe tone and form through directional line

B/

PREPARATORY DRAWINGS FOR THREE DIMENSIONAL WORK

I then introduced the idea of working in 3-dimensions by

showing slides of various sculptures.

Through these slides we discussed the difference between drawings and three-dimensional work, concentrating on the aspect of multiple viewpoints.

Then came the question: what will we need to do before making a figure in three-dimensions?.... Drawings from different angles. This introduced the day's exercise concisely. We compared ourselves to fashion designers who did drawings of their designs from various angles, in order to be able to make the garment.

The theme I have for the poses was "Street Life" and there were four poses to be drawn from three different angles each.

C/

BUILDING BASIC STRUCTURE

At this stage the class was divided into four groups, each to build a life-sized three-dimensional figure from newspaper, (in a given pose) using their drawings to work from. They really seemed baffled as to how they would make it from newspaper so the demonstration was very important to explain the process clearly.

I asked them to recall one of the first types of life-drawing we did; which was to record the very basis "matchstick" structure of the figure which gave us information concerning the movement of the figure through the position of the shoulders, spine, pelvis, arms and legs. I then demonstrated how to make the initial "matchstick" structure of the figure using twisted newspaper and masking tape and using one of the pupils to measure from. Each group then had to choose one member of that group from whom to measure their figure, to ensure that it was life-sized and more importantly, in proportion.

D/

BUILDING UP THE FORM

Once the basic structure was finished it was time to move on to building up the form. Again, slides came in useful as a visual reference especially the sculptures of Michelangelo and Henry Moore. Where has the form been built up? How is the movement affecting the muscles? Are they relaxed, strained etc.? How would we build up the form on our newspaper figures? Once again a clear demonstration was necessary to explain the process to the pupils.

This whole area of building up the form of the figure is very much connected to biology in that it deals with the skeleton, muscles, flesh etc. So I asked their biology teacher to give a class on the human anatomy to further

reinforce our project. This approach is very much encouraged by the new Junior Certificate Syllabus which calls for connections to be made between subjects. This will be discussed further in Chapter Five.

Motivation - it was at this stage that I introduced the idea of street characters to add extra motivation for the pupils. In fairness I suggested that each group pick their character from a hat, again this added a sense of excitement to the class. The pupils were really quite exuberant at the prospects of decorating their models. What would they use? So many suggestions were thrown around from one group to the next e.g., black binliners for leather jackets, tinfoil jewellery etc. that I was really aware of their involvement, commitment and excitement. For homework they had to do a rough drawing of how they visualised their final piece - and what it would be decorated with, they accepted this exercise willingly and enthusiastically.

E/

RESOLVING THE HEAD AND HANDS

After the form was built up we evaluated the figures and discussed which areas needed to be resolved. The most problematic areas proved to be hands. I asked what we would need to do before we could resolve them and I was told "more drawings". From this

answer I knew they had grasped the necessity of observational drawings of the subject before constructing it. One double class was spent doing observational studies of the head and hands from various viewpoints, exploring their structure and form.

F/

MAKING THE HEAD AND HANDS

The head was made by covering a balloon with papier mache and building up the features.

The hands were made using a basic wire structure of the hand measured from the appointed member of each group and then covering this structure with papier mache. The head and hands were then attached to the figure. Of course, demonstrations were given in each case.

G/

DECORATING THE CHARACTERS

We began this class by looking at slides

1. Egyptian paintings of figures
2. Japanese print of figures
3. African sculpture
4. American tourists (Duane Hanson)

What culture do these come from? How do you know? How can we decorate our characters to reflect the society we live in?

We discussed our "disposable" society, advertising, the mass media, the different fashions and images of today,



Fig. 11: Pupil's life-drawing
Movement in the Figure.



Fig. 12: Pupil's life-drawing
Using card and stick





Fig. 13: Pupils at work



Fig. 14: Pupils at work

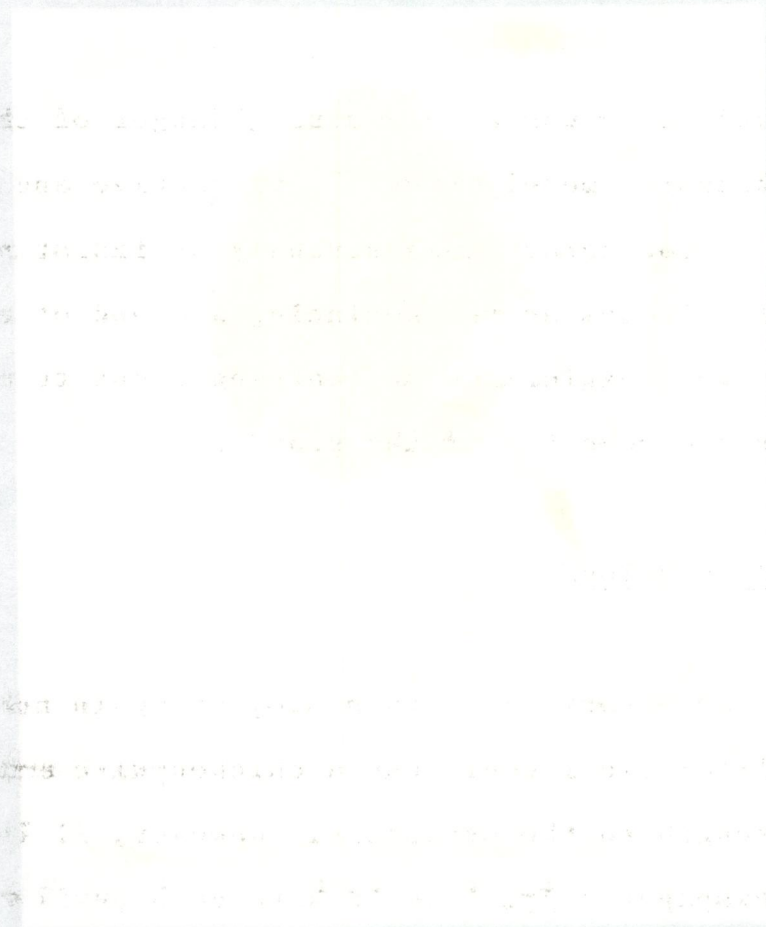
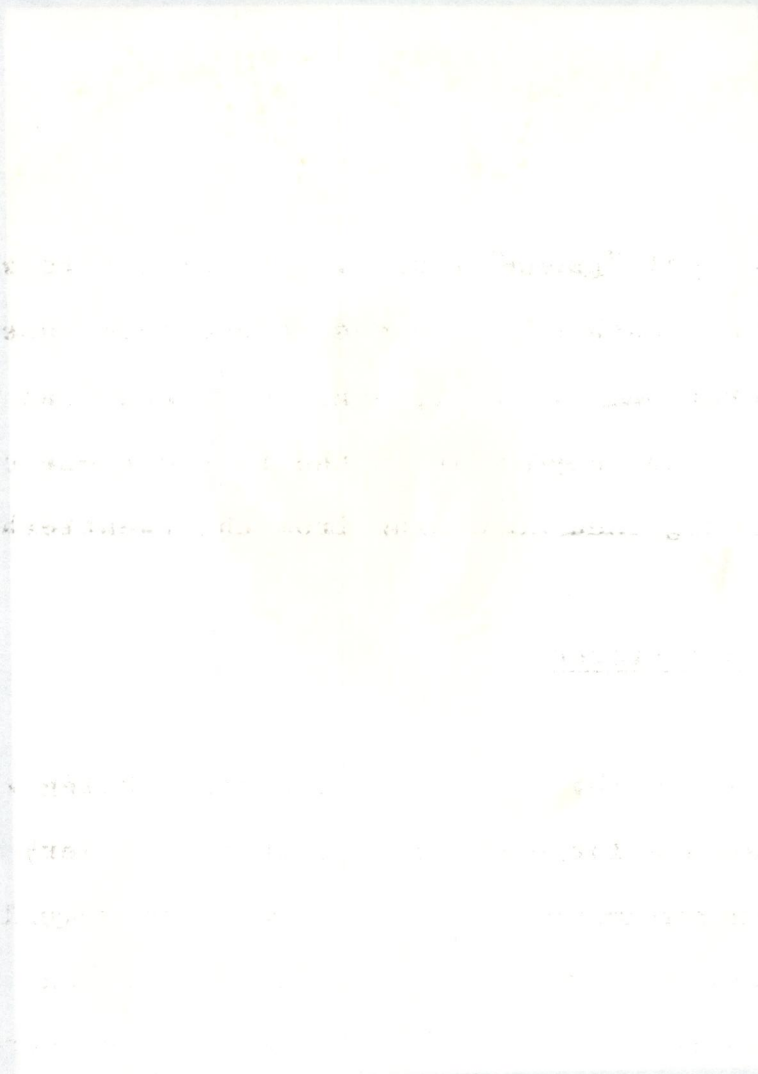




Fig. 15:
The Rastafarian



Fig. 16:
The Hippie



and the topical "green" issues. The binliners were a favourite and each group seemed to use them somewhere in their decoration. Tinfoil, pins, coke cans and jeans were also used in the hope that in the future these characters would be recognised as coming from the twentieth century.

3.4 Problems encountered

1. There was a lot of trial and error working with newspaper on such a large scale e.g. it is not very solid and does not have much strength without an armature. Even though I view trial and error as quite constructive method of learning, I felt some pupils found it a bit frustrating and needed a lot of encouragement.

2. I found there was a very strong danger of this project becoming merely visually attractive and just play. So I had to counteract this strongly by insisting that the pupils discuss at the beginning and end of each class what they were exploring and learning about to ensure they understood the concepts of the project.

3.5 Suggested solutions

1. If I was embarking on this project again and wanted to work in life-size I would use a chicken-wire armature to add extra strength to the structure. However, if I wanted to use newspaper only, I would have each pupil make a

smaller, individual figure. I feel that newspaper has quite a lot of advantages in that it is easily obtainable, cheap and an everyday product the pupils are used to seeing but are now viewing in a different light. They now see newspaper as having quite a lot of strength if treated properly e.g. twisted tightly or folded. It is easily manipulated and need not be merely flat and smooth but can be scrunched up and bound together to build large constructions which remain pliable.

2. I would divide the class into groups of four at the most to ensure that everybody participates equally and does not leave other members of the group to do the work.

3.6 Methods of motivation used

1. Different themes for each life drawing class - something exciting to which they can relate e.g. "Paris catwalk", "Hunters", "Spacemen".
2. Slide shows to encourage them to discuss what they are learning.
3. Involvement of pupils in demonstrations and board work
4. Group work to encourage a sense of belongingness and responsibility.
5. The theme "Street Characters" which included a
(i) hippy, (ii) punk, (iii) heavy metal fan (iv) rastafarian and choosing these from a hat.
6. Decorating these figures with found materials to

reflect our society.

7. These figures when completed were displayed on open day for visiting parents and future pupils.

3.7 Outcome

At the end of the project I felt the pupils had a good understanding of the aims and objectives outlined earlier in this chapter. They worked consistently and enthusiastically. The next step will be to do drawings of these figures in relation to each other and in relation to their environment.

3.8 Scheme of Work

Theme: Street Characters

Product: Four life-sized figures made from newspaper, in character as a Punk, a Hippy, a Rastafarian and a Heavy Metal Fan. They are decorated with objects and materials to reflect today's society.

<u>Unit</u>	<u>Source</u>	<u>Concept</u>	<u>Activity</u>	<u>Materials</u>	<u>Visual Reference</u>
1	The Figure	Explore movement & direction through line	Drawing using line only	Newsprint, conté, card, sticks	FE McWilliam "Women of Belfast" Own visual aids
2	"	To explore <u>form</u> through <u>tone</u>	Exploring tonal quality of media	Newsprint, pencil, conté paint	Henry Moore's sketches
3	"	To make a 2-D analysis for 3-D form	Drawing figure from different angles	Newsprint, conté	Slide of sculptures
4	Resource drawings	To understand balance, structure, & proportion, through 3-D construction	Building figure from newspaper	Newspaper, masking tape	"
5	"	To understand inter-relationship of parts of the figure through 3-D construction	Building figure from newspaper	"	"

<u>Unit</u>	<u>Source</u>	<u>Concept</u>	<u>Activity</u>	<u>Materials</u>	<u>Visual Reference</u>
6	Resource	To explore <u>form</u> of figure through construction	Building up form of figure	Newspaper masking tape	Henry Moore's & Michelangelo sculptures
7	Hands and Head	To explore the structure and form of head & hands through observational drawings	Observational drawing	Newsprint conté	Slides; details of head and hands
8	Resource drawings	To explore form of head & hands through 3-D construction	Making head and hands from newspaper	Newspaper tape paste	Slides; details of head & hands
9	"	To explore how objects from our environment & culture can be used to decorate characters as symbols of our society	Decorate figures with materials from environment	Binliners coke cans needles thread glue	Duane Hanson's sculptures

CHAPTER III

F O O T N O T E S

1. Department of Education and the National Council
for Curriculum and Assessment, The Junior Certificate -
Art, Craft, Design, pp. 2 - 3.
2. Department of Education and the National Council
for Curriculum and Assessment, The Junior Certificate -
Art, Craft, Design - Guidelines for Teachers, p.1.

C H A P T E R I V

ART HISTORICAL ASPECT

4.1 Outline

The human form is perhaps the most common subject matter in art from pre-historic times to the present day, but the attitude of the artist to the human body has changed dramatically over time. In this chapter I will discuss some of the factors affecting the different attitudes of different cultures and discuss works resulting from these differences to illustrate how the figure, as an image throughout art history, can inform us about the society these images came from.

I will also discuss the reasons why I have found the image of the figure a suitable vehicle to introduce Junior Certificate Pupils to History and Appreciation of Art, Craft & Design with the classroom project described in the previous chapter.

4.2 Why choose the figure?

I feel the human figure is an excellent vehicle to use to introduce Junior pupils to the concept of studying art history, for much the same reasons as I find it such a motivating source for my own work. It is such a familiar image and pupils have studied it in other subjects such as

biology. It is also a very flexible image to work with and one can approach it in many ways e.g.

- (i) purely figurative
- (ii) figure in relation to environment
- (iii) emotional expressiveness of figure
- (iv) movement in the figure

or, as I have chosen, the figure as a means to reflect society.

The changing expression of the human figure provides an ideal subject to trace through art history not only because the pupils are familiar with this image but also because it is evident in the art of all cultures. By looking at the different ways which the figure has been dealt with we can see how people dressed in a given time and culture, their hairstyles, make-up etc. and more often than not we can recognise the country they came from. We can also study the reasons for the distortions or stylisations practiced and so understand both their values and own.

The enquiry in fact becomes a social study. The pupils become aware that the methods of artists, the style of art and the standards of value by which it is judged are all products of cultural evolution and subject to change; the pupils or any of us have no absolute authority but merely reflect and express changing culture patterns of various groups.

4.3 Process

I approached this study in a very chronological manner when applying it to a classroom situation. The pupils had never before done any substantial study of art history so I felt that by approaching it in the manner they would have a good solid basis ^{to} on which structure their learning and it would also give them an idea of the vast time span to be covered when talking about art. It is not just a modern phenomenon but an inherent part of the world's history. In this section I will discuss briefly the line of study I took in the classroom, starting at prehistoric times.

In prehistoric times the human figure was a rare feature among the hoards of elaborately depicted animals (fig. 17). The artists obviously were not concerned with obtaining a realistic image but rather, took a more symbolic approach. In the caves of Lascaux where paintings date back to 15,000 B.C. we can see where bumps in the rockface provide the line for the back of a bison, such connections are very important as it is evidence that early man was linking the actual surface to the subject he was drawing or perhaps the actual bulge in the rock inspired the artist. This study led to discussions in the class about early man, where he lived, what he painted with etc.

The subjects were hunting scenes of animals and warriors which were an integral part of everyday life. But even in this

early stage of history there appears to have been a spiritual connection. Archeologists and anthropologists examining the images of primitive societies still in existence, believe that through these drawings the cavemen were calling on the gods to give them successful hunting trips.

One can note a fair development in skill and the treatment of the figure in Egyptian art. The "Fowling Scene" (fig. 18) from the tomb of Nebamun (approx. 9,000 B.C.) is a good example of these changes. The artist still showed no interest in perspective but the typical simplification of form is very evident. The deceased nobleman is standing in his boat in the traditional Egyptian pose, i.e. head and legs in profile, torso and eye in frontal view. His two companions, perhaps his wife and child, are scaled down in proportion to their rank, a main characteristic of Egyptian art of that period which reflects the hierarchial structure of their society.

Egyptian art was very much connected to the spiritual aspect of their lives and much of their art is found in the burial places of the pharaohs. The spiritual aspect of ancient cultures played a large part in their art and very often the artists were not credited with being in control of their skills. Plato suggested that a kind of divine madness takes hold of the soul of a true artist; mere skill is not enough.¹ Centuries later, in the middle ages, it was considered that God or some other super-

1. The first part of the report deals with the general situation of the country and the position of the various groups.

2. The second part of the report deals with the economic situation and the measures taken to improve it.

3. The third part of the report deals with the social situation and the measures taken to improve it.

4. The fourth part of the report deals with the political situation and the measures taken to improve it.

5. The fifth part of the report deals with the cultural situation and the measures taken to improve it.

6. The sixth part of the report deals with the environmental situation and the measures taken to improve it.

7. The seventh part of the report deals with the international situation and the measures taken to improve it.

8. The eighth part of the report deals with the future prospects and the measures taken to improve it.

9. The ninth part of the report deals with the conclusion and the measures taken to improve it.

10. The tenth part of the report deals with the appendix and the measures taken to improve it.

11. The eleventh part of the report deals with the bibliography and the measures taken to improve it.

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13. The thirteenth part of the report deals with the list of figures and the measures taken to improve it.

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15. The fifteenth part of the report deals with the list of references and the measures taken to improve it.

natural power worked through the artist, it was as if their creative work was directed by some outside power over which they had little control. This was supported by the writers of the Roman period. Hesiod wrote "by grace of the Muses and Archer Apollo are men minstrels upon the earth".²

In Christian times the church has been one of the main patrons of the arts and has used art to portray God's power, man's weakness and to teach man about the story of God. The approach of medieval man to the figure in art was still quite symbolic.

During the Renaissance, artists became more interested in depicting the figure realistically, sparked off by their new interest in anatomy and acceptance of man as an individual. Leonardo da Vinci is thought to have dissected at least thirty corpses and his notebooks are an indication that this could have been true³(fig.19). As the years progressed, artists became interested in expressing inner emotions and turbulence, man reacting to the world around him. Perhaps Francis Bacon portrays the human form in its most vulnerable sense(fig.21). We see a contorted weak creature, nondescript in its surroundings, when we look at his work. The human form is stripped without compassion, of all its former glory, and writhes without dignity on the canvas. This is the way Bacon sees human-kind; a weak peevish and vulnerable creature.

By following the figure through art history, we as art

1. The first part of the report deals with the general situation of the country.

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3. The third part of the report deals with the social situation of the country.

4. The fourth part of the report deals with the political situation of the country.

5. The fifth part of the report deals with the cultural situation of the country.

6. The sixth part of the report deals with the environmental situation of the country.

7. The seventh part of the report deals with the international situation of the country.

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9. The ninth part of the report deals with the conclusion of the report.

10. The tenth part of the report deals with the appendix of the report.

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15. The fifteenth part of the report deals with the list of references of the report.

16. The sixteenth part of the report deals with the list of abbreviations of the report.

17. The seventeenth part of the report deals with the list of symbols of the report.

18. The eighteenth part of the report deals with the list of units of the report.

19. The nineteenth part of the report deals with the list of definitions of the report.

20. The twentieth part of the report deals with the list of footnotes of the report.

21. The twenty-first part of the report deals with the list of appendices of the report.

22. The twenty-second part of the report deals with the list of references of the report.

23. The twenty-third part of the report deals with the list of abbreviations of the report.

24. The twenty-fourth part of the report deals with the list of symbols of the report.

25. The twenty-fifth part of the report deals with the list of units of the report.

26. The twenty-sixth part of the report deals with the list of definitions of the report.

27. The twenty-seventh part of the report deals with the list of footnotes of the report.

28. The twenty-eighth part of the report deals with the list of appendices of the report.

teachers, can alert the pupils to the aims, objectives and social backgrounds of bygone civilisations as well as encouraging them to explore their own contemporary society. We can also equip them with a means of appreciating and evaluating the visual works of man.

During the classroom project I asked pupils to suggest how they would decorate the figures if they came from gothic, Egyptian or perhaps the Rococco period? Newspaper is a product of our society - what could we have used in prehistoric times? In this manner I continuously linked their practical work with the history of art which I felt was a suitable method as they did not view the two areas as being totally seperate but rather as an integral part of each other.

4.4 Remarks

I feel the subject matter of the classroom project was an ideal and fascinating way to introduce pupils following the Junior Syllabus to the history and social history of art. To see how man began to look towards himself and express his character and feelings through his treatment of the human figure in art, and thus see how the artist was reacting to the environment around him. This can be taken further by showing how man used art to affect the environment; from architecture town-planning, and the design of basic household utensils. One only has to look at the new buildngs being constructed in Dublin's Liberties area to

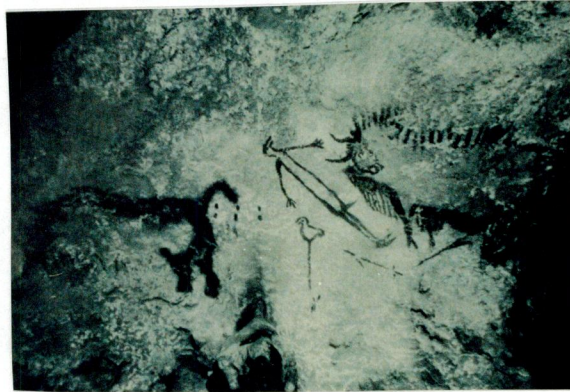


Fig. 17: Early drawing of Man
Lascaux caves, (15,000B.C.)



Fig. 18: "The Fowling Scene" ; -
Egypt, approx. 9,000 B.C.



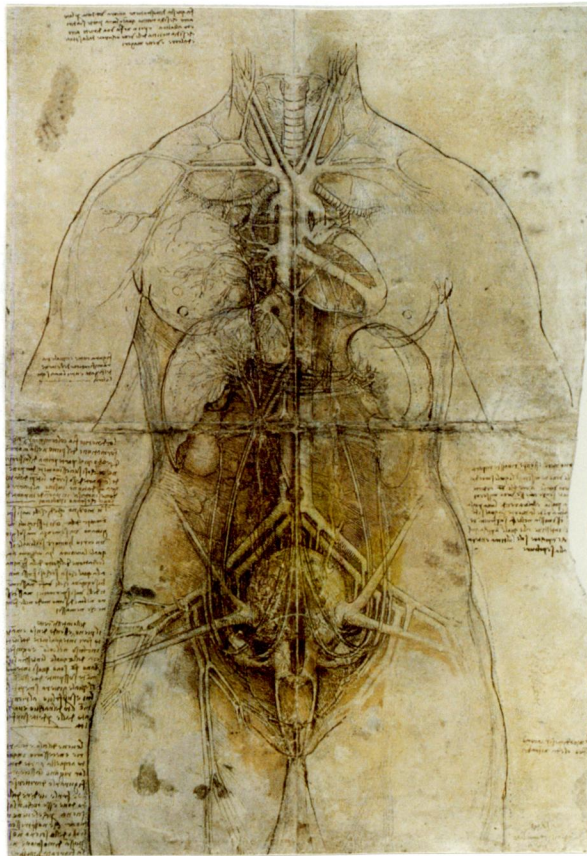


Fig.19: "Female anatomy" -
Leonardo Da Vinci (1510)



Fig. 20: "David" - Michelangelo (1501-1504)



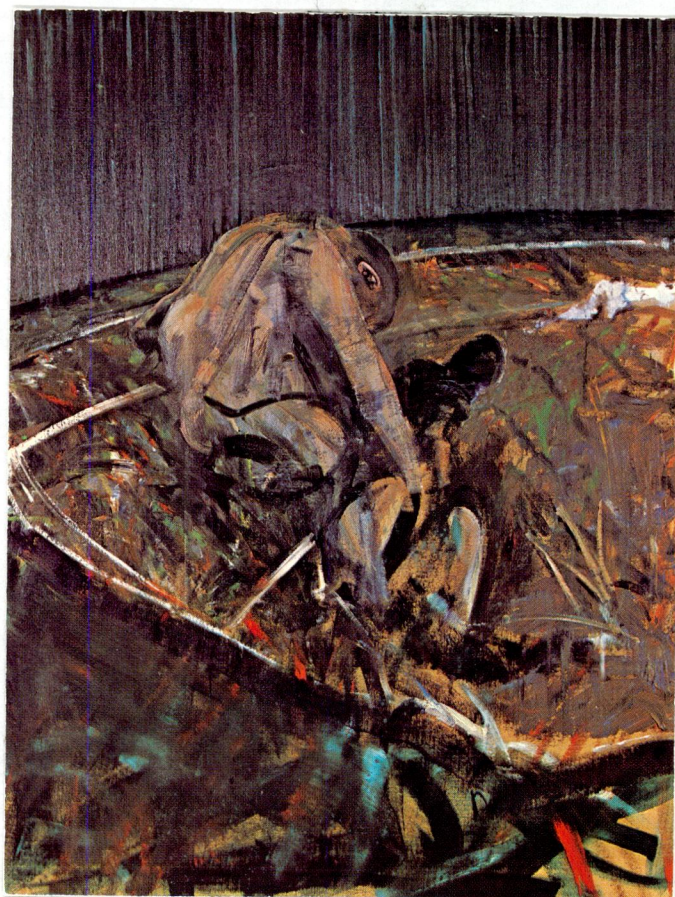


Fig.21: "Figures in a Landscape" -
Francis Bacon (1956)



Figure 10
Landscape, 1956
Oil on canvas

Figure 10
Landscape, 1956
Oil on canvas (b. 1910)

see how the architects are sensitive to the existing surroundings and striving to make the new buildings fit in harmoniously in the environment.

It is important to help pupils become aware of the practical side of art and see how they can use it constructively and positively to enhance thier surroundings.

CHAPTER IV

F O O T N O T E S

1. James Hogg, Psychology and the Visual Arts,
(Harmondsworth: Penguin Books Ltd, 1969), p. 34.
2. Ibid.
3. E.H. Gombrich, The Story of Art, (Oxford: Phaidon
Press Ltd, 1939), p.222.

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research.

2. The second part of the report is a detailed description of the methodology used in the study. It includes information about the sample size, the data collection methods, and the statistical analysis techniques.

3. The third part of the report is a discussion of the results of the study. It presents the findings of the research and compares them with the previous studies in the field.

4. The fourth part of the report is a conclusion and a list of references. The conclusion summarizes the main findings of the study and provides recommendations for future research.

5. The fifth part of the report is an appendix containing additional information related to the study, such as raw data, questionnaires, and interview transcripts.

6. The sixth part of the report is a bibliography listing all the sources used in the study. It includes books, articles, and other relevant literature.

CHAPTER V

EDUCATIONAL RELEVANCE

5.1 Outline

In this chapter I will discuss the educational relevance of a study of motivation for the art teacher by looking at:

- (i) The value of Art, Craft and Design
- (ii) The implications of the new Junior Certificate Syllabus
- (iii) Criticisms of the new Junior Certificate Syllabus
- (iv) The new syllabus as a motivator
- (v) The teacher as a role model
- (vi) Studies on motivation carried out in schools
- (vii) Social variables affecting motivation in Art.

5.2 The value of Art, Craft & Design

As an educator or facilitator, as Carl Rogers¹ would suggest, I wish to see children learning, both because they enjoy learning and because what they learn is of significance to them in their lives. I see art as a subject where experiences in the class can easily be adapted and used to transform the pupils' outside life. A knowledge of Art, Craft and Design is not only of use to practicing artists, architects or designers, each one

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the organization, and the second section deals with the expenditure of the organization.

4. The fourth part of the report deals with the administrative results of the work. It is divided into two main sections: the first section deals with the organization of the work, and the second section deals with the personnel of the organization.

5. The fifth part of the report deals with the social results of the work. It is divided into two main sections: the first section deals with the social work of the organization, and the second section deals with the social work of the personnel of the organization.

6. The sixth part of the report deals with the general conclusions of the work. It is divided into two main sections: the first section deals with the general conclusions of the work, and the second section deals with the recommendations of the organization.

of us can use our experiences of art in co-ordinating outfits, presenting food, choosing what we buy and decorating our homes. It is important that pupils do not view art as something alien or above them, something that is only found in galleries, but to understand that it has a very practical side to it which is put to use everyday in all our lives and that they can use art to improve their lives and have a greater appreciation of the world around them.

Through my classroom project, outlined in Chapter Three, the pupils explored the possibilities of an everyday product i.e. newspaper and gave it a completely different use, they also decorated the figures with materials from contemporary society, thus making them look, think about and select things from the world around them.

The Curriculum and Examination Board Discussions Paper: the Arts in Education explains clearly the value of Art, Craft & Design both intrinsically and extrinsically². Below I have summarised their basic argument for the value of Art, Craft and Design in Education.

(1) Extrinsically: the world offers a market for designers, advertisers and employment in all sorts of media, so there is a definite area for pupils to actually use their artistic skills in their work. Even if they do not choose to use it in this manner, an understanding in this area might help to improve the environment around us as they would be more aware of aesthetic beauty and in general more visually aware. Of course, it is also necessary to have

an audience in order for art to survive, so the more people who have an appreciation in this area, the more supportive they would hopefully be .

(2) Intrinsically: and perhaps more importantly is, as mentioned previously, the application of experiences in the art class to our everyday lives. At present, it is the verbal and numerical systems which dominate Irish education but I feel that people are slowly becoming more aware of the importance of the visual, as a means to participate actively and meaningfully in the living culture of which they are a part.

Point 2.2.4³ of the Arts Discussion Paper puts forward an interesting point, suggesting that the present peripheral position of the Arts in Irish education could only be defended by claiming that either the arts do not possess enough educational value to be given a major role in the curriculum or that it's contributions are already catered for in other subjects. I feel that until recently the former was the view held by the majority, certainly the latter is not true of any experience I have had in schools. In fact, I consider this a major criticism of our educational system and I am disappointed that the new Junior Syllabus does not stress the importance of subject integration nearly enough much less suggest methods for implementing it. I will return to this point later in this chapter.

The new Junior Syllabus for Art, Craft and Design is obviously an important factor for teachers, so it is

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and a summary of the findings.

5. The fifth part is a list of references.

6. The sixth part is a list of figures and tables.

7. The seventh part is a list of appendices.

8. The eighth part is a list of footnotes.

9. The ninth part is a list of acknowledgments.

10. The tenth part is a list of the author's address and contact information.

11. The eleventh part is a list of the author's previous work.

12. The twelfth part is a list of the author's future work.

13. The thirteenth part is a list of the author's publications.

14. The fourteenth part is a list of the author's awards and honors.

15. The fifteenth part is a list of the author's memberships in professional organizations.

16. The sixteenth part is a list of the author's other activities.

17. The seventeenth part is a list of the author's personal information.

18. The eighteenth part is a list of the author's family members.

19. The nineteenth part is a list of the author's pets.

20. The twentieth part is a list of the author's hobbies.

21. The twenty-first part is a list of the author's favorite foods.

22. The twenty-second part is a list of the author's favorite books.

23. The twenty-third part is a list of the author's favorite movies.

24. The twenty-fourth part is a list of the author's favorite songs.

25. The twenty-fifth part is a list of the author's favorite places.

necessary that they fully understand it in order to implement it effectively.

5.3 The implications of the new Junior Certificate Syllabus for Art, Craft and Design

As an art teacher, I have welcomed the new Junior Syllabus with open arms. I consider it a long awaited and much needed change, for the following reasons:

- (i) It has literally redefined art in the schools and given it the new title of Art, Craft and Design which is the first step to recognising each of these areas as being of equal importance and reinforcing the bonds between them
- (ii) The very combination of Art, Craft and Design should hopefully serve to dispel the myth that art is purely a physical gift but rather that it has a largely intellectual nature. There are problems to be solved, decisions to be made and skills to be acquired and understood.
- (iii) The new subject matter of the syllabus comprises a core structure of drawings, two-dimensional and three-dimensional art, craft and design along with a wide range of options from animation to packaging, from carving to photography, to name but a few. All students complete the core with a minimum of one option for Ordinary Level and two for Higher. The areas of the core structure are shown as integral to each other. This, along with the wide range of options should act as a motivator for pupils and teachers alike.

- (iv) The new assessment programme offered by the new syllabus should hopefully work better than the old exam system and produce more satisfying personal results.

However, in order for the syllabus to be implemented effectively and enthusiastically there are areas that need to be resolved.

5.4 Criticisms of the new syllabus

While I am excited and hopeful about the new syllabus and view it as a long awaited motivator for art in the schools I also see it as having a number of faults that will hinder it from working to its full potential.

1. After studying a number of publications concerning the syllabus, I am still left somewhat unsure regarding the assessment procedure. How many assessments will there be? Who carries out these assessments? Will it be a combination of the teacher and an outside examiner? Will it be possible for the teacher-pupil relationship to interfere unfavourably with the results? How can this be avoided?

Indeed, recent reports indicate that this new system will not be resolved by the time the first cohort of Junior Certificate Pupils sit the examination in 1991. It now seems that they will be required to undergo an examination similar to the old Intermediate Certificate examination.



While it can be argued on the one hand that there was too much stress on pupils with one big end of year exam, it can also be argued that for some pupils continuous assessment could be even more stressful and could result in constant unrelenting pressure. However, overall I agree that this new assessment programme should be more successful in the long term as it traces and encourages the pupils development in the subject. This is especially important in the area of Art, Craft and Design where ideas are explored and developed over a period of time rather than forced awkwardly to the surface in a two hour examination situation. This assessment programme needs to be presented as a motivation to pupils (and teachers) with aims and goals to be reached. Sear's study of levels of aspiration, outlined in Chapter One, would be relevant in implementing this in schools.

- (ii) Although the new subject title is now Art, Craft and Design, there has been notable criticism about the realities of the conviction behind the inclusion of design.

It is regrettable that the opportunity that arose in the formulation of the syllabus did not allow for a fuller and more coherent statement of the scope and unique validity of design education⁴

The vast majority of art teachers are Fine Art people with little or no experience of Design apart from Fine Art-based Craft work. This is a very small and limited aspect of Design and it would appear that the new Junior Syllabus is not counteracting this problem strongly enough. If the concerns regarding this area are not highlighted and dealt with at this early stage there is the danger that the area of Design in schools will suffer greatly.

This is where inservice programmes would prove invaluable and it goes without saying that the area of design should also be catered for sufficiently at teacher-training level to ensure that future art teachers can teach this area competently and confidently.

- (3) The syllabus structure appears quite flexible since it offers many options to pupils in their media, but in order for this to work to its full potential, it requires skilled teachers with a good understanding and knowledge in many areas. So, while it is all very well to discuss and decide how an education in Art, Craft and Design is important for everyone, it is of equal importance to discuss the role of the teacher, after all, the teacher is the mediator through which this subject is opened up to the pupils. It is vital that the teacher has had a good college training, is well informed and most of all enthusiastic in their work; preparing exciting and motivating classes. Inservice programmes will be provided to help teachers cater for the new Junior syllabus but the procedure has not yet been described. Professor Iseult McCarthy brings up the problems facing teachers,

If all elements of this core are to be covered adequately, the need for structure, and properly informed and sequential planning becomes paramount. The reality is that many teachers of art do not have the skills necessary to undertake this task .⁵

On a practical level, the teachers of art need to be fully briefed on how to implement the new syllabus. One or two inservice days will not be sufficient. The only way of ensuring that it is implemented properly is through well-planned informative and frequent training programmes, followed perhaps by sending a representative out to the schools so that teachers can ask questions, air out ideas and get feedback.

Teachers who have up until now, merely been preparing pupils for what will arise in exams may face many problems adjusting to the new proposed assessment programme. Therefore, they will require much support and advice through inservice programmes. Indeed, a guideline for teachers was published, however, it does not, in my mind, compare to practical training.

(4) I will now return to the point made earlier in this chapter concerning interaction between subjects. I think it is wrong that pupils are taught English, for example, for forty minutes, then History, then something else, with no

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connection being made between them. I remember in my own education, during history class the only time art was mentioned was during the Renaissance period. All of a sudden we had to learn about painters and then we never looked at this area again. It was as if it all began and ended there. This was sad because Art and History are two subjects with an obvious link, since it was very often the social situation which was responsible for the type of art produced (as outlined in previous chapter).

I fully realise that a history teacher cannot spend all of his or her time discussing art through the ages, but a brief reference in each period would surely provide a more holistic view for the pupils, and would undoubtedly make subjects more interesting, as contemporary visual records of events, however biased, have been the subject-matter of Art from earliest times.

Art teachers should keep informed about what pupils are doing in other classes and perhaps see areas where they could combine a class with another teacher. Perhaps the school should allow space for such events in the timetable or perhaps a yearly scheme of work could be developed between subject teachers before the school year begins, thus allowing for joint planning. The new Junior syllabus calls for art to be linked with other subjects but this area is neither pushed nor expanded

numerous opportunities exist for cross-curriculum linkages; these should be exploited

through collective teacher planning and
through individual teacher initiative⁶.

I know from my own education that art history began only after Intermediate cert and it was always taught on a different day completely isolated from the practical side of the subject. This should not have been the case, they should have been thoroughly integrated as recommended by the Curriculum and Examinations Board's Art Discussion Paper "The post-primary student's artistic and aesthetic education should be thoroughly integrated"⁷.

If a subject cannot be connected within itself there is little hope of it being connected successfully with a different subject.

I have no doubt that once the above criticisms are resolved and the new syllabus is being implemented effectively, that it will produce wonderful learning experiences for pupils, and a vibrant, creative environment in the art class.

5.5 The new Junior Certificate Syllabus as a Motivator

Not many could disagree that the new Junior Syllabus is a change for the better, especially since art is a subject that has suffered such stigmas as being:

(i) only for those born with artistic talent;

(ii) for those not academically inclined;
(iii) irrelevant to the practicalities of everyday life
and many other such negative attitudes.

This new syllabus should be regarded as exciting, broadening and challenging. If the proper training is given to teachers there is no reason why it should not be implemented positively and enthusiastically.

A list of thirty-one exciting options must surely be viewed as a wonderful insight into the many facets of Art, Craft and Design and should result in wonderful learning opportunities and experiences, through well structured classes. It also gives teachers the opportunity to introduce those options to which their own talents are most suited, and to do this in depth.

New ground will be explored by teachers and pupils alike which will hopefully provide a basis to strengthen the teacher-pupil relationship. I feel that the strength of this relationship plays a large part in the motivation of pupils and throughout my teaching practice, I have always encouraged the pupils to offer suggestions, participate in demonstrations and experiment with different ideas. For this to be successful pupils need to feel safe, supported and respected by their teacher as this method of learning through experience is very much a trial and error method but one which I have found successful, beneficial and challenging for myself and the pupils. I have found that pupils will be most creative when they feel motivated by the interest, enjoyment,

satisfaction and challenge of the work and therefore, I have always consciously provided the necessary learning experiences to cater for these needs. I view the new Junior syllabus as broadening these experiences.

5.6 The Learning Experience

Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness and catching every airbourne particle in it's tissue.

In practical terms, one can interpret that Henry James is, in the above statement, telling us that experience is a wonderful and valuable phenomenon. As an art teacher, "learning through experience" has become my favourite motto as I have found through the years that things are best understood and remembered when the pupils are personally involved and contributing to a problem-solving situation.

I support Rousseau 's view when he suggests that it is the role of the teacher to provide situations and learning experiences for the pupils, to ensure that learning will take place. His views on this matter are clearly shown in his book Emile, where the tutor has total control over

the experiences and situations the young Emile is to be exposed to⁹.

However, unlike Rousseau I do not see the child as playing such a passive role but rather as having significant contributions to give to each learning situation. Teaching is not a one-way street but rather there should be a constant flow in both directions between teacher and pupil; it should be an open and dialectic relationship as put forward by Paulo Freire

Dialogue is the encounter between men.... it must not be a situation where some men name on behalf of others. It is an act of creation: it must not serve as a crafty instrument for the domination of one man by another¹⁰.

Of course, the teacher fundamentally has more to offer in terms of experience but this does not necessitate using what Freire describes as the "Banking" method¹¹, whereby the teacher is seen to know all and pours his/her knowledge into the pupil whose mind is seen as a "tabula rase" (blank slate) the term used by the philosopher John Lock but more recently by J.B. Watson¹².

I see the role of the art teacher as providing experiences that are structured, sequenced, paced and evaluated. Long periods of unstructured, unguided, accidental practice can

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3. The third part of the report discusses the external affairs of the country, including the relations with the neighboring countries and the international community. It also mentions the state of the foreign trade and the progress of the diplomatic efforts.

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6. The sixth part of the report deals with the state of the culture and the progress of the cultural reforms. It also mentions the state of the education system and the progress of the cultural cooperation with the neighboring countries.

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8. The eighth part of the report deals with the state of the social services and the progress of the social reforms. It also mentions the state of the health services and the progress of the social cooperation with the international community.

9. The ninth part of the report discusses the state of the human rights and the progress of the human rights reforms. It also mentions the state of the legal system and the progress of the human rights cooperation with the international community.

10. The tenth part of the report deals with the state of the foreign relations and the progress of the foreign policy. It also mentions the state of the diplomatic efforts and the progress of the foreign cooperation with the international community.

only be regarded as wasteful, frustrating and unnecessary. That is not to say that I favour strict, regimental routines but I feel that organisation is a key element in providing a beneficial and active learning environment and is infinitely better than leaving pupils to their own devices.

John Dewey also favours this method of learning through experience and suggests that one of the gifts of the teacher is to stimulate interest and to get pupils to regard as problematic situations which they never previously viewed in this light¹³.

To put this into practice, he realises the need for much interaction between teacher and pupil. However,

the attitude towards authority, which is determined by the control system of their homes, makes it very difficult from them to take seriously a teacher who regards himself or herself just as a friendly guide to ensure continuity in their shared experience of problem-solving¹⁴,

and therefore it is necessary for the teacher to be seen as having a definite role and to guide and oversee the

pupils work in a positive and constructive way.

This is the type of environment I create in my art class. The classes are structured with clear aims and objectives. The pupils are aware of what needs to be accomplished as well as understanding the reasons why they are carrying out a particular exercise. The pupils play a very active role in the class; they are always involved in demonstrations, have jobs in classroom organisation and wall displays and are constantly encouraged and given the opportunity to talk about their work. This way they see themselves as having responsibility and direct involvement in their own education. I would view their experiences in the art class as being of benefit in their lives outside and beyond the school environment in the sense that they make a link between learning and living and the sense of contributing to a social whole permeated by shared experiences. This is further explored in the description of my classroom project.

The importance of studying learning processes is self-evident since one of the central purposes of the teachers task in formal educational settings is to provide well-organised experiences so as to speed up the process of learning thus enabling pupils to make reasoned choices in solving life's problems. However, one must remember that much of this research is carried out under very favourable conditions, with a very small teacher-pupil

ratio as in the research of Dewey, Susan Isaacs and Pestalozzi. Rousseau outdid them all by suggesting one tutor for each child, but then as R.S. Peters suggests, Emile was just "man in abstract"¹⁵.

However, during the course of my classroom project I was working with a group of twenty five highly energetic girls whose average age was 14 years.

5.7 Eisner's Views on the Teacher as a Motivating Role Model

Elliot Eisner's book *Educating Artistic Vision* could almost be regarded as the art teachers guidebook. He gives practical and solid advice on teaching what could be regarded by some as a subject full of ambiguities. His work has "obviously been influential in the drafting of the syllabus and properly so"¹⁶, (i.e. the new junior syllabus for Art, Craft and Design).

Eisner sees the art teacher as a powerful role model who can motivate and open the pupils to the world of art. Like Freire he believes in the importance of a dialectic relationship between teacher and pupil and says that without such relationships schooling is likely to continue to be a directed affair in which students obsequiously carry out the tasks assigned to them by teachers.¹⁷

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Rousseau's view of the teachers role as being to set up learning experiences for the pupil is also supported by Eisner but with much more consideration for the pupils contribution and welfare,

sound educational practice, in art education or in other fields should utilize the maturity and professional skill of the teacher in making educational decisions, which consider the feelings and ideas of the pupils .¹⁸

He believes it is possible for teachers to implement their professional skill while at the same time having a warm trusting relationship with the pupils. How this is to be done, however, "is precisely the type of question no book can answer".¹⁹

Eisner sees the use of the teacher as a role model, as being a powerful motivating factor in the art class. He suggests that it would be appropriate for the teacher to work on a creative art problem with the pupils that he or she, as well as they could engage in the making of art. Teachers seldom display the type of productive behaviour that represents inquiry into the making of art, yet the opportunity to see a teacher take a painting problem seriously and become immersed in it could have extremely influential effects on the pupils.

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One might be concerned that such an event would take the teacher away from the pupils. This is true in the sense that while painting or sculpting he or she would not be providing other types of instruction, but the teacher's activity while painting or sculpting is itself constructive. It provides an opportunity for pupils to see a teacher seriously engaged in the type of work he or she is requiring the pupils to do.

Eisner feels that, in many ways, school removes the student from the world of work and in this sense while pupils are in school they do not have the opportunity to learn through observation how that world functions. Although Eisner is talking specifically about American schools, I feel the same things apply to our own Irish schools.

The professional world pupils see while in school is that of teaching and through his particular area they have many insights regarding how this world functions. What Eisner is suggesting is that

a part of what students can observe in school,
a part with potentially important educational
benefits is that of seeing teachers do what
they teach.²⁰

It is therefore essential that the teacher is competent and confident in his or her work, with a full understanding of

the values and opportunities it holds for the pupils as discussed at the beginning of this chapter.

Although I see motivation on the pupils behalf as being of ultimate importance, I feel the teacher is largely responsible for creating the level of motivation in the classroom and therefore they must be aware of this responsibility and how to implement it. For example, if an art teacher threatens to give a pupil a failing grade in order to stimulate greater effort, he or she cannot be certain if the pupil will try harder, give up entirely, or respond to the threat by becoming extremely hostile which will adversely effect the classroom climate. This aptly illustrates and reinforces the need for teachers to be aware of the ways and means of motivating pupils successfully. To do this, teachers can benefit from studying research on motivation, which was carried out in classrooms.

5.8 Studies on Motivation

In the process of researching the topic of Motivation I came across some practical studies carried out in schools. I found this information much more beneficial to me, as a teacher, as it is more realistic and familiar than speculative theory.

(i) Cohen,²¹ in discussing his study conducted at the

National Training School for Boys, in Washington D.C., asserts that it is essential to deal with the issue of "whats in it for me" if the pupil is to learn i.e., pupils must be self-motivated if they are to acquire what the school typically offers. In this particular case, Cohen found money was the best motivator but since this is not feasible in the typical classroom and further, since many pupils of affluent, comfortable and successful parents are more role than goal orientated, the art teacher must find other ways of motivating pupils (see sources of motivation, Chapter One).

(ii) In her investigation of disadvantaged rural fourth and sixth graders, Bolton²² found that their creative thinking could be increased through defining, describing, explaining and interpreting ideas about art. She concluded that such activities were as vital to art learning as was making art objects. Her subjects were pre- and post-tested over a three month period using Torrance's figural tests. Thinking creativity with pictures which covers the factors of originality, fluency, flexibility and elaboration in thinking.

(iii) Douglas and Schwartz²³ studied four-year olds as they reacted to opportunities to share in a planned discussion of ceramic pieces once a week

over a twelve week period. Discussion centred around such questions as what is it? Who do you suppose did it? How did he do it? and could he have done it in another material? Each discussion period was concluded with the question "can you talk with clay?" The investigators found that this type of motivation - offering opportunities for greater verbal and visual stimulation - resulted in a 25 to 80 percent greater participation in working with clay over the non-discussing control groups; and the utilisation within the control group of such words as flatten, pat, pound, pull, punch, rub and twist, none of which were used in the control group situation.

From these findings i.e. (ii) and (iii), one can infer that both participation and accomplishment in art experiences are facilitated by opportunities for talking in relevant ways about art.

(iv) In his examination of the effects on Eighth graders of lecture versus lecture-activity upon acquiring an understanding of Cubism, Day²⁴ found that the latter approach resulted in pupils scoring significantly higher on a knowledge of Cubism test. He concluded that the pupils daily involvement with their own original art work based upon ideas introduced through the study of Cubism resulted in

many opportunities for reinforcement of subject matter concepts through casual discussion. And further, that increased respect and understanding for Cubist painting seemed to result as pupils discovered through their own efforts the magnitude and nature of the Cubist contribution to twentieth century art.

One can infer and generalise from these findings that the motivation to learn about the history of art is cultivated through opportunities to actually manipulate historical concepts in a current problem-solving situation, thus supporting the points made earlier in this chapter concerning the interaction of the historical and practical aspect of art education. This also supports my views on learning through experience.

From studying these findings I can conclude that genuine motivation for art activity should occur in the classes of well trained and experienced teachers who are able to conceptualise clearly what they intend to teach. This should follow because the complexity and information associated with the aforementioned studies and the sense of achievement accompanying their attainments are all positive forces.

5.9 Social variables affecting Motivation in Art

Because of the social aspect of my major study and classroom project, I feel it is relevant at this stage to discuss the social variables affecting motivation. I do not attempt to solve any of these predicaments but merely to highlight their existence and the fact that teachers need to be aware of them if they want to counteract them successfully.

Subject	Boys	Girls
Physics	7970	2480
Maths	24629	27485
Music	189	1095
Art	3432	6310

* Figures taken from the Dept. of Education Statistical Report 1988/1989

The statistics shown above are really quite disturbing.

Why is there such a difference in the number of girls

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choosing art and music to that of boys? Is it a reflection of the educational values of our society? Certainly the table above gives us a clear indication that priorities in Irish education lie in more academic subjects for boys whereas girls appear to favour the Arts. I say appear, because I feel that girls have been conditioned to favour these subjects perhaps just as much as boys have been pushed towards maths and science. Hannon and Breen²⁶ have suggested three factors considered to account for these sex differences in choice -

- (i) Differential occupational and career expectations amongst boys and girls
- (ii) Differential patterns of self and subject attitudes
- (iii) School ethos and teacher support influences.

Socio-economic factors, mentioned in Chapter Three, must also be considered when one discusses motivation in art. For a start, a certain amount of equipment and materials are necessary and thus the more funding and financial resources the school has, the better the access to materials and equipment which could allow for a broader range of art experiences. Also, pupils from more affluent areas could be more motivated in this subject whereas pupils from lower socio-economic areas may view it as impractical with no relevance to life.

5.10 Review

Regardless of these social variables I still firmly believe when it comes to motivating pupils, that an enthusiastic and inventive teacher, with a "heightened sensitivity to the promises of life"²⁷ a teacher who is competent, confident, organised and informed is sure to light a motivating spark in his or her pupils.

CHAPTER V

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CONCLUSION

6.1 In the course of this study, I have looked at the various sources and methods for motivating pupils through Art, Craft and Design, and I have shown how the figure although a familiar image, can be used as a motivating image in art. This was achieved through my account of my major study and classroom project. These projects were as much social studies as they were artistic studies and this cross-disciplinary connection is something I have stressed art teachers should use as a motivator in their class.

I conclude that motivation for life-long learning can be achieved through well-planned, well-taught Art, Craft and Design classes which motivate the pupils' intrinsic curiosity for learning, and that the new Junior Certificate Syllabus for Art, Craft and Design should be used and implemented as a motivating force in itself, by motivating teachers to provide a wide range of exciting and enlightening experiences for pupils.

"Experience is the arch wherethro'
Gleams that untravell'd world, whose margin fades
Forever and forever when I move".1

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2. The second part is a detailed description of the methods used in the study.

3. The third part is a discussion of the results of the study.

4. The fourth part is a conclusion and a list of references.

5. The fifth part is a summary of the main findings of the study.

6. The sixth part is a list of the names of the authors and their institutions.

7. The seventh part is a list of the titles of the papers presented at the conference.

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9. The ninth part is a list of the names of the organizers and their roles.

10. The tenth part is a list of the names of the sponsors and their contributions.

11. The eleventh part is a list of the names of the participants and their affiliations.

12. The twelfth part is a list of the names of the reviewers and their comments.

13. The thirteenth part is a list of the names of the editors and their responsibilities.

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