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**LA THÈSE A ÉTÉ
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By Myself: Symbols and Sensations

**A description of a high school
art class that focused on
body experience in developing
an image of the self.**

Christine A. Harvey

A Thesis

in

The Department

of

Art Education and Art Therapy

**Presented in Partial Fulfillment of the Requirements
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Montréal, Québec, Canada**

August 1985

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ABSTRACT

**By Myself: Symbols and Sensations,
A description of a high school art class
that focused on body experience in developing
an image of the self**

Christine A. Harvey

The relationship between body image and self concept has been demonstrated by research in psychology and in studies of human behaviour. The period of adolescence is one in which the physical self is a central concern to the individual, this aspect of self concept contains all the characteristics needed in the establishment of an ego identity and attempt to define the ideal self.

Contemporary education theorists state a need in the secondary school's curriculum for preparing the student to function in society and for giving opportunities for self-esteem and self-fulfillment. Art education has a greater capacity for effecting personal growth than many other disciplines and it is proposed that body experience in art making can elicit a self-actualizing description of the concerns of adolescence. An art programme was presented during the course of one school year so that the body image was the central motivating

concept around which art ideas developed.

This thesis presents a phenomenological description of the work and ideas of twenty Grade 11 art students. The students were encouraged to manifest self-description through art making that involved the physical self. The ideas embodied in the self descriptions were then carried through in the construction of a personal space by each student and videotaped performance within it. A description of the statements made in the videotape show that an art programme can be a helpful environment in which to allow the adolescent to contemplate on, and represent, personal fears, a symbolic view of the world, and a growing awareness of the self.

Acknowledgements

This study was made possible by the cooperation of the twenty art students involved in it, to them I express my gratitude and wish them well.

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NON-TYPESCRIPT MATERIAL

IDENTIFICATION OF VIDEOTAPE

By Myself - Symbols and Sensations

L.P. 1/2"

45 Minutes in Length

Title.....	09 - 14
Introduction.....	14 - 84
Student B.....	85 - 125
Student P.....	125 - 143
Student J.....	143 - 155
Student T.....	155 - 182
Student M.....	182 - 243
Student K.....	244 - 263
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INTRODUCTION

I had been teaching art at the high school level for fifteen years when the ideas for this thesis were organized and put into practice in the classroom. The observation: that discussion and art assignments dealing with the body image had always elicited a very personal response from adolescents, has been of interest to me over the years.

I noticed that any work conducted around the physical self; i.e., self-portraits, mask-making using the face as model, drawings of hands or parts of the body, brought about in students an involvement and discussion of feelings about themselves that was not present in most other activities. Though interested in the figure and preferring the figurative in works of art, students remained more objective and distanced when drawing each other. When working on some aspect of their own physical image, however, they became more deeply involved with projecting a self-ideal or personal interest; they would often display a greater concern for mastering the image of themselves that they wanted to express and they usually took the completed work home

(generally a good criteria for satisfaction with the work).

I observed this apparent depth of self-involvement and wondered whether a programme that centred all activities throughout the year around the physical body would lead to a deeper exploration and expression of each personality, and thus to self-actualization. The programme then only had to be structured and implemented, since the basic idea had always been an aspect of my art teaching, my communication with students, and my own personal interests.

The school is a public high school on the South Shore of Montreal, with a student population in 1981-1982 of approximately 650. Since it is a Protestant English language school in a pre-dominately French speaking area, it is not a community school and most students are bussed in from surrounding areas of the South Shore including the Armed Forces Base at St. Hubert. Though diverse in socio-economic, religious and ethnic make-up -- a 1980 questionnaire showed that thirty-two different languages were spoken at home -- the school population is a stable and cohesive one. Having taught art at all levels at the school for

forteen years, I was familiar with most of the students in the study group and with many of their siblings.

The art room is an ordinary classroom made smaller as a result of the necessary addition of cupboards, sink, storage shelves for work, book shelves, filing cabinets, A.V. cabinets, piles of cardboard boxes overflowing with materials, a nature table and sculpture-materials bin. I describe this cluttered 'mayhem' cheerfully because it has never inhibited my teaching or the students from working in any medium or media of their choice. It provides also a backdrop to the work seen in the videotape, the working space within which it all developed.

My travels every summer to places like Papua-New Guinea, Indonesia, India and Africa had meant that students were exposed to artifacts, masks, jewellery and costumes that I avidly collected and took to school. We often noted the similarities between the body decoration of primitive cultures and adolescent cults and they were drawn to the visual symbolism prevalent in tribal rites and ceremonies. The importance of physical appearance, dance and music to the adolescent encouraged studies of different cultures and mythologies. They were interested

in the music and body language of others; but intimate communication was more evident when they were discussing their own. I had often observed the level of confidentiality brought about by the discussion of clothing and jewellery, especially with girls. It seemed that in describing their personal tastes and choices, whether it be in clothing or music, that self-exposure, however superficial at first, would inevitably lead to more intimate disclosures of personal concerns and interests.

The role of the art teacher as confidante probably occurs because art making necessitates a one-to-one discussion with the instructor. The discussion, however, usually takes place on an objective level as the interaction between student and teacher is via the object, even when that discussion may include the subjective experience described in the work. All too aware of classroom management priorities, the different needs of the students, and course requirements, the teacher plays a complex psychological role in encouraging personal interests and concerns, while at the same time guiding the expression of them through the art process. This becomes a complex task since some adolescents feel more confident of their ability to

express themselves verbally than visually and take refuge in copying or in making clichés; others do a lot of talking but produce little, and there are those who become engrossed in the making of images but are unwilling or unable to discuss them.

A brief experience in the teaching of drama had shown me how directly adolescents were able to communicate their feelings about themselves when 'acting out' situations. The problem for me was one of channelling those feelings through art media, because the difficulties of gathering materials, of mastering techniques and the feeling of artistic inadequacy often led to frustration or unfinished work. I wanted to link the immediate response of drama with the satisfaction that comes from the depiction of personal imagery and symbolization. I could foresee some resistance to my idea of introducing drama techniques into the art room; however, as there was already a flourishing drama programme in the school and these students had opted for art, I decided that the integration of the two could be brought about slowly and without any insistence on dramatic presentation. The body-involvement with their work would be considered an integral extension of their art rather than theatrical production.

I had considered a form of 'happening' at the end of the year when each student would gather all that had been made about him or herself and integrate him or her 'self' physically within it. A photographic record would be made of the result so that each student could see the character of the integration of their personal self within their personal space. In discussing this with the students however, they showed more enthusiasm for videotaping the 'happening', which then led to the extension of the 'tableau' idea into sound, movement and the resultant performance by each student. The idea for each presentation came naturally from the development of art products; I had merely asked that they place themselves within them as a container or space for their ideas. How they placed themselves or interacted with their environment developed with their individual concepts, thus there was no rehearsal or coaching in the sense of dramatic presentation in the production of the videotape. The videotape was never meant to be a well-choreographed dramatic production, but a personal statement by each student about himself expressed through his or her art and his or her own body.

The personal statements presented in the videotape are described in Chapter 6 and in more detail in the three case studies in Chapter 5. Each statement is as individual as the student and at the same time reveals a psychological portrait of the fears and fantasies of adolescence. While the videotape itself should be of interest to any student of adolescent psychology, this thesis presents a phenomenological description of the presentations and the process of the work that led to the final product. It would have been possible to separate each of the elements of the programme; the self portraits, face painting, environment building, etc., and study them as a referent to some aspect of adolescence. While I chose not to do this, I have included transcripts and illustrations in the Appendices for readers interested in that possibility.

I have used a phenomenological method in describing the process of events that led to the student presentations in the videotape, since a subjective description of my observations of students, as I worked with them, clarified what they were saying about themselves. The description, then, includes both my observations of the process of students each working with their physical self in art media and their

resultant self-description in the videotape, since for my purpose in encouraging self-actualization, they were inseparable.

The purpose of this thesis is to describe the process of events as they occurred with one particular grade eleven art class working within a programme that focused on the physical self. The importance of the body image as an integral part of the developing self concept during adolescence is described in Chapter 2. Chapter 3 discusses the relevance to art education of a curriculum that encourages self knowledge and allows an expression of individual and adolescent needs. A review of literature in Chapter 1 presents historical and universal phenomenon of body expressiveness, the development of research concerned with body image and the notion of 'self' during this century.

Chapter 1

THE BODY IMAGE: A HISTORICAL PERSPECTIVE

For of the soul the body form doth take;
For soul is form, and doth the body make.

Spenser. An hymn in honour
of Beauty, 1596.

Body Ornamentation and Costume

Body painting and decoration is perhaps the oldest art form of the human species. Adornment establishes status, both group identity and individuality, and carries meaningful messages of aggression, fear, seduction, ritual. It is a powerful means of non-verbal communication.

For early humankind, the natural universe was filled with power which was experienced as either benevolent or harmful. Ritual worship evolved as a means of influencing or pacifying the powers of nature by imitating or recreating them. Through gesture and ritual the body becomes the receptacle for divine power which

is then manifested through it. One of the oldest rituals is that of eating the meat of the sacrificial animal so that the anima and virtues of the deity are assimilated by the worshipper, and there are many instances of animal dances which imitate the sound and movement of the totem animal.

Dances as examples of imitative magic, are seen in many agricultural cultures which endeavoured with the aid of ritual to heighten the fertility of the earth. Spring is celebrated in Indian communities by a women's dance accompanied by chanting and music, in Europe by dancing around a festive Maypole and in many of the fertility dances still seen in Africa. The gestures used in imitative dances are symbolic of life forces: "in the fertility dance of the Wakamba, Kenya, stamping symbolized the life-giving movement of the phallus and hopping symbolizes the growth of seed and plant." (Wosier, 1973, plate 32)

To invoke the power of the spirit, many rituals contain prayers with the body integrated into a rhythm of chanting and music and which often culminate in ceremonial sacrifice. Such ritual, based on the principle of gradual intensification, with an ecstatic,

cathartic climax, can be seen in Voodoo ceremony, the whirling dervishes of Turkey, and in the 'Kecak' or monkey trance of Bali, this latter being one in which, by repetition of sound and movement, a chorus of 150 men send themselves into a trance-like state, and then with loud cries and wild gestures drive out the evil forces of the night. The identification of humankind with the divine to the extent where the individual is completely overwhelmed or 'possessed' is expressed in ecstatic dance rites. The experience of ecstasy, of surrender of consciousness, is a means of expressing a desire for contact with a power greater than one's own. Such dances and rituals support the integration of a group, heighten collective courage, and break down individual emotional and mental barriers.

The body is often decorated in order to reveal itself as a physical manifestation of the spirit. Elaborate face painting accompanies many rituals, or may be used in the assuming of a role, as in the use of war paint to give the warrior courage and to intimidate his enemy. The entire body may be painted with vegetable dyes as in the initiation ceremonies of the Australian aborigine in which the images are symbolic of the conquest of self and acceptance into the secret

knowledge of the group. (Brain, 1979) The painted body may denote a new or modified personality. As Andrew Strathern notes in his discussion of the body art of the peoples of Papua, New Guinea: "In effect, there is a play in language between skin as 'exterior self' and skin as a 'whole body' ... There are myths of old and ugly people removing their skins and becoming young and beautiful." (1981, p. 21)

Transformation of the body is seen in many cultures as an aspect of ritual initiation or beautification. Personal adornment for ritual and ceremony is usually temporary and removed after the ceremony is over, but permanent body decoration is also prevalent among primitive tribes. This is usually done to denote membership of a tribe and involves either tattooing or scarification. Tattooing is a custom of very ancient origin and has been discovered on the skin of Egyptian mummies dating back to 2000 B.C., and appears to have been brought to the Oceanic Polynesian peoples from the mainland of Asia at an early date. All early markings appear to have originated in connection with magical or puberty rites and this is still seen in its use in primitive tribes. Later it became an insignia of bravery, rank and status, membership of a tribe, or

merely individual preference in personal adornment or to attract the opposite sex. Almost all the North American Indian tribes practised tattooing and it is a tradition among the Eskimoes. The operation was extremely painful and a man was considered very brave if densely tattooed. Sharp pieces of bone, thorns, flint stones or the dorsal spines or teeth of fish were used to create the designs which were then pricked in with pulverized charcoal or soot.

Scarification is still widely practiced among African tribes; the design and techniques following tribal traditions. The most common technique is to lacerate the skin in varying patterns and to obstruct the healing process so that the wound leaves a permanent raised scar. Such scars are sometimes slight, but are often prominent and conspicuous.

A variety of materials, shells, carved wooden or bone or ivory objects, feathers, coloured seeds, precious metals, may be suspended from pierced ear lobes. The septum of the nose is often pierced, particularly by the peoples of the western Pacific, and through it are threaded various ornaments. In Africa, lips are slit so that discs can be inserted, or brass

rings are permanently attached to the legs or arms, or, as in the case of the 'Giraffe Women' of the Congo, added to the neck as the child grows older so that it becomes stretched. In Canada in the Eighteenth Century, artist Paul Kane depicted the custom of the Blackfoot tribe to bind the heads of children in order to achieve a sloping forehead. The transformation or beautification of the body is a universal practice among peoples and only varies in interpretation. It may serve to attract the attention of one's god or emphasize reverence for that god, or it may identify and distinguish personators in the various rituals. It may denote membership of a group or distinguish age, social relationships or status. The adornment of the body is a universal means of non-verbal communication. (Smith ed. Undated catalogue - Museum of Contemporary Crafts, N.Y.)

The power of the mask is brought into being by gesture, dance, rhythmic sound and drama. Essentially, the body becomes the instrument through which the mask can express its meaning. The status of the mask wearer is generally recognized by a culture, so that he is often a shaman, priest, tribal elder, or witch doctor. The mask carver would also usually be a religious leader, for he carved the spirits that he saw as a

concrete form of his own internal images. The masks worn during Eskimo ceremonies brought the onlooker closer to the supernatural, for the masks showed deities, animal spirits and guardian spirits. Often the shaman wore the mask of a spirit that he wished to communicate with during the healing, for his own visualization of the spirit aided him physically to make contact with tribal spirits through dreams, visions and mystical experiences. (Samuels & Samuels, 1975)

But the essential aspect of the mask is that the wearer becomes one with the image, for in assuming the role of the idea portrayed there is a natural participation in its reality. Paleolithic cave paintings show images of men wearing animal masks. Among early cultures, it has been theorized by anthropologists such as L. Levy-Bruhl, the act of putting on the mask of an animal provokes a state of 'participation mystique'. (Samuels & Samuels, p. 13) Such a state is attained by becoming one with the animal, gaining power over it, and projecting its desired qualities: whether strength, fierceness, protection, etc. to the participants of the ritual. And since extremely vivid internal images are difficult to distinguish from an external experience: the imager and his image become one. The mask wearer, in

gaining power over the image through participation. mystique, also gains power over the group who are spectators of, but emotively involved in, his participation with the image.

Psychology of Body-Image

In the Western World, studies concerned with the body image and the adornment of the body as an expression of self-identity, developed within a growing interest in human psychology. The fascination with the 'naked savage' shown by the nineteenth century anthropologist was an aspect of this concern with psychology in a social behaviour context. The theories of Darwin, Wallace and Malthus established that a study of non-verbal communication would elicit an understanding of human behaviour which could then be brought within the confines of Western thought.

Before Darwin, the body was seen as an expression of the soul. Lavater, an eighteenth century philosopher, acknowledged that facial and gestural expression had meaning which could be read by the observer, but he was not interested in its communicative aspects. He was convinced that universal feelings are universally and

identically expressed, and that external behaviour is a direct expression of inner thought processes. (Benthall & Polhemus, 1975) Darwin believed that most expressive gestures were universal and transmitted genetically. He saw facial characteristics and expression as indications of personality and character, and described their importance to human communication.

Philosophical thinkers of the nineteenth century such as Berkeley, Hobbes, Hume and John Stuart Mill examined the nature of the human experience and such problems as the distinction between mind and body. The development of the concept of self in psychology grew out of this philosophical tradition. Self-awareness was viewed as a physical awareness of body experiences until William James published his theories on the notion of self in 1892. James divided the concept of self into three categories: the 'Material Me' in which he argued that body experience also encompasses family and physical environment, 'Social Me' was that aspect of self-identity that included the regard of others, and 'Spiritual Me' which analyzed an individual's awareness of his own thought process.

After James, the notion of the self was developed and expanded for three decades. The concept of self was viewed as a product of the social environment for sociologists Charles Horton Cooley and George Herbert Mead and Freud's psychoanalytic theory contributed to much later research. Fromm and Harvey investigated aspects of self-love and Sullivan researched the development of self during infancy, showing how feelings about self might rely on bodily states of pain or pleasure. (Gergen, 1971)

The expressive gestures of the young child and their development into depictive gestures have been studied extensively by Piaget, Buhler, Guillaume, Stern and others. These writers provide illustrations of early generalized body response to stimuli in the young infant. They describe how the child begins to imitate the gesture; then, by repetition and patterning, he begins to increase the distance between the gestural expression and that which the expression depicts. With increased differentiation, the child uses bodily movements to imitate movements of objects as distinct from those of people. Werner and Kaplan (1963) note the developmental significance of such descriptive movements: "The formation of descriptive gestures of

this sort seems to suggest that the 'child has begun to translate realistic events into a medium with its own expressive features: the imitative expressions have developed into 'truly' pictorial or iconic representations. Thus, with apparent spontaneity, the child, by means of sensory-motor patterns, creates what have been termed 'natural symbols'." (1963, p. 89) The idea that such gestures are activated by an internal image or 'schema' dates back to Kant, and Piaget and Werner have pointed to this as the beginning of concepts.

Many theorists have considered the significance of the body image as integral to both social behaviour and personality development. Shontz (1969) describes a study of the body image as probably being more important to a study of personality than that of any other source. He says that the development of a distinction between subjective experience and the objective reality of the environment is the beginning of self-awareness and the establishment of personal identity. Schilder proposes that; "A body-image is in some way always the sum of the body-images of the community according to the various relations in the community." (1975, p. 302) Thus; "A discussion of a body-image as an isolated entity is

of an ego and of a personality, and is in a world."
(1975, p. 304).

Maurice Merleau-Ponty uses the phenomenological approach in saying that there is intuitive understanding in body expression, for it is through the body that an understanding of people and things takes place. (1945)

Roger Pool, in contributing to 'The Body As A Medium of Expression', however says that: "The failure of phenomenology is the failure to examine bodily expressivity in a historical context." (1975, p. 91) And; "It is the individual expression in a given historical place, which creates meaning." (p. 94) He goes on to say that an examination of the body image must be placed within a historical and social context, and then discussed and interpreted by analysts within general categories, rather than in assuming that there is intuitive understanding.

Merleau-Ponty says that there are three stages in the development of a philosophy of the body percept:

1. The body percept is considered to be merely a collection of sensory associations. (1964, p. 99)

Schilder criticizes this view in saying that multiple sensations do not necessarily give an understanding of self. He says that we can only become self-conscious by understanding each sensation in relation to the total postural model of the body. (1970, p. 64)

2. Konrad, Burger-Prinz, Kaila, and the gestalt psychologists define the body image as a static pattern that involves sensation, memory, posture. (Merleau-Ponty, p. 99)

Schilder believes the body image to be more dynamic, and says that it involves intentionality and can change with position and movement within a space. "The body-image changes continually and we triumph over the limitations of the body by adding masks and clothes to the body image." (1980, p. 204)

3. The development of a more dynamic concept of the body image, and a recognition of the interdependence of body percept and the environment. (Merleau-Ponty, p. 100)

A barrier index which tests the definition of an individual's body-image boundary has been extensively tested (Cleveland & Morton, 1962; Fisher & Cleveland, 1958; Fisher, 1963) and shows that: "a picture has emerged of the individual with definite boundaries as more active, independent, autonomous, communicative, and also more likely to channel excitation to the exterior layers of the body than the individual with indefinite boundaries." (Wapner & Werner, ed. 1965, p. 54)

The principle of differentiation has been used by several psychologists to indicate normality or abnormality in human behavioural development. Studies with children suggest that achievement of a differentiated body concept is a manifestation of the child's general progress toward psychological differentiation." (Wapner & Werner, ed. 1965, p. 26)

Witkin has conducted various tests that measure general body concept through perception of the position of the body in space. "Many studies, by ourselves and others, using a variety of methods, have demonstrated a relation, as expected, between how the person experiences his body in the articulation dimension and the extent to which he uses guidance from without for

definition of his own attributes, attitudes and beliefs." (Wapner & Werner, ed. 1965, p. 40)

The body concept has also been studied in tests of self recognition. Deno (1953) showed that only 30% of male adolescents were able to identify themselves when shown rear-view photographs of male nudes that included themselves. Arnhoff and Damionopoulos conducted the same test in 1962, using adults and showing the front view, and obtained 100% correct identification. Fisher (1970) explains this divergence as resulting from a greater knowledge of the front view of the body, but also indicates that the adolescent has more difficulty in self-identification "because of the radical body changes that he is experiencing which leave him with a vaguely delineated body concept." (1970, p. 6)

Fisher and Cleveland establish that the normal person's attitude toward his body shows important aspects of his identity, and that there is an ego-involvement which does not occur in a reaction to the non-self world. (Wapner & Werner, ed. 1965, p. 49) That attitude is necessarily reflected in how the individual adorns and covers that body, so that the social aspects of clothing and body decoration, and its

implications in a study of human behaviour have been documented in many areas of research.

The sexual symbolism of clothing in both conscious and unconscious behaviour was referred to in Krafft-Ebing's Psychopathia Sexualis (1886), Freud's The Interpretation of Dreams (1900) Havelock Ellis' Studies in the Psychology of Sex (1901) and Thomas' Sex and Society (1907). The subject of clothing and its social implications concerned such early sociologists as Veblen (1899), Webb (1907) and Crawley (1912). Dearbon, in his Psychology of Clothing (1918) wrote a monograph which examined clothing in relation to social behaviour. (Roach & Eicher, 1973, pp. 28-29)

1929 and 1930 saw the publication of two books on the psychology of clothing: Hurlock's Psychology of Dress and Flugel's influential The Psychology of Clothes. Flugel discredits the notion that the primary function of clothing is either for protection or modesty, by noting that there are several cultures of the world which use it for neither reason. He maintains that body decoration is a basic human impulse which is manifested in an ambivalent attitude toward clothing. Ambivalence is seen in the need to display and attract

while constrained by various social factors to be modest and discreet. This also describes the essential contradiction of group identity with the assertion that the person is nonetheless also an individual. Make-up and the mask also serve a dual role in attracting attention to the individual and also suppressing his identity.

Flugel's concept of the conflicting motives underlying the function of dress was adopted and expanded by Laver, Bergler and Langner during the 1950s. They based their works on psychoanalytical theory. During the 60's and 70's, however, theories for understanding dress emphasized environmental and social influences rather than psychoanalytic ones. Clothing was viewed within social, cultural, economic and social-psychological context in such works as: Appearance and the Self (Stone), Dress, Adornment and the Social Order (Roach and Eicher), The Second Skin (Horn), Search for Identity (Klapp): "gave considerable attention to the problem of finding identity in mass society by proposing several means whereby a person may try to express his individuality through dress." (Roach & Eicher, 1973, p. 32.)

For children, clothing plays a role in the development of self worth. A questionnaire study by Hall (1898), and follow-up study by Flaccus (1906), showed that girls especially were influenced by clothing in their perceptions of themselves. (Fisher, 1970, p. 57)

In a study of the psychological effects of clothing on high school and college girls Ryan (1953) found that 80 per cent of those questioned felt that clothing was important and affected their mood and behaviour, while only 3 per cent attached no importance to dress.

Adolescence and Self-Image

Adolescent group identification, and it's expression in clothing and body identification is described by Paul Willis in his study of a Motor-Bike Culture in England. (Benthall & Polhemus, ed., 1975) The Motor-Bike Boys dressed and enacted a desire to express an identification with the bike itself. In order to experience fully the danger, speed and excitement of riding, they wore loose, opened clothing that gave no protection, but allowed them to be at one with the natural world. They wore their hair long and free-flowing, and any adornments (free-flowing scarves,

etc.) that would add to the sensation of wind velocity and drag. The group identity was an essentially aggressive, masculine one, which they reinforced with studded jackets, and an aggressive appearance, mode of behaviour and style of riding. The bikes were an extension of themselves, with high cattle-horn handle bars, double exhaust pipes (with the silencers removed) to add to their wild and fearsome image. Willis speculates that the physical emphasis of such a group is an aspect of the use of the body in certain minority cultures to express a coded opposition to the dominant culture. He notes that the main, middle-class culture is generally based on the head, language and intellect, whereas minority opposition cultures often denote an emphasis on the body, on style and on the non-abstract.

The identification of the body with a social group is usually a temporary one, in western cultures anyway, and changes with age and status. Polhemus (1975) suggests, however, that fashion is very much a reflection of our changing society in that it is a declaration of belonging to a social group. While that belief is temporary, especially during adolescence, body decoration will also be temporary in the form of clothing, hair style and adornment. When there is a

threat to established social grouping, as in the break-up of the nuclear family, more permanent body decoration becomes popular: as if in showing a more determined belief in a group. Permanent body decoration taking the form of tattooing, nose and ear piercing, scarification, etc.

It is during adolescence that the social and psychological forces of body consciousness comes into prominence. For during this period in human development, the individual is approaching adulthood and preparing for acceptance into a group, tribe or society. The degree of acceptance into the group has much to do with physical endurance and prowess in primitive societies and with physical attractiveness in the western world. It is natural then that the adolescent becomes pre-occupied with his physical development in seeking acceptance from an adult world which glorifies physical beauty, and a tyrannical peer group which insists on conformity to cultural standards of body image.

In the adolescent's struggle toward self-definition and integration into a cultural grouping, there is an association with many of the rituals and symbolic expressions seen in the body expression of primitive

societies. The need to physically belong to the celebration of the group practiced in tribal ceremony is reflected in the powerful influence of music and dance on the teenager. The experience of ecstasy as a surrendering of individual consciousness to that of the group is observable in mass-hysteria at rock concerts and at other events of heightened group emotion. There is an aspect of 'participation mystique' in the masks, costumes and face paint used by the popular singer to involve the audience with his own fantasy, and he exerts the same sort of power over his onlookers as the witchdoctor or shaman.

The symbolic expression of life-giving forces and of the natural powers invoked in primitive dance and ritual is also characterized in adolescent symbolizing. Primitive rituals evolved in an attempt to contain, invoke, and ultimately understand the mysteries of nature, and the adolescent is drawn toward modes of symbolizing in a similar search for understanding. The use of basic symbolic themes such as growth, sex, destruction, are illustrated in Chapter 6 which reports the ideas chosen by a group of adolescents in describing themselves.

The dual factors of clothing, those of expressing visual identification with the group and of denoting status and individual personality, are universal ones, but are especially important during adolescence for they also have a profound effect on the self-concept. As a status symbol, clothes are important in their effect on social acceptance and thus in the development of self-confidence. Clothing can camouflage physical imperfections and enhance appearance, giving the adolescent a sense of well-being which affects personality and behaviour. Facial make-up enhances physical attractiveness and group identity. When make-up is used to transform identity as in Hallow'en masquerades, or to denote membership of a group or fashion, there is a relationship with the body decoration and face painting of tribal peoples.

In this chapter, I have attempted to follow Roger Pool's recommendation of first placing an examination of the body image within a historical and social context, and then describing the contribution of various studies on the body percept. Examples of body imagery and symbolic gesture were given within the context of the primitive society but it is interesting to note universal associations of body expressively. Thus, the

symbolism of life-forces seen in primitive ritual is also expressed in adolescent symbolizing; and the need to identify with the group through body decoration is a universal need. The contribution of major theorists to a description of the significance of the body image, its affect on personality development, and the psychology of clothing, was discussed in order to show the importance of the body image to a study of adolescence. Fisher, Fisher and Cleveland, Schilder, Werner, and Witkin established that a measurement of body image in the individual shows important aspects of self-identity. The crisis period of self-identity during adolescence therefore has much to do with changing body image as the adolescent learns to adjust to physical change.

Chapter 2

BODY IMAGE AND THE DEVELOPING SELF-CONCEPT

"Somehow the picture I have of myself in my mind isn't the picture I see in my mirror." (Cartoon, Rogers, 1962, p. 45)

The period of adolescence is one in which the physical self is of more central concern to the individual than at any other time of life, since the radical body changes being experienced force a new body perception into the consciousness. Elkind, Erikson, Hall, Hurlock and Rogers are among those authorities who believe adolescence to be critical for the establishment of self-identity, adaptation to sex-role, learning of independence and preparation for a place in society.

Basic to all the major developmental tasks of adolescence is the establishment of an ego-identity and the attempt to define an ideal self. The ideal self, or the self-standard that is wished for, is one of three levels of self-concept developed during adolescence in the normal individual. The others are: the known self, or what the individual perceives him or herself to be;

and the other self, or what he or she believes others think of them. The concept of the physical self is an important one since it has all three characteristics (Staines, 1958).

'Body cathexis', or degree of feeling of satisfaction with the body or its various parts is most important to the development of both the ego identity and the ideal self, since it affects attitudes, behaviour and social relationships. Body cathexis is one of the most difficult developmental tasks for the adolescent since he or she must learn to accept and adjust to a physical appearance which will remain theirs for the rest of their life, and he must incorporate that new image into the ideal image of himself that he is developing. The expressed idealism of the adolescent is a manifestation of cognitive development as he enters the stage of 'formal operations' (Piaget, 1973). For the ability to think more abstractly and to consider what may be, rather than concretely what is, is crucial to mental and personal development. A challenging of parental and social values is a natural result of this organization of cognitive thinking as the adolescent attempts to define the world and his place within it. Ego-centric behaviour and a preoccupation with personal

appearance reflects the adolescent's search for role identity, signals individual attitudes to others, and establishes an identification with a social group. The need for group identification is especially strong during this period and any physical characteristic that deviates from the cultural norm will have a negative effect on the adolescent's self-concept. "Studies show that juvenile delinquents and adult criminals usually have distorted body images stemming from sex-inappropriate builds. Their anti-social behaviour is partially an attempt to compensate for the unfavorable impression that they believe they create on others" (Hurlock, 1949, p. 326).

Meighan (1971) measured the self-concepts of a group of visually handicapped adolescents against the self-concepts of other adolescents using the Tennessee Self Concept Scale. His results show that all the basic dimensions of the self concepts of the visually handicapped proved to be negative by at least one standard deviation from the norm. Lowest of the visually handicapped scores were in the identity column which defined the way that a person sees himself as an individual and distinct personality, and which he notes is the most fundamental perception of the self. Such low

scores, reflect a doubt about self worth, feelings of anxiety and depression and little or no self confidence. Also extremely low was the score reflecting the physical self concept which measured body image and physical appearance and skills. Meighan notes that this low score is very understandable in the handicapped person, but as the physical self is a dimension of the self concept, feelings about the body are commensurate with self esteem. "The feelings of negativism in general that are present in the visually handicapped are definitely related to the physical loss that they experience through their disability" (1971, p. 32).

Maslow (1971), Mead (1934), and Meighan (1971) are among the theorists who maintain that the determinants in the development of the self concept are found within the external world, rather than in innate or hereditary factors. The significant people in a child's life: his parents, relatives, peers, teachers, etc., their attitudes and expectations of him, and respect, acceptance and security accorded to him, will establish his or her feelings about self. Meighan attributes much of the negative self esteem of the visually handicapped to the attitude of society toward those who deviate from the cultural norm. Such attitudes also affect those

adolescents who have minor physical defects or who are overweight, too thin, too tall, etc. and can greatly influence the maturation of the total personality.

Hurlock (1949) and Rogers (1962) note the influence of soci-cultural factors on the formation of the self concept but also point to biological influence. Hurlock describes the association of personality type with body build, the effect of poor health on the self-image; and the marked influence on personality of glandular disturbances. Rogers says:

Indeed, each individual's biochemistry is unique; and it predisposes him to react selectively to a continuous barrage of environmental stimuli. Among those sociocultural factors which most importantly modify an individual's personality are family, peer group, and school experiences. The potential impact of each factor is modified by an individual's own trait-organization to date; that is, he is no mere sponge soaking up whatever impressions impinge upon him. Instead, from the earliest weeks of life he maintains certain traits which become

increasingly refined and resistant to change.

(p. 70)

Rogers goes on to say that the individual nevertheless does have the means to modify basic traits and that the adolescent can be helped to achieve self-enhancement by encouraging the achievement of personal goals, the sharing of disclosures about the self with significant others and the formation of a realistic self ideal. The adolescent should be encouraged to understand and accept his own personality traits and individual needs, and to learn how to modify or develop them.

Maslow agrees with the view of encouraging self-knowledge:

If we want to be helpers, counselors, teachers, guiders, or psychotherapists, what we must do is to accept the person and help him learn what kind of person he is already. What is his style, what are his aptitudes, what is he good for, not good for, what can we build upon, what are his good raw materials, his good potentialities? We would be

non-threatening and would supply an atmosphere of acceptance of the child's nature which reduces fear, anxiety, and defence to the minimum possible. Above all, we would care for the child, that is, enjoy him and his growth and self actualization. (1971, p. 182)

I have cited several studies in human psychology that recognize the relationship between the body-image and the development of a self concept. The notion of the self is learned from many perceptual experiences, and positive experiences that encourage self understanding can modify the development of a negative self image. The influence of significant others within the school system on the development of the self concept has been noted by Hurlock, Meighan and Rogers and there is a need in secondary school education for planning curricula which contain the affective domain, as well as the cognitive. Changes are urged in educational planning to replace irrelevant courses with ones that reflect today's world and experiences, and which will prepare students to function both in their own culture and in the dominant culture. An influential report, 'Youth-Transition to Adulthood' by the Panel on Youth of the President's Science Advisory Board, investigated the status of

secondary education in America during the 1960's, and recommended: "that youth acquire capabilities for fulfilling the demands and opportunities they will confront as adults, and thereby gain the self-esteem and self-fulfillment all persons need" (Lewis, 1979, p. 27).

Art education has a greater capacity for effecting personal growth than many other subject areas because it fosters a subjective and individual reaction to ideas and perceptual experiences. If an art programme encourages the student to express his own identity and his awareness of himself, it follows that art education may prove to be a means of developing self understanding.

Chapter 3

BACKGROUND TO THE STUDY

"I see myself as others see me, and I am what I want to be"

Burton & Whiting
(Rogers ed. 1969, p. 65)

Justification for the Study

The above definition of ego-synthesis say, Burton and Whiting can only be achieved through a process of identification with and envy of adult status not granted to the adolescent. There will necessarily be a discrepancy between the ideal and attributed identities as the individual finds new and more appropriate ego ideals and rehearses various role models.

Havighurst (1952) examines developmental 'tasks' to be accomplished by the maturing adolescent before he can arrive at some degree of ego-synthesis. He lists these 'tasks' as:

1. Achieving new and more mature relationships with age-mates of both sexes;

2. Achieving a masculine or ~~masculine~~ feminine social role;
3. Accepting one's physique and using the body effectively;
4. Achieving emotional independence of parents and other adults;
5. Achieving assurance of economic independence;
6. Selecting and preparing for an occupation;
7. Preparing for marriage and family life;
8. Developing intellectual skills and concepts necessary for civic competence;
9. Desiring and achieving socially responsible behaviour;
10. Acquiring a set of values and an ethical system as a guide to behaviour. (pp. 33-64)

The developmental needs of the adolescent in relation to the growth of the self concept were discussed in Chapter 2; the philosophies of Erikson (1963), Havighurst (1953), Maslow (1971), Rogers (1969) and Sullivan (1953) have encouraged educators to consider these needs in curriculum planning.

Education, including art education, should strive for the development of a more open educational structure in which children are liberated and encouraged to make their own determinants about the vital learning experience -- events in which they should be participants rather than spectators. (Schwartz, 1970, p. 169)

Schwartz reiterates a goal that is generally found within current objectives defined by curriculum developers at the secondary level. An emphasis on the individual, the determining of individual student needs and the acceptance of responsibility for learning by the individual, is seen in studies on secondary education by Banks (1977), Charity (1972), Silberman (1975), and in a report by the National Commission on the Reform of Secondary Education, New York 1973. Educators express the need for the student to be given facilities for pursuing his own goals and motivated to learn by discovery.

The only way to allow for this self-determination of individual behaviour, with respect to the anticipated effect of some

imagined future, is to allow expression in the present of the individual's drive to fulfillment...

The plain matter of fact is that the individuals being educated tend to establish their own norms or objectives on the basis of the values they themselves project for their environing social world. (Kaelin, 1969)

Herbert/ Thelen uses 'Emphasis on Personality. Personality releasing' as the heading for one model in his 'Propositions for Art Education' National Art Education Association (1970, p. 20).

The motives congenial to confidence-building are to support a self-image of creativity, worth, or independence... On the side of competence-building, the personal theme for the student is self-discovery plus achievement. He wants to discover what his goals are, what is important to him; and he seeks personal strength, power, and autonomy.

E. Lewis (1979) points to the Coleman et al report of 1974, the N.A.E.A. objectives 1972 and curriculum

elements proposed by Taba (1962), Wheeler (1971), Chapman (1969), and Kroot (1973) in proposing her own art education curriculum model for Senior High School students. The model is presented as a needs/goals continuum according to the categories: the Individual, the Adolescent, the Community, the Culture, and Society. Lewis developed a Cycling Model for art curriculum which attempts to link art learning to various teaching-learning situations and to preparation for successful adult living. She further recommended that, 'Art educators become involved in exploring art curricula concepts which promise to help them in their continuing efforts to adapt to current and future needs of young people' (1979, p. 92).

Influential writers on art education, like McFee in Society, Art, and Education (1966), Barkan (1962), Feldman (1978), have demonstrated a need for educators to consider the socio-cultural aspects of the arts and an integration of art with the general educational needs of the school. Feldman describes art as a catalyst that can make other things happen: -- comprehensive literacy, language skills, understanding of problems addressed by the humanities, etc.. Feldman and Debes (1974) consider art as a language and that the development of visual

language will assist the development of verbal language.

Graeme Chalmers (1982) examines aesthetic education as a social study, and says that the challenge for art educators is for art making and performing to become a way of participating in society.

In considering the arts as a social study, the appropriate type of integration between experience and knowledge would center around the "why" aspects of the arts. Students would integrate knowledge about the function and role of the arts in society with experience in making and performing art to perpetuate specific cultural values, making and performing art that urges change and improvement in particular aspects of life and making and performing art for enhancement and decoration. The student would study artists working in a variety of codes who, through their work, have been cultural maintainers, social therapists, propagandists and catalysts of social change, mythmakers, magicians, enhancers and decorators. Students would use their own art for these same purposes. (p. 8)

Barkan, Chapman and Kern propose a juxtaposition of the arts in their curriculum development for aesthetic education - guidelines (1970). The intention of preparing the student for enriched life experiences is similar to that of the curriculum developers quoted in this chapter, but these writers stress juxtaposition of the arts rather than integration. The programme outlined in their handbook is intended to develop the aesthetic experiences of students by allowing them to discover the similarities and differences of the arts. Included in the criteria for evaluating Courses and Programs they ask:

4. Does the course include at least one unit on response to similarities and dissimilarities among aesthetic qualities through juxtaposition of at least two of the arts?
5. Does the course include at least one unit on production of aesthetic qualities through juxtaposition of at least two of the arts? (p. 61)

In summary, visual arts educators have demonstrated that a course of study will be meaningful to the student

if it prepares him for the future and establishes values for the self. He must be encouraged to express self concerns while being guided to place himself within the context of society and its historical and cultural development. The art educator must recognize the developmental needs of the adolescent and of the individual and encourage their expression. The student must be given the means to express self concerns fully in being taught to master techniques and modes of expression and in being instructed in the language of art. In understanding and verbalizing about the arts of others the student is encouraged to place his own needs and experiences within a universal context. In discovering how others have responded visually to basic human concerns the adolescent is encouraged in the process of thinking and awareness and responds in relating those concerns to his own. He should further be encouraged to see the relationships between various art forms in expressing human values aesthetically and able to use them in expressing his own.

Goals of Introducing an Art Programme Focused on the
Physical Self

1. To enhance the self concept by allowing the student to dwell on and visualize aspects of the self.
2. To promote aesthetic expression of feelings about the self.
3. To encourage active or physical expression of concerns of adolescents.
4. To help the adolescent in making decisions about the future, preparations for a career, and achievement of personal goals.
5. To relate personal art experiences to the work of other artists and cultures.
6. To foster an expressive relationship of art, drama and music.

Methodology

This study uses the descriptive style to better elucidate the individual response to teacher-initiated art activities. These activities were teacher directed in their initial stages as it was the intention to facilitate creative self-actualization of the students as a group. As each student became self-directed and established personal expressiveness, the teacher took on the role of participant/observer attempting to document the progress of each student. Working within the limitations of the size of the class of twenty students, commitments of full-time teaching, and the good will of the students in giving extra time, the extent of the documentation varies somewhat from student to student.

My subjective, participating relationship was essential to the process because it fostered a climate in which the individual student could feel that their value-seeking experiences were also valued by the teacher. Support in art education for an empathetic relationship between teacher and student in encouraging self-direction has been noted earlier in this chapter. Support for the idea of an empathetic relationship between researcher and individual studied comes more

from the areas of humanistic psychology and existential psychotherapy and counseling.

In saying "psychotherapy and research" I mean to indicate that these two are seen as complementing each other in a new way ... Psychotherapy ... appears to be the most appropriate technique for this modern research which, through participating experience, tried to understand in depth an individual's self-direction within the total frame of his life cycle.

This approach pre-supposes, of course, that such participating experience, and the understandings occurring in it, are considered by these new schools to be not only a research vehicle but also the most effective therapeutic method. This is brought out in a number of studies, with the emphasis being put on different aspects of the procedure. In a way, this is opposite to that psychoanalytic technique in which the analyst sits in his "ivory tower" or is a "blank screen". It is also quite different from Roger's original,

completely non-intervening technique. (Buhler, 1967, p. 89)

The role of the art teacher as instigator and catalyst has an influence on the motivation and perceived freedom of the student to pursue self-expression. The truth of the experience, therefore, can be best gleaned through personal documentation such as written and taped commentary, anecdotal observations and videotaping. 'The personal document may be defined as any self-revealing records that intentionally or unintentionally yield information regarding the structure, dynamics, and functioning of the author's mental life'. (Allport, 1942, p. xii)

Documentation of the programme through descriptive means alone, however, would have presented a two-dimensional picture of what went on in the classroom. A more subjective view by the researcher in my role of teacher/counselor/confidante was felt essential to this study since what was known about each individual added another dimension to what was seen. This view is supported by several writers in the field

of psychology, education and phenomenology, including Heisenberg (1930), Polanyi (1964) and Merleau-Ponty (1962). Folsom (1976) notes a description of the phenomenological philosophy:

The empirical paper can tell the reader what happened during the experience at the scientific or academically observable level. A subjective phenomenological methodology can tell the reader what occurred beneath the observable, which affected the statements or perceptions made about the experience or event. (p. 22)

Chapter 4

THE PROGRAMME - PROCESS OF EVENTS

The grade eleven art class at the high school comprised twenty students: - fifteen girls and five boys. Ten students had completed the grade ten course and were therefore familiar with me and with the art room. Six students in that group had participated in a student exchange trip to New York and in a visit to the Art Gallery of Ontario, Toronto; they formed a nucleus of art-oriented students who had used the art room as the centre of their activities the previous year.

On the first day of class, I described my ideas for a course which would include the usual art activities and history of art, but would focus on body image as the central motivating concept.

The response was generally enthusiastic from those who had taken Grade Ten and one of guarded interest from students who either had no art background or had completed junior courses. In order to make everyone feel at ease and to elicit an immediate personal involvement, I began with an informal questionnaire about how the

students thought about themselves, both physically and personally, as well as their preferred choices of colour, design and imagery. (See Appendix A for questionnaire.)

A realistic focus on the actual physical self was thought to be the most direct way of eliciting a personal response and, as facial characteristics are a major concern with adolescents (Rogers, 1962), the students were asked to draw a self-portrait. The assignment given was to be a fully developed drawing, with a concern for shading and realism, so that the students would spend two or three weeks in looking at, and thinking about, their physical characteristics in an objective manner. It was also designed to promote a more intimate communication between student and teacher, and focused on a discussion of the drawing and its relationship with the subject. Black and white photographs were taken of each member of the class, and mirrors used to facilitate the drawing of details. Students were asked to choose a natural pose and expression.

A reflection on the finished self-portrait is a useful vehicle in which to promote a description of the

self-image in the adolescent, accordingly the students were asked for a written response to their own image. The completed drawing was propped up in front of each student, and the following instructions were given:

Try to communicate with the person in front of you. Tell me how you feel about that person, how you feel about the portrait, and anything else that you are thinking at this moment. Do not discuss it with the person next to you and try to write spontaneously for about ten minutes.

The written responses varied in their personal involvement with the 'other' person depicted in the drawing, but all showed a degree of attachment to the image. Most students maintained that they had felt analytical and objective while they were working on the drawing itself - that they were drawing someone else, but when confronted with the completed drawing they expressed a personal relationship with it. Many felt a deep communication with the eyes of the portrait and they were described variously as: "a mirror", "they can see your inner self", "trying to reach out", "looking through me", "a supernatural stare".

A majority of students had chosen a serious pose, but were then disturbed by that seriousness in the finished drawing. In describing the serious, thoughtful, aspect of the face before them, most referred to it as the 'other' person who was "lonely", "questioning", "puzzled", and only two students ascribed that seriousness to an aspect of their own personality.

All the students' responses showed that the self-portrait elicited an expressive reaction, and that the activity proved an interesting experience in looking at themselves. (For individual descriptions of their self-portraits, see Appendix B.)

From a realistic portrayal of the actual physical self, the class was then guided toward an expression of the ideal self. They were asked to think about what colours, designs and symbols represented them as individuals; this was in preparation for a study in paint which would be applied to their own faces. To support them in this selection a discussion of facial imagery and its psychological, social, cultural and emotive aspects was introduced with slides of portraits and masks. Interest in face decoration was stimulated by

large coloured illustrations of face painting by African tribes, the peoples of Papua New Guinea, and contemporary pop groups. In order to get the class physically involved, abstract paintings were projected on a screen and each student moved in front of it, while the rest of the class discussed the effectiveness of parts of the projected design on the face.

Planning the design for face painting proved to be the most difficult part of the course for several students. They expressed enthusiasm about the process of actually applying paint to their faces, but felt it too soon to make a decision about how they wanted to portray themselves. This concern was an aspect of certain students' need to see the whole picture from the beginning. They expressed a concern that the image that they presented of themselves at the end of the year be a coherent one. Thus, the decision about face painting was an important one since they considered their face a focal point of that image. This need provoked much discussion among the students about themselves, their self-image and the way in which others saw them.

I observed how those students who had a well-differentiated image of themselves and worked very

confidently on their representations from the beginning, often took on the role of adviser to those who were struggling with their own self-definitions. Others did not feel the need to make any decisions about themselves, but to let one idea follow naturally from another.

Each student was asked about the thought process that led to their designs for face painting. Ten students describe the assignment as a pure design problem based on their own features. They wanted to emphasize an area of their faces or blank out features, or they ignored the three-dimensional aspect of the face in expressing a desire to create an interesting design within an oval outline. In several cases, students carried through an idea or theme that occurred to them during this process. Student S saw the cleft in her chin as a diamond and went on to explore a playing card game-of-chance theme.

The other half of the class said that they began with an abstract concept, usually a symbolic one. They variously determined a desire to express 'life', 'death', 'growth', 'illusion', 'imprisonment', 'freedom', 'a striving for classical perfection', and

the opposition of the 'creative versus the mechanical'. They attributed these concepts to their own personality and perception of the world and self. Student K's description elucidates this:

I got my idea through the concept of life. The Sun is life's energy and brilliance. The colors are like a rainbow, pure and simple. The lips are red for passion. There are circles because life travels in circles, and the lines are ideas stemming from the standard circles of life. The lines down my neck are life-energy flowing all through my body. I got these ideas from my outlook generally. I wanted to express joy. Life, well not life, but half of it is; joy. The symbols were solidified through my yoga classes: the sun, and later on my body bird and other life symbols. Light equals perfection of thought.

The class became divided into two equal parts. Whether this exemplifies Lowenfeld's description of a 'Visual' or 'Haptic' approach to experience is a matter of conjecture. While students started with either an objective or a subjective orientation resulting work

often showed a crossing-over of the two. Haptic sensations were consciously provoked since the art experience was designed to direct the adolescent toward self-actualization through the self-concept of the body.

The involvement of the physical self for each student in his or her art work came about on the day that their designs were transferred to their faces. Most students were delighted at the prospect of being able to enhance the usual routine of school life and chose to come to the art room during lunch so that they could wear their new faces to afternoon classes. Others painted their faces during the last period of the day, were photographed, and either removed it immediately or wore it home. (For photographs of face paintings, see Appendix C.)

Large 8 x 12" photographs of the face paintings were displayed. Each student was asked to describe how they felt about the result, and to analyse the difference between their two-dimensional design and its application to a three-dimensional surface and its transformation back to a two-dimensional photo. It was a revealing and personal approach to the teaching of pictorial analysis and the elements of design.

A description of one of these unstructured interviews with a student illustrates his perception of pictorial space and his own reaction to the experience. In a comparison of the original painting with a photograph of his painted face, he maintained that there was no change in the arrangement of space and that therefore he would have been content to leave his design on paper. There followed a discussion of flat space in a design, as opposed to the dimension created by line and colour, as Student J described which faces he saw as flat even though painted on a three-dimensional surface. For him, it appeared, each face was a flat space and its three-dimensionality an aspect of the design created on it, rather than a quality of the form itself.

In describing how he had arrived at his design, he said that it was important to him that he create a flat space with no features, because his face did not "portray" him. He felt himself to be adventurous and daring, that he was a rebel who did not follow the rules, and that he was "different" from other people. When asked about this "difference", he brought the discussion back to his painting, describing the black area as a "shadow" which is the part of himself that he

keeps hidden from others, the white as that part he wishes to show.

On being questioned as to the value of actually applying the design to himself physically, since his expression was directed at the two-dimensional surface, he responded that it had provoked him into expressing his feelings about himself visually and that he felt the result a very satisfactory portrayal of those feelings. It is possible that he would not have reached the same level of intimacy had the idea of applying the design to himself not been there.

At this time, the class was asked to take the layering over their physical selves one step further; i.e. to make a mask or head covering. The choice of media, and of how extensively they wanted to cover themselves, was an individual one. In the end that choice varied from a hand held fan to a large balloon-like form that came down to the wearer's knees.

Again, as at the beginning of each previous stage, this was a period of introspection. Faced with a variety of three-dimensional media: - clay, plaster, wire, styrofoam, etc., many students experimented with several

during the process of deciding what aspect of themselves they wanted to represent. There was much discussion, between the students themselves and with me, about how they could develop their ideas from the face painting into a more permanent form. Some students solved this problem by taking a small step in the same direction; i.e., by casting their own face with plaster-covered gauze and using the mold in a variety of ways -- as an extension of the original idea. Others wanted to show opposite feelings to their original ones in an expression of what one could interpret as the adolescent's change of mood, their black and white view of the world. Student K, for example, moved away from her painted illustration of joy, to a paper maché mask that portrayed sickness and misery.

These masks often became a focal point in the final drama that was videotaped at the end of the year. Student N destroyed her mask as a way of expressing her new found freedom from past fears. Student B made a series of seven plaster masks in which he attempted to show a progression toward: "the purity of creation and away from the interference of a boring, mechanical world".

Body ornamentation was introduced to the class as the next theme (in early December). It was an appropriate time as the class was able to look at some Christmas window displays which showed costume and elaborate jewelery; there was an exhibition of body art at one of the galleries, and the class was taken to see 'Happy End', a play which used life-size stylized puppets. They were also shown examples and illustrations of jewelery and other types of body ornamentation, by various peoples from around the world.

At this point, the students became more involved in techniques and in objective design than in the self-questioning process. For some, it was time for a break in that process and they became engrossed in the techniques of copper enamelling, bead work and other crafts. Others determined to carry through their idea of a personal environment and made objects to be worn as part of that concept. Student N made a chain to be wrapped around her body to show that she was a prisoner of her nightmares. Student Q worked a delicately beaded head covering to symbolize that she was "innocent and pure". Student A strung together a complicated arrangement of shells and natural objects in keeping with her 'growth' theme, with the announcement that it

was to be worn on her navel!

Costume making became a major concern for the following six weeks. Several students managed to avoid sewing their costume by using cloth as a flat space upon which they worked their design in batik or fabric paint, and then draping it around their form. Others used a variety of sewing techniques, embroidery, appliqué, and hooking in creating more elaborate costumes. The only requirement was that they create 'wearable art' with the same aesthetic criteria involved in making an art object, rather than a display of dressmaking ability with a conscious desire for the functional. In fact, it was not necessary to stress this requirement since by this stage each student had an idea of what they wanted to portray in their final environment. The discussion about costume centred on how best they could express that idea using textile media. (Appendix D shows a sample of photographed costumes.)

The period before Easter was spent on the last phase of their self-descriptions, i.e., in the construction of an environment within which the student could act out the role that he or she had defined. For the first time, there was to be a movement away from the physical self

in a conscious arrangement of space around the self: In doing so, the student had to decide how personal ideas could be communicated with the onlooker. How clear that communication was to be, was an individual decision, and while some students added a verbal description, poem, or song to their visual presentation, others enigmatically moved through their personal space and left us to perceive what we might, in the manner of projecting interpretations onto an abstract painting.

The environments varied greatly in complexity and completeness. Some students were content to paint a backdrop or arrange objects around themselves; others needed to surround themselves totally, in creating a space that would be the extension of their bodies. Presented with the large, open space of a school gymnasium, some students arranged a personal space by choosing to work within storage areas, or built their own constructions using sheets, draped materials, painted flats or shaped styrofoam. Student N built her own 'cage' as a wooden rectangle covered in plastic, and used the back of Student M's construction to block the area behind it.

While they were completing the art work for their environments, I asked the class to write a script for the videotaping, with a description of visual effects desired written opposite an audio sequence. The introduction of music and sound effects into what had hitherto been a discussion of the visual, was met with enthusiasm. The students immersed themselves in a debate of musical style, the merits of various groups, and the whole popular genre. They exchanged tapes and records and acted as each other's consultants in offering music that they considered expressive of a specific idea. The involvement of the adolescent in contemporary music was made very apparent to me, as an art educator, during this period. I had used music in previous art programmes; i.e., as motivation for design and subject matter in conjunction with art history, and as a relaxing background to studio work. Now I am resolved to use music in a more direct and intimate way in future programmes; i.e., to encourage individual selection of music as a means of eliciting a personal response in art.

The proposed scripts for each sequence to be videotaped were discussed with me in detail so that technical problems and special effects could be

resolved. Some ideas had to be changed or replaced because they were technically unfeasible with a single camera. Audio sequences were timed and adapted where necessary to fit musical background and camera movement.

The day of taping was scheduled for the middle of April. Students arranged and constructed their environments in the gym the day before. I had listened to most of the audio sequences, and had discussed many aspects of each stage of the programme with them throughout the year, thus I thought that I had a clear idea of what would happen.

After a structured beginning in the art room in which they repeated many of the processes that they had gone through, for use as an introduction to the tape, we moved to the gymnasium. As each sequence was taped, however, the results were often spontaneous and unexpected. The difficulties of arranging for use of the gym for more than two days, had meant that filming had to be completed in one day, with no time for rehearsal. Each student gave camera directions beforehand, went through the actions or explained briefly what image was wanted, and filming of the sequence was then usually done in one take. The effect of this, on myself and the

class, was that we were given a new picture of many sequences, as movement, lighting, and sound, were conjoined with works of art. This was often due to the dramatic shift in focus provoked by the media. For, in art making, concern had been with the static object, now the camera brought the personal figure, body movement in time and the total concept, into the foreground.

The advantage of this spontaneous filming was that we were presented with a fresh look at each student's ideas; it was as if we were all involved in a 'Happening'. The major drawback was that filming took from 8:30 a.m. until 11:30 p.m., with only one short break for the cameraman. He displayed incredible patience and stamina, and those students that stayed to the end, retained their enthusiasm, but it meant that the last few students were not given as much time for explicit directions as those at the beginning. It would have been fairer and more relaxed, to have given two days to filming.

I had intended to end the videotape with the students discussing their presentations and their views of the whole project. Lateness of filming had not allowed for this, so I substituted taped classroom discussions along with photographs of their face paintings, as a conclusion to the tape.

Chapter 5.

THREE STUDENTS - A PROGRESS REPORT

A description of an experience by a class of students is necessarily a generalized one, though I have attempted to illustrate that experience with some personal examples of events that occurred during the process.

The reaction to the given assignment was highly individual and the resultant videotape expressed the diversity of that reaction. In describing the results of using the physical self as a motivating concept in teaching art, it became apparent that I should choose a few students for an in-depth look at what had taken place during the year, so that the process could be presented more clearly. I had gathered material from the students, i.e., written description and impressions about some aspects of both art making and their ideas, and I had taped interviews and discussions at various intervals during the programme.

For the detailed study I selected three students who provided an interesting insight into some aspects of

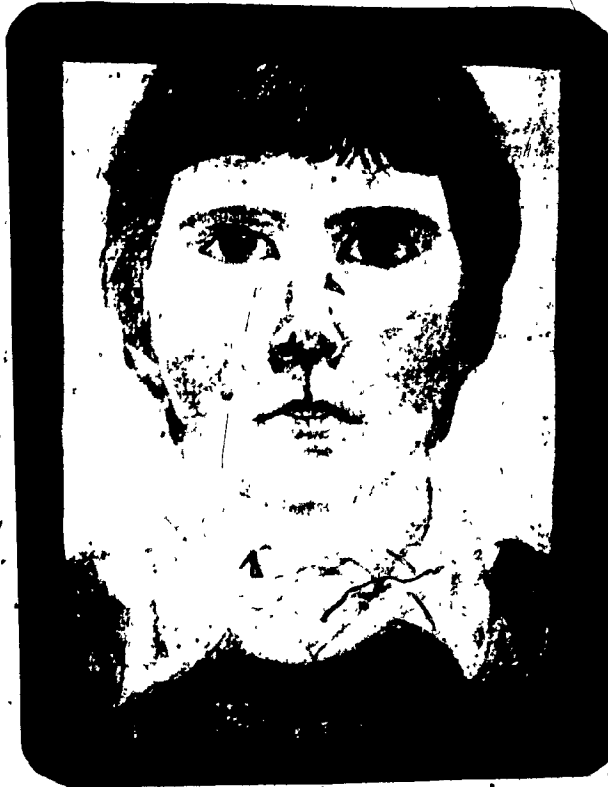
adolescence, and who were verbally expressive of their ideas. In following the progress of each of these three students, I have tried to follow the chronological order of the events; this was difficult with Student B as he often worked on several things at the same time and rarely submitted written reports. The three students whose progress reports follow are identified as Student L, Student M, and Student B, in that order. I have included the reproduction of Student L's poem, with her consent; since it was the catalyst of her expressive self description. (See Appendix E.)

The observations are personal ones, by me, drawn from knowledge of each student in my role as art teacher and are not intended as a psycho-analysis of each. They are included to illustrate the role of the programme in promoting self-actualization.

Student M

Female

Age: 15



Description of self-portrait (above)

It's serious, I guess I did it serious because I'm pretty serious really. It seemed a bit of a sort of pose. I really studied hard when I was drawing to get an exact likeness. I felt that if I didn't do it exactly as it was then I wouldn't be doing justice to reality, myself, or my ability as an artist. I guess I have a

lot of respect for myself. I did it very objectively so that it would be as real as possible. My hair is quite soft and that soft quality came through in the portrait. The collar is well-shaded but not exact. My eyes are perfect. I really like my eyes. They have different pieces of colour in them that blend together in a sort of harmony. My mouth is good. It is exactly like mine. It is a very calm expression as well but sort of angry or negative. As if I'm puzzling something out or maybe trying not to look angry. It is rude to throw your emotions on other people so I'm trying not to look angry. It does justice to me and to how I feel.

In a description of how her face painting developed, Student M wrote:

At first, I thought that I would create an interesting effect on my face. I guess the idea was sparked by that newspaper article on the Peking Opera which featured a player who dressed as a monkey. I wanted to get rid of or shorten my nose as he had done.

I discovered a geometric pattern with a circle, a square, and a triangle, that satisfied me, but I decided that perhaps I could see what other patterns I could create.

I drew a series of faces and experimented with patterns to see what effect I could get. I was looking for something that I really liked. So it was really by experiment and chance that I stumbled upon the combination that I really liked. I decided to do it in black and white because the pattern was something in itself, and the stark contrast brought out the quality of it.

The last thing I did was experiment on where the black and white should be placed.

I tried two masks, that were exact opposites and I chose the one that is now finished (Black on white).

In a taped discussion of the photograph of her face painting, Student M elaborates on the ideas behind her

choice of design:

It's sort of like a prison of bars across my face, but I liked the idea of being trapped like that...

The face painting is a representation of you, it's not just painting a bunch of lines on your face, that isn't it, it's doing something that is you on your face. And if it comes out a bunch of lines it should be because of a whole bunch of thought, not just because you felt like painting your face with a butterfly or something like that...

I liked the feeling, it's like a nun's habit... it sort of closes your face, and I just liked that feeling.

When asked if she thought she would carry through the idea of being trapped, she replied:

No, not trapped. I like the idea of wide open space and that isn't exactly a wide open space is it? It's strange but that is the exact

contradiction of what I want to do. I was thinking of clouds and sky and a beautiful sun. Like living among the clouds and having the whole world in front of you to see, and that is not exactly the same image is it? Sort of trapped within yourself. But the concept of that and the concept of the wide open space is the exact opposite, and that is what interests me. So a person is finite and a wide open space is infinite - you could put it that way too.

For my mask I want to do a face that is frowning because it doesn't know what exactly is happening next. You know, when somebody is trying to figure out a problem ... that's the kind of face I want. And when I start feeling like I'm getting somewhere, like I know what's going on and I think I know the answer to the problem, then I want to do another mask of somebody saying: 'Eureka'.

If I start feeling like 'Eureka', then I'll do another mask like that and I'll put the two of them in the world. Or I might just leave the

other one away. For now I'll do a mask of the confused person, I'm not too sure; and later on I'll do a 'Eureka' person if I feel that way.

Student M then combined her ideas of the nun's habit and the frowning expression with her original geometric design by stitching a white face covering and embroidering definitive line on its surface.

During the making process, in trying on the head covering and wrapping and unwrapping it from her face, she discovered that she was in fact doing what she had intended with the 'Eureka' mask. A second mask therefore became unnecessary, since, by unravelling the frowning outer covering, she could use her own features to convey a sense of opening up to the world.

For a costume, or body covering, she continued working in the sheer white gauze that she had used for her head wrapping. "I wanted a flowing costume that was a simple shape and clean and pure looking, which is why I chose white. White symbolizes purity and innocence." Student M pursued this theme and the use of white in designing the environment in which she would place

herself as a shrouded, white figure.

In the video presentation, we see a cave-like space of white drapery inside which her body is entangled in a webbed arrangement of white threads and various textures of material. She slowly frees herself of her face wrapping, looks around her, and begins to struggle through the tangle of threads. Enmeshed in the centre, she collapses in despair. The tempo of the music changes and, awakening, she looks up again with renewed determination and begins to pull down the web around her. When her space is finally clear, she discovers the world suspended in front of her. First she examines it curiously, then tries to break it. Unable to destroy the globe, she backs into a corner and contemplates it. After an interval, her face takes on an expression of understanding. Finally as a symbol of her acceptance, an image of the world appears on her opened palm.

I was just telling a story about this person who was alone in their own mind, and who discovered the world. And who didn't like the world too much at first, as they started to discover it, but then decided that they could live with it. And that's what happens to

everybody when they grow up. They go outside of themselves a bit and see that there are things in the world besides them.

Observations

Working intuitively through her feelings about life around her and the aesthetic qualities of her art work, Student M's video presentation expresses a summary of the adolescent experience. She said, in taped conversations, that she had thought about herself during the making process, but she maintained a personal objectivity in describing her idea. "I wasn't saying anything about myself, I don't think. I was just telling a story ..." That story depicts the transitions of adolescence as she describes visually the struggle for independence and self-definition. In her discovery of the world, she is illustrating the need to find a place in society. At first in a rebellion against it and finally in adjustment and adaptation to it. The discovery and acceptance of the world can also be seen as a description of the establishing of an ego identity and an ideal self.

Student L

Female

Age: 16



Description of self-portrait (above)

The eyes seem to stare, like a supernatural stare, she looks stunned, her mouth like her eyes seem stoned in the stare. She's like a weirdo who's always thinking up the abstract things. Her face looks kind of lop-sided. That's not me! The hair and the glitter in the eye reflect something of me, but the rest

reflects nothing. Am I always that serious looking? People say I am, people say I look angry sometimes, maybe inside I usually am angry! Especially when I think, I get that stary and angry, depressed look. I can't concentrate on what I'm thinking. I don't like the way I drew me, it doesn't look like me, there is no noticeable resemblance.

About face painting, she wrote:

When I started my mask, I wanted emphasis on my eyes. I wanted a very plain, not colourful mask. So first I put black around my eyes and I started putting black squiggly lines. It looked too usual though. So what I did is, I separated my face into three parts, the forehead, the eyes, and the bottom part of my face. I started drawing curved lines again but this time, the lines of the forehead would go upwards and the bottom lines going down. To emphasize my eyes, I put lines going across under my eyes. The way I chose my colours was first from the lines under the eyes, I put them gold so as to separate the black up and

down lines. Then I decided that the eyes, eyelids, etc. should be striped black and gold, then leading into the forehead which is black and gold. I got this idea because the way I saw the black line and the gold line intermingle to make the black and gold mixture over the forehead.

Discussing the process later, she said:

I liked painting my face, I enjoyed it. I love putting things on my face, hiding my face and expressing things on my face. Or I like dressing up and acting and dancing because it's a way of expressing. Though I can't say what I was expressing, I just started from the eyes and went on.

Student L worked with her visual and aesthetic sense in choosing her media and design. Her only conscious idea of self-portrayal was that "I wanted to paint something - elegant". Her use of black and gold for her mask and costume illustrated that ideal, and she describes a vague image of herself in a long flowing outfit, with gold in her hair, standing beneath a

perfect golden sphere. She found herself unable to carry through this image however:

When I started doing things, I had another design in mind ... With the environment it's the same thing. In the middle its more I knew what I was doing: - circles and things, and then it got out of control. Same with my costume, it was different when I designed it and at the last moment I changed it around, I wore it a different way. Or my hair. The fact that I frizzed up my hair made it look strange ... It turned out to be primitive, but I had wanted something elegant. The mask portrays the elegance I wanted, but the other things don't.

Her change of direction became a conscious one toward the end of the year when she was trying to find music and images that would fit a poem she had written previously. At this time, she discovered the golden papier maché ball that she had made earlier and discarded because it was not perfect enough for her elegant image. But now:

It was how I wanted the shape. ... I grabbed it and went out and danced with it ... it was gold and portrayed the world.

I just let something inside go out, like in my dance, I just let what I was feeling go into that ... in my movements you can see that it wasn't a planned dance. I was listening to the music and I just let my body do everything ...

I was thinking of the essence of the poem, the essence of the poem is the essence of the whole thing. I knew the feeling I was trying to portray. I was trying to portray this verge of being disgusted with things, of insanity maybe, but not insanity. Just this borderline where you see things that you don't like, but you hold on to them, but you won't let go. Where you have them in your hand and you're playing with it and you're expressing yourself. And there is this ecstasy at times, then this going down at other times, and this anger, this depression, this not knowing what to do with it. So I was portraying that with my head movements, my arm movements.

The poem had become the central idea, the description of herself that she wanted. Suddenly, she found that everything that she had worked on described the basic impulses of the poem: - the loss of control in her painting, the change in her costume, the non-perfect golden ball, and that she was drawn to a tribal drum beat for the musical accompaniment. She was expressing, not elegance, but stronger personal emotions.

The words of the poem, superimposed on North African tribal music, are heard on the videotape. Visually her dance takes on the appearance of a primitive rite as she manipulates the golden ball. At the end of the sequence, she kicks away the ball in a grand gesture of disgust and then folds into herself.

In a discussion of the meaning of the poem later, I asked her whether she was describing a friend in her reference to the sixteen year old. She replied:

The sixteen year old is me. It's like, 'You can't possibly be sixteen', and all that part of it, is the way I see people talking to me. You understand, it's like I'm repeating the

words that are said to me. That I'm mature, and about the eyes. They are always mentioning these two things, and sometimes they play around with them in getting closer to me ... maybe when you make love to a person you exploit them in the sense that I have in the poem. 'I like this about you. So let's make love because I like so many things about you', it is like complementing you to get close to you ...

So it's kind of irony and disgust at all this, like, maybe I see through your act. I see through what you are doing ... and in the meantime I'm ridiculing them for their blindness, their weakness ... and then again, at a disgust at the world. Like, I kick it at the end, you know. I'm in total control of the world.

When asked to describe that feeling of control, she said:

Maybe it could mean that I've gotten away from it: - either from insanity, either from

suicide, either from dropping out of what I'm doing. It's just a matter of getting all this that I am laughing about; getting it away from me; getting rid of it. Maybe that's why it is so primitive. Maybe because I have dropped out of it and I'm going to a primitive state where all these things don't exist. (See Appendix E for poem.)

Observations

I had known student L for two previous years in art classes. She was a quiet, introspective student whose work had been sensitive, imaginative, and of high standard. I also knew her poetry as she had contributed a number of poems to the Art and Poetry magazine published annually by the school. I was therefore totally unprepared for the wild, uninhibited creature that danced for the video taping to her own derisive laughter. I had not read the words of the poem before. She had merely said 'Poem' in her script, and the intimate view of herself that it portrayed also amazed me. In her discussion of it later, it became clear that the integration of art with dance, poetry and music had provoked this more self-descriptive image. She had

created an evocative expression by having to think of a way of placing her own body within the environment she had painted. The placing of the physical self within her art work provoked a departure from her objective, visually-oriented approach to art. As she commented: "The only time it started expressing me was when I had to put myself in an environment".

Student B

Male

Age: 16



Description of self-portrait (above)

Jeff Beck tour 1968, you're real lucky to have been there. Hey, you're a split person, your backgrounds are different. There's a giant bird in the squiggly stuff on your right side. That's the creative half, the other half is grey, boring, logical. Would you stop looking through me, why are you so serious, you look

bored. You're holding up your head. Left side, right side, the hemispheres. One side stays home and studies, is concerned with facts, formulas and junk, that's the boring half. The other side is into being creative, music, art, etc. that's the partying half. I like that half. The hair on one side is curly and the other half is more straight, this relates. The eyes bug me, they look straight through you, behind you to somewhere out there. Wouldn't you like to be Jeff Beck eh? The hemispheres.

The thoughts that Student B expresses here, in a reaction to his self-portrait, were to become the essential theme of all other work he completed that year. He was able for the first time, since this was his first art course, to express visually a personal conflict that had pursued him throughout his school years. He describes the parental and peer pressure, he had always known -- and rejected, to conform to mainstream values and ideals:

There's a certain plan that was set out for everybody, and everybody is following that plan. And what bugged me is that we weren't

allowed to deviate -- just a little ...

My dad wanted me to become an engineer. All the courses that I took in high school were geared towards pure and applied sciences. I was being pushed into something I really didn't want to go into ...

It started in grade 8 or 9 with: It's o.k., I've got my guitar, I don't need people! ... I became anti-social for a time.

The apparent dichotomy of the arts and sciences expressed his inner dilemma. He felt pressured into preparing for an assured future in science, and rebelled by refusing to accept the standards of his peers, (we see him shouting 'You're all a bunch of slaves' on the videotape), and by withdrawing into himself and his music.

Student B's first works illustrate the two polarized sides of his self image. His face painting shows a delineation of the brain area to indicate the rational, scientific aspect of his personality. He had wanted, he said later, to carry this design back over a shaven

skull. Across the centre of the face he used random red drips to show the creative side.

He then began a series of plaster masks cast from his own features. After making several of these, he suddenly included a smooth plaster dome:

I wanted that on top of my head and having each of the masks passing by on my face ...

With all the masks it was different faces. It progressed from being very realistic to very surrealist -- with the sand ones, I did a few masks that were cast in sand with plaster dripped on them. I started out with a smooth white enamel one ... the last one didn't look like my face at all it was just a blob ...

I wanted them to be polarized, science on one side and art on the other side, and they are not allowed to mix. Like oil and water they are not allowed to mix, but I was trying to find ways to mix them ...

I wanted to show the duality and also unify the two.

About the middle of the school year, he succeeded in showing that unity. After he had made seven masks and three skull castings and experimented with the same idea in styrofoam using a guitar motif, he embedded all the castings in a plaster base. The masks are placed in a row, showing the unity of art and science in the centre one. Similarly, three 'brains' are placed above them: "focusing on the one that was smooth with lines on it. That was the whole thing, you can have something that is smooth and mechanically perfect but is still artistic. That brought everything together, because I knew there was a duality and at the very end they came together".

He decided on a black hooded robe for his costume. The idea was an eclectic mixture of influences: - mysterious hooded figures he had seen in a Led Zeppelin film, a fascination with black magic, and monks. "And that's what it symbolizes -- like sitting practicing (the guitar) is like sitting in a monastery."

The monk-like costume was originally designed to show the musical creative side of himself, he even added a bright red stripe down the centre to show "the artistic outpourings". Later he decided to use the hooded figure to show non-creative conformity, to be worn by someone else in a visual splitting of his personality.

That came after, originally the monk-like figure was supposed to be me sitting down practicing 24 hours a day. After that it went to -- a monk does tedious things, like he copies out manuscripts ... so that's the sort of thing I finally did in the script because school is really boring 'here we are, copy this down 50 times and maybe you will have learned it'. So the other side is me sitting down and playing the guitar and enjoying it. Because that was something that I enjoyed doing.

The videotape presentation begins with this illustration of the tedious life, as he sits, dressed as a monk, doing homework in obvious frustration. A clock ticks.

The clock continues to tick as we now see two figures: - Student B dressed normally and the hooded figure. They stand back to back for a moment and then slowly part. The following image is of the back of the hooded figure bathed in light, he turns to face us, throws back the hood and pointing accusingly, shouts: "You're all a bunch of ... idiots. How much longer are you going to let them push you around? You love it. You're all a bunch of slaves. What are you going to do about it?"

The next scene shows Student B playing the guitar surrounded by his drawings, paintings, and personal symbols. Behind him, large black characters in a runic-like script that he had invented, say 'GRIFFIN'. The word 'Griffin' had emerged several times during the year, on enamelled pieces and various art objects, and he described it as a personal symbol that he had used for years.

The illustration of his creative personality fades, and we now see the two figures standing before a candle placed on an alter-like surface that holds the masks and other art objects that he had made. They separate.

Student B slowly picks up his guitar and begins to play, as the hooded figure picks up a sculpture as if it is a sacred object, and taking it to the desk resumes the abandoned homework. The final sequence then shows the progression of masks and their ultimate unity.

Student B had visualized a more direct depiction of the coming together of art and science and of the resolution of his own conflict. But he was limited by technical facilities:

The unity of the two. That's one thing that didn't show completely at the end of the videotape, because you saw me apart doing one thing and another thing. Whereas I was trying to show me doing the two things at the same time.

And of the masks: "What I wanted was a shot of each side, and having a split screen ... and the two brains merging into one."

Observations

Student B expressed a major concern of his, clearly, from the beginning of the year. It was not vocalized until he described his self portrait, for before that our conversations had been about drawing techniques and his fantasy about being at the Jeff Beck concert. His own dilemma was that he obtained approval and security from a good academic record in the sciences and disapproval, especially from his father, for wanting to play the guitar and be involved in the local music scene with a clique of non-conformist friends. This dilemma is a common one at the High School levels especially for boys, and is an aspect of the adolescent concern about careers and a personal future. This student expressed his concern as the polarization of art and science in his art work until almost the end of the year. The coming together of the two and his apparent acceptance of that duality within himself occurred when he was putting everything together for his presentation. His final optimism can probably be attributed more to up-coming graduation: - he applied for both science courses and music at C.E.G.E.P., than to art making. But I believe that a continuous theme of self-description allowed him to express his concerns about himself and

his future and had a cathartic effect. As he said at the end of the programme: "It's not just an art assignment. It's sort of a psychology assignment, where you sort of look at yourself and go: "Hmm - what am I? What sort of creature am I?"

Chapter 6
THE VIDEOTAPE

The videotape was included in the programme for the following reasons:

a) To provoke the integration of all the different aspects of the process in a final personal statement about each student.

b) To allow each student a greater degree of self-search in devising ways of making that final statement.

c) Much of the art involved 'dressing-up' the body with natural connotations of presenting themselves to an audience. I decided that videotaping would elicit an appropriate amount of anonymity and intimacy, since a class presentation would not have engendered as much enthusiasm and they expressed a reserve in performing before other classes.

d) In a programme that fostered the development of the self-concept, the students would be given a visual

play-back of that development.

e) To foster an integration of art with music and drama.

f) So that the students could see themselves.

Twenty students were involved in the programme and sixteen participated in the videotaping. Two students decided at the last moment that they were not ready, one student was ill on the day of taping, and one student had left school two months previously.

Two editions of the videotape were made. The original shows an introduction to the programme, a presentation of each of the sixteen students with very little editing, and a conclusion using student comments on the experience. This edition is available at the Teacher's Resource Centre, St. Lambert and is 60 minutes in length.

I decided to make a second edition of the videotape because some annoying technical problems did not do justice to the original presentations. These were mainly due to the fact that the students had made their own

tapes of voice or music and the results were often indistinct. Some re-recording was done to remedy this and some visual technical faults edited out. In a discussion of the videotape with some students, I decided to omit four presentations from this edition because the student was not happy with the result or it did not show what was intended because of audio problems or lengthy, distracting camera work.

The introduction to the tape, by me, was changed to include the information that this was the work of twelve students rather than the whole class. It also gives a more specific description of the programme than the original so that it can be used as a resource for teachers of art and humanities.

Description of the Videotape (Final edition)

The introduction to the videotape describes and explains the programme as the students are shown working on various aspects of their own presentations.

The students in the sequence in which they are shown:

Student B

Showed the apparent dichotomy and final unity of art and science. He uses that as a metaphor for his own conflict in deciding which path to follow in life, depicts himself playing the guitar and his 'other' self as a shadowy figure doing academic studies.

His ideas and presentation are described in detail in the study of three students.

Student P

Uses the image and movements of a butterfly to portray freedom. Her poem describes that freedom as a means of conquering all fears except that of death. The visual presentation ends with her death, although the last stanza had contained a more optimistic thought:

Though time kills us all
And the rain eventually comes
I know I shall die
My wings shall grow heavy
And death shall be upon me

Thus I will die,
Or will I live on in time?

This was omitted because she thought it too long for her dance. In describing her ideas, she said: "What I was trying to tell people was that we should be grateful for what we have because death comes to all of us."

(The death of her father had been a traumatic experience for this student, thus she chose to enact a very deep personal concern.)

Student J

Presents himself and his journey through life as a series of paintings. He is the first painting, in which black and white are carried in opposition from his face to the flat rectangle of his costume. He said that the white represented the part of himself that he wanted others to see, the black his hidden secret self. It also represents the positive and negative aspects of his own personality.

The first painting repeats this image but now reflects him. He walks toward a wax profile of his head

which appears molten and distorted and represents 'solitude'. Then he moves through a series of large painted canvases and stops to gaze at each. A semi-circle of rising and waning moons represent 'time', two figures before one moon 'love' and a single green line on white 'death'.

He leaves us with an image of his discarded robe/ painting on the floor.

Student T

Does an expressive dance before a dark landscape that portrays "solitude and loneliness." The lament of the love-lorn is described in the words of the song 'Gold Dust Woman' by Fleetwood Mac.

Student M

Describes the rites of passage through adolescence. As a shrouded white figure in a white space, she symbolically throws off her childhood security and breaks out of her confinement to discover the world. At first it is rejected, but ultimately she accepts it and, in taking it in, herself.

This presentation is described in more detail in the study of three students.

Student K

Said that she wanted to portray both the joy and pain of high school life. She reflects the dramatic mood swings of the adolescent in an emotive poem that talks of revelling in melancholy and then puts aside her despair in a joyous dance to the sun.

She begins by hiding behind a mask of despair and watches her own distorted image: - depicted as a large figure in relief with gaping mouth and outstretched hand.

Then in a recognition of the self indulgent nature of adolescent emotions: "I was thinking of how girls react to a broken heart", her poem admonishes "Weep no more for mock despair."

The following sequence uses a rainbow surrounding a foetus and an abstract sun symbol as her environment as she does a dance of obeisance to the sun.

For Student K's poem, see Appendix E.

Student Q

Expresses the necessity for the adolescent to make decisions about the self and the future and the fear and confusion that such decisions provoke.

She portrays herself as an innocent and fragile figure seen at first huddled under a table. Above her crouches a masked statue which illustrates Classical Perfection or: "what they intend for me to be."

Feeling unable to achieve the perfection demanded of her, she walls herself up in her small space. After an interval, she forces herself to break out and is faced with the decision to go back into the past, remain where she is, or go through the door that leads to the future. We watch her pause and then walk into the future.

She described her feelings during this process later: .

When I paused it was because I didn't want to make the decision, I wanted to stay where I was ... like wanting to be 16 forever in the sunshine, because maybe behind the door I would be afraid again. But I knew I had to go through it.

Student L

Describes, in an expressive dance and poem, the derision that she feels for a manipulative world. Society and the world are symbolized by a gold ball that she dances with, and finally kicks away in a gesture of self-will.

Student L's work and presentation is described in a study of three students.

Student P

Describes her ideas and the progress of her work as the camera focuses on details of a large painted profile.

She analyzes her fascination with faces.

Student N

Enacts a personal re-occurring dream. In her presentation, she is shown sleeping within a confined space, depicting an insane asylum: "because what I had as dreams was real for her." Within this space, she is awakened and terrified by a formless, furry shape. Her fear stems from the knowledge that if it touches her, its fur would start to grow on her body. The black webbing over her bandaged costume was intended to show that fear.

To escape the form, she breaks through the wall of her enclosure and runs away. She is forcefully brought back by two sentinel figures who push her into the cubicle and stand guard. Unable to escape her fear, she takes down a mask of herself which is webbed like her costume and destroys it by throwing it to the floor. Freed, she then walks triumphantly past her guardians.

Student A

Uses a complex arrangement of her depictions of nature and natural forces to describe 'growth'. She is

seen as a multi-armed form that moves rhythmically across a painted relief showing images of the elements. Her imagery culminates in a symbol of the sun and the progression of nightfall.

Student S

Her presentation shows her put symbols of herself and of the real world into a cauldron and then turn to images of illusion and fantasy. She ends with the question: "What is real and what is illusion?"

The videotape ends with images of painted faces and various students comment on their ideas and what the programme had meant to them.

Appendix F gives a description of student presentations not included in the videotape and of the work of those who did not participate in filming.

Chapter 7
STUDENT COMMENTS

After the videotaping session each student was given a list of general questions about the programme -- see Appendix G -- and asked to respond privately on tape. The questionnaire was given informally as a guideline for comments in order to elicit a personal and spontaneous response. Some students answered the questions in chronological order, others used them as a basis for discussion. Comments about the programme were then selected from the tape for use in the introduction and conclusion to the videotape.

About their initial response to the assignment as it was outlined at the beginning of the year, some commented:

When the assignment was first given to us I thought that it was great. It was developing your inner self through art, but keeping to one theme.

We started off with a sketch of ourselves, which was kind of a good beginning because it made you think about yourself in sort of an exterior way. You had to see yourself as someone else would see you, like it showed you the negative feelings you have toward yourself because it came out in your sketch...

It's harder because there are times when you don't know what you are doing next.... You had the same theme, but how do you express it? That was the hard part, especially when it's not clear to you. Like, you (teacher) didn't say: 'Express anger, express jealousy, express sadness'. People are expressing things that they (others) don't understand, some of them. But they (subject) know what they are expressing.

In describing how they had decided to portray themselves, comments included:

My thoughts had to grow into images and feelings that I wanted to express, so the whole thought of growth came to mind... It was the start of looking into yourself and trying to express your emotions, and this is what you needed to do for your environment, you had to express a total feeling.

The butterfly on my face is representing freedom, and the one on the mask which is stuck to the mirror, which is shattered, is representing limited freedom because, you know, you have certain responsibilities to family and friends.

What I wanted to portray was, more or less, I had the feeling of joy in things, of good times. And I also had a feeling of sickness in looking at people around me who were depressed about absolutely nothing.

The thing that I wanted to express in this medium was the simple fact that, to me, creating things and doing things like that is a lot more fun than the more scientific way of

thinking.

Why I brought up death in my thing? Because young people do die, whether you want to admit it, it's a reality. I don't say everyone thinks about death, some couldn't care less. I guess I'm more sensitive to the fact of death since I saw my father die.

"I was describing solitude and loneliness in the mural."

"I want to do camping seriously so I started off using that theme."

"I just expanded from one thing to another."

Most students responded lengthily to the question about what they were saying in their environment, which they took to mean a description of the video presentation. Sometimes, a very personal description of themselves developed within that description:

For my environment, I wanted to show decisions and the decision that you have to make when

you're scared and sort of walled up. The decision to go out, and you're free to do it, but do you want to do it.

I was trying to make myself look as fragile and breakable as possible, as innocent and pure of everything as I could. I have to break out because it's no good to lock yourself up. You still hear the same things and you don't know what's going on, so you are even more blinded. So then I broke out and I didn't know if my future was going to be like my past, if it was going to be repetition all the time, like if my past was going to reflect into my future. You know, if I would do things like my mother had done or what? You know like if I would be influenced, because I was trying not to be when I was walled up. And then I made the decision to just go ahead, just go the way I should toward the future and not bother about it. Then I ended up in this wonderful world because I was free to do my own decisions, I could see the sunshine because I knew that everything was. I knew what the noises were....

All answered the question about how they felt about the programme and whether it said more about them than usual art assignments:

In this project you were on your own totally: Like you had all this material to work from, to choose from all these ideas. It wasn't draw this, make this sort of costume, make this sort of face, like, everything was open to you and in your mind whatever appealed to you, you had to build on.

I liked it better, because there (previous school) we were just drawing and like doing different things and here we were doing a whole assignment throughout the year. And it gives you something to think about, it keeps you busy and it all adds up to one theme and you have something to show for it.

It is a psychological study, a search of yourself and the world around you and portraying it in your art work ... and you find out who you are.

The only time it started expressing me was when I had to put myself in that environment and see what role I played. In the face painting I was just using colours like black and gold. I was just playing around with gold and I really didn't know what I was doing. When you said that we had to do an environment I thought: 'My God, now what?' Before I was just basing it on design.

It was more centered around what I wanted to do, more choice of media. Once I got going I was committed ... it was better based on one theme, then it was sort of a build up, a climax of the year,

It gave you a chance to express feelings about yourself through art, for art is very personal.

I didn't really want to convey an image of myself, more an image of society that I am getting. The image of especially High School society. I wanted to show that more than

myself.

I wasn't really trying to say anything in particular about myself. I don't think. I was just telling a story about this person who was alone in their own mind and who discovered the world, and didn't like the world too much at first as they started to discover it. But then decided that they could live with it. And that's the kind of thing that happens to everyone when they grow up. They go out of themselves a bit and see that there are other things in the world besides them.

I didn't really think of myself when I took this assignment. I thought of portraying what people felt. But, oh yes, it was myself. I had started from the beginning of the year drawing sketches of people and faces, and when I was given the assignment I looked back through my sketch book and thought: 'Boy! I'm keeping to faces. Why?' Expression is everything, it's what a person feels about themselves. If they feel good, they look good, if they like something they feel great, but if they're sad,

you can see it in their eyes ... The image of myself was there but it was mixed with others.

It's not just an art assignment it's sort of a psychology assignment where you sort of look at yourself and go 'Hmm. What am I? What sort of creature am I?' So it would be a good combination art and humanities, that sort of assignment, for students in grades 10 and 11.

Two students commented that they had enjoyed parts of the programme but generally found it very difficult to keep to the theme of self.

I liked making the costume, but then I didn't know what to do and I got frustrated.... I wanted you to tell us what to do, like drawing, I wanted to know how to draw and a better knowledge of art... I felt disappointed on the day when they did the video, I felt left out of the group.... I would like to have contributed.

It got boring thinking about myself, I didn't know what to do.... It would have been better

if you had given us things to draw.

Of those who participated in videotaping, most students agreed with Student B's comment that: "To me it was a coherent statement that came together in the video." One student did not enjoy the experience.

It was too chaotic. Everybody was really wrapped up in themselves and didn't care about anything else but how they were going to look. It was a depressing atmosphere because there was hardly any communication. I had a terrible cold and only wanted to go home. I would do it again in a much more organized manner.

Whatever their own feelings about the programme, all students said that I should repeat it the following year. Though most qualified that recommendation with "It depends on the class."

Overview

1. To enhance the self concept by allowing the student to dwell on and visualize aspects of the self

The degree of involvement and expression of personal concerns varied within the group of twenty. Personality, self-knowledge, degree of familiarity with art media, the other twenty students and the teacher, myself, had some influence on how openly students were able to expose their feelings about themselves and their world.

Most students started working objectively in an animation of their physical features in the self-portrait. They began to talk about themselves and about things that were important to them during the face painting. Ten students became involved at this point in expressing a personal or symbolic perception of the world and self. The other ten students retained a more objective view of themselves in creating a design based on facial features. For them, a subjective involvement came about when they started putting themselves "into" an environment. Creating a costume and a space for themselves seemed to enforce a focus on what they wanted to say.

Involving the self physically (the concept being developed) proved difficult for some. Several students had worked on images that portrayed abstract themes like 'Growth', 'Passion', 'Freedom', and there were long discussions with the teacher and with their peers as to how they could represent a theme with the physical presence. The programme elicited a degree of verbalization about their work and ideas not generally found in other art classes. Problem solving is usually of a technical nature or of how to depict an idea; in this case the problem was how to become an idea.

Verbal description was also provoked by my interviews and taped conversations as I was interested in documenting their process. Adolescents generally enjoy talking about themselves and their degree of involvement in the programme was enhanced by the greater student/teacher interaction required in dialoguing about their work. Student/teacher dialogue took place on two levels. There were the usual art centered discussions about the aesthetic qualities of the work and media appropriate to the idea, but the assignment also provoked discussion about personality, the self and self ideals. Much of this discussion took place in the classroom during the fifty minute art period which

necessitated a degree of co-operation and independent work habits from the group. Taped interviews were carried out during the class or at lunch time. The students were left alone for their taped reactions to the programme and this generated further dialogue afterward.

Seventeen of the nineteen students responded that they enjoyed working with the idea of the self as subject matter and would recommend that the programme be repeated the following year. One student noted that as she had little art background she would have preferred a more directive programme. One said that he found self-definition difficult and frustrating and would have preferred more objective assignments such as landscape or design. These two students had developed their work without difficulty up to the costume/environment making stage. At that point they became indecisive and non-productive for a period so that they were unable to carry through their ideas. Two students commented that the disadvantage of large scale art work was that they could not take it home.

In response to the question about the programme: "Do you think that it says more about you than ordinary art assignments?" Fourteen students said that it did. Two said that it did not, and three students thought that it was the same or that some parts of the programme expressed them more than others.

All nineteen students responded that the assignments forced them to think about themselves, one student adding that he did not enjoy that aspect of the programme. Other student comments were noted in Chapter 7.

2. To promote an aesthetic expression of feelings about the self

The class showed a high degree of involvement in their art and produced work of an exciting and individual nature, as can be observed in the videotaped sequences. The students were motivated by the variety of experiences in different media, by the freedom to choose their own manner of expression, and by the need to carry through the theme that they would be presenting as a complete tableau at the end of the year.

Conversations about each aspect of the assignment in response to Questionnaire G, indicated that the students were interested in working on the idea of self as theme and that they were motivated by the videotaping experience with its inclusion of music, dance and drama, and by the aspect of constructing large-space environments. In general, the work on the large "assemblage" scale seemed to provoke more expressive work than that produced previously on a smaller format. Student K's large painted reliefs showing the contrast of misery and joy seem to me to be her most emotive work, and to make an authentic personal statement. The assemblage of various objects that Student A had made into a large styrofoam relief, brought the work together as a colourful expressionist painting.

The programme required from each student:

- a) two-dimensional work in pencil, paint, ink, mixed-media
- b) three-dimensional work in selected media
- c) body ornamentation: enamelling, bead work, mixed-media, macramé, stitchery
- d) costume making and decorating
- e) construction of large work for environment

f) personal additions: sculpture, paintings, found objects, etc.

As in any art programme, quality of work varied and students were more successful in some media than others. A comparison of the work with that of previous years showed a more personal expressiveness with very little copying of adult work. Some primitive or art influences seemed to occur, but they were selected as extensions of their own statements. Some adolescent clichés were apparent in depictions of suns and moons, happy and sad faces and hearts to show love, but generally art products were of a personal and authentic nature.

3. To encourage an active or physical expression of concerns of adolescence

The videotaped sequences enabled students to confront the psychological concerns of adolescence. Of the original sixteen students taped, six included the idea of death in their presentation. Most used the idea as a natural finale, but Student N saw death of the self as liberation whereas Student P portrayed death as the end of freedom.

Freedom as a theme was symbolized as a butterfly or bird by three students who portrayed freedom as being free of human concerns and cares. Freedom of choice and rebellion against the constraints of school and home is a concern frequently expressed by the adolescent. It was voiced by Student B: "You're all a bunch of slaves!", and by Student R who worked on the theme of "man as robot". Concern about the future was depicted by several students, when, for example, contemplating career decisions, or in considering the pain and necessity of making decisions or the frustration of feeling manipulated by society in making personal decisions (Students B, M, Q, L, R).

Five students included a description of love or romance in their presentations. Three showed a negative view in their depictions of the melancholic or the manipulative aspect of the love lorn individual. The other two students portrayed love and passion as part of life and made no comment.

Three students chose to enact the passage from innocence to a recognition of the real world. Differing views of innocence were shown; Student M described a claustrophobic cocoon from which she felt compelled to

emerge, as did Student Q, whereas Student H saw innocence as carefree. The recognition of life and responsibility was shown: Student M indicated that rebellion led to acceptance; Student P represented the acceptance as a cracked mirror image and Student H considered it a burden. Student Q expressed her fear of entering the adult world because she felt unable to live up to its demands, and feared the inheritance of family traits which she saw as marks of failure. She chose to go on in a mood of optimism.

The adolescent seems to need to take a position in defining the world. This is seen, for example, in the choice of black and white by six students who used this form of dramatic contrast for most of the body works and the final environment. Student J states that he used black and white to symbolize the stages of life and also as a personal expression of himself, the black representing his hidden, secret self, the white, the part he wants others to see. The need to define the world can also be assumed from the question that Student S asked, 'What is real and what is an illusion?'

The videotaped performances vivify how much the programme provoked the students into an expression of

self concerns. Taped conversations and other documentation had charted the development of some students and clarified the intentions of others, but their intentions were only fully resolved and actualized in the physical enactment of them. It became apparent in discussing the performances afterward, that the acting out of the subjective theme that they had been developing in art had forced them to focus on it and make it meaningful for themselves. In seeing how it was meaningful for them, I, as teacher/observer, was given, in retrospect, a much deeper understanding of what the work had been about during the year. This was enhanced because the presentation provoked much discussion as the students tried to explain their actions and intended expression.

The extent to which the self was expressed in the performances became more evident when I reviewed the documentation and my subjective notes and memories of involvement with the students. A very personal description of the self was made by seven students. Students B, P, J, K, Q, L and N chose to enact personal concerns which are also generally reflected in the general concerns of adolescence.

For six students (T, M, A, S, O, and H) the inclusion of the physical self in a description of a symbolic view of the world was an essential part of the presentation. The self was also presented symbolically: Student A became a part of her symbolic depiction of 'growth', Student M said that she was not describing herself but her description of illusion and reality and Student T acted out in dance the words of the song. Each showed him/her self as an aspect of the story, a story that they had chosen as meaningful to them, but which did not directly describe themselves.

Students F, E and O could have made the same statement without including themselves in the environment. Their images were personal and cohesive, and were heightened by the presence of the physical self, but for these students the inclusion of the physical self in their art work was not an essential element.

It is difficult to speculate on how directly the four students who did not participate in filming might have included themselves in their presentations. Three had worked out themes centred on personal symbols and their written intentions indicate inclusion of

themselves physically as an important aspect of their theme. The other student left school before work began on the environments.

4 To help the adolescent in making decisions about the future, preparations for a career, and achievement of personal goals

Choice of career and preparation for the future has been noted in Chapter 3 as one of the major developmental tasks of adolescence. A concern about the future was illustrated by several students in their choice of theme for self description. That this area is of vital concern to the adolescent was seen in the discussion of general concerns expressed by the class in the preceding section. Decision making, freedom of choice and the recognition of responsibility were all discussed as themes and selected by the students as important ones. The programme allowed the students to express these concerns through art and drama and to develop them as far as was possible in the context.

Student B presented the dilemma of choosing a career as a major concern, and used the theme of the polarization of art and science to express this. A

continuous process of self description allowed him to explore the visual problem of depicting his theme, while at the same time working on a solution to this problem in his own life.

The struggle to achieve personal goals was described in presentations by Students P, K, and L and was present as an aspect of much of the discussion and work that went on in the art room.

5. To relate personal art experiences to the work of other artists and cultures

Chapter 1 discussed the relationship of primitive ritual and symbolic expression with that of the adolescent. In the adolescent's struggle toward self-definition and integration into a cultural grouping, I pointed to an association with the body expression of primitive societies. During the art programme, a study of primitive masks, ritual costume and face painting, and of other basic symbolic themes, allowed the students to become aware that what to them were apparently unique adolescent concerns are really universal.

Several students used elements of primitive symbolism in expressing their own ideas. We can see a depiction of magic and mysticism in Student B's runic writing, and griffin image, in the unicorn of Student S and the use of Yoga movement by Student K. Elaborate face and/or mask painting was chosen by many students to perform their role.

The study of portraiture throughout the ages and the study of contemporary art movements and the lives and works of contemporary artists, were also continually being linked with the self-descriptive themes that the students were developing. The art history curriculum is a government imposed one in Quebec. At the grade 11 level, it includes a study of contemporary Quebec artists and a knowledge of the Inuit and Northwest Coast Indian cultures. Within this curriculum I was able to give illustrations of many of the ideas that students were developing, which they were then frequently able to use in enriching their own work. The Surrealist style was developed by Student J in many of his drawings: from his 'walk through life' and he used the process of Automatic Writing in describing his self portrait. Student A became interested in the work of Alfred Pellon in depicting the idea of growth and she was probably

influenced by his brilliant colour and use of texture in her own painted relief. Student Q studied the classical art of Ancient Greece in making a small sculpture to depict 'perfection'. Op Art influenced the expression of two students and Surreal and Primitive elements can be observed in others.

In being encouraged to express themselves in an individual and personal way, the students became more open to this aspect of the work of contemporary artists. Their own work became relevant to several class discussions about freedom of expression and the role of the artist in contemporary society. They were not influenced by the current wave of Rock Video dramas seen on television, as the programme, presented in 1981-1982, preceded the advent of this popular entertainment.

6. To foster an expressive relationship between art, drama and music

The integration of the other arts with art making came about when they were confronted with the concept of presenting themselves with their art work. I have described the enthusiasm generated by putting music to their work in Chapter 4, and my own resolve in using

music in conjunction with future art assignments. The addition of music provoked body expressiveness in dance and movement that gave a vital dimension to their self descriptions. As noted previously, for many students acting out the theme being developed forced them to focus on it and make it meaningful for themselves. This poses the question: Why develop a theme of self description through art when drama and music elicited such an involvement? My observations of the class throughout the year had noted a slow evolution toward the video presentation. In making visual symbols of their thought process they were allowed time for contemplation and for a working through of ideas and problems. The description of the process of events notes the change of direction of several students as they developed their work. Art-making allowed them to discover what they wanted to say about themselves. Drama, poetry, and music helped them to say it.

Summation

Setting up a context in which students are motivated to focus their thoughts and work on the self via the body image has elicited for me a particular and concrete description of adolescence. Many of the concerns and

problems of the adolescent as cited in the literature were presented by the students in a visual and physical enactment of their views of the self-in-the-world.

I am very grateful to this group of students for allowing such a personal and private view of their thoughts, ideas and realizations of and about the self-in-the-world that were important to them. So many of the students were unreserved in their generous enthusiasm for the programme, in their commitment to their work, and in giving their time to the documentation of the work.

While the psychological aspects of this study of adolescents have been noted extensively, as necessary to a description of the developing self concept, it should be stressed that though the programme may have appeared cathartic for some students it was not intended or presented as art therapy. The therapeutic aspects of working through personal problems and concerns through image making can be observed in many high school art classes, and the students were free to disclose as much or as little about themselves as they wished. There was an attempt on my part as observer to understand their self descriptions and see them as a referent to the

general psychological concerns of adolescence but never to diagnose, predict or control them.

Implications for Further Study

An art programme centred on the physical self revealed to me much about adolescent experience. It would have been possible to separate many of the elements of the programme and study them as a referent to some singular aspect of adolescence. Since each sequence in the videotape was developed independently by the student, it could be of interest to the educator or psychologist to examine the various personal statements brought out in a creative process. The programme and the thesis further raises many questions concerning the implications of integrating art education and the other expressive arts within general educational needs.

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Appendix A

QUESTIONNAIRE

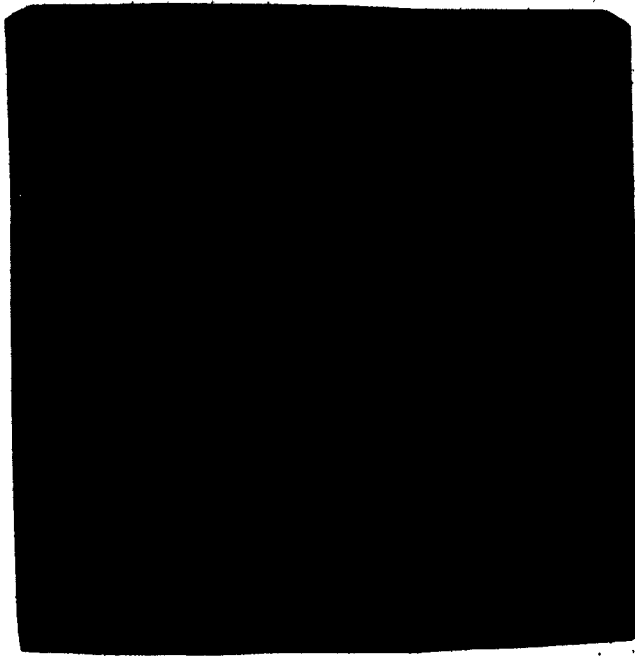
1. Visualize your own face. What do you consider your most important feature?
2. What do you consider your second most important feature?
3. What typical expression would you give your face?
4. Are you mainly outward looking or inward looking as a person?
5. If you could alter any part of your face, would you? How would you do so?
6. Do you prefer a strong, contrasting design, or a soft, subtle one?
7. What colours do you like to wear?
8. Do you like large areas of colour or intricate detail in design?
9. If you were looking at photographs in a magazine, which of the following would hold your interest the longest?
 - a) an ugly deformed figure.
 - b) a Punk rocker.
 - c) blood and gore.
 - d) a beautiful model wearing stunning clothes.
 - e) a romantic heroine about to jump off a cliff.
 - f) a Tarzan figure wrestling with a python.
10. If you could be any animal, which would you choose for its appearance?

Appendix B

STUDENT DESCRIPTIONS OF SELF-PORTRAITS

Student B

see page 90



Student P

The person in the portrait seems to stare at me with no actual facial expression. It's as though this person has had many disappointments in life and now tries to compensate for these disappointments by looking through you. The person seems vulnerable and somehow still very alone. The arm resting against the face allows you to think of the individual as a pensive person. Of course what the person is thinking about I haven't a clue.

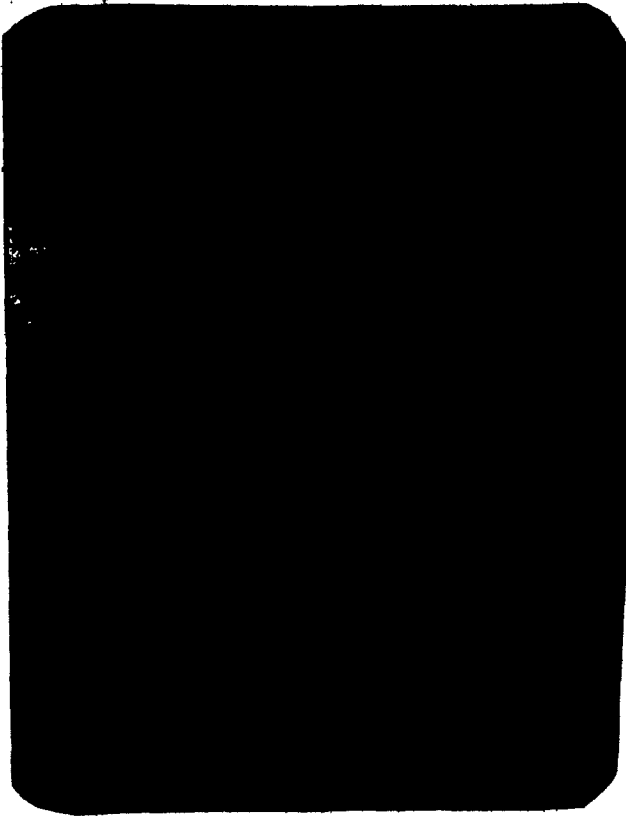


Student J

I don't feel anything about it, it just is there the soft shading sfumato brings out the faces highlights. The hair curls at the end and the eyes seem like there staring in solitude. Head is like a ball of hair I feel like I hate writing my self portrait does not resemble the picture, a cartoon is a sketch of a painting. I was running and I slept but got back up my pencil is attached to my hand. Sep. 81 My skin is skin colour. Yesterday Sadat was shot and war is a big factor in this world I feel this is hell I would just like to end it.

here and not do this everyone looks dumb now writing as fast as they can looking up now and then I feel lets see red green blue black red red black blue the desk is full of graffiti my geography is due today what am I doing here the sea is peace earth is war speed through space in which we live the religion people believe and the way I feel right now is I want to feel nothing I would like to be alone in a black room I feel death in me and the earth is turning around and my hand feels like its not part of body its going on blue blood no peace I feel death.

(Author's note: This student understood the direction "write spontaneously" to mean use "free association in the manner of the surrealist André Breton who had been the subject of class discussion the previous day.)



Student T

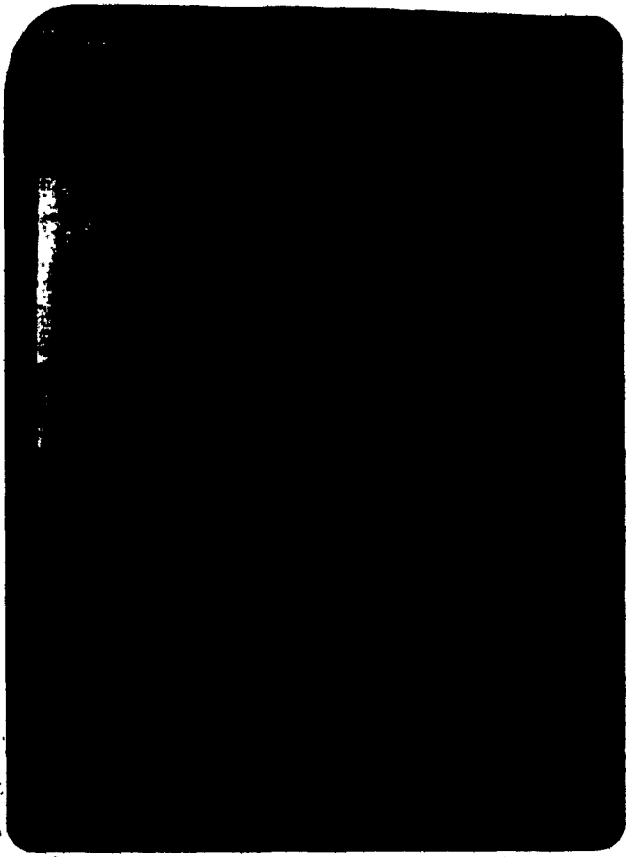
I like the pose of the portrait. It is a serious pose. The features are nice and strong ones. The shading is nice and even. The eyes stare straight as if they were looking right through you. I find the hair to be too perfectly shaped to be my hair though. I think it is an interesting picture.

All through the eyes seem as if they're looking right through you. Also makes you feel as if they can see your inner self too.

In the pupil of the eyes, I look and can see myself
walking through a dim tunnel that is damp from the rain
there is fog.

Student M

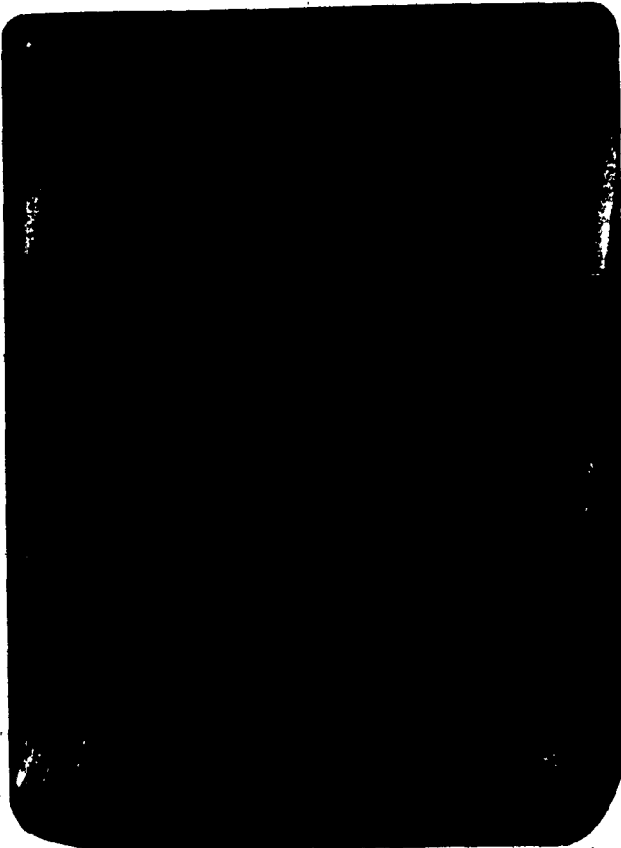
see page 73



Student K

... we had to go to the window ...
... in fact, I don't know ...
... you'd be glad ... you aren't ...
... well ...
... the ...
... the ...
... the ...
... the ...

outer going and being equal, that's the best place to be
is equal. The face is just a face. I sit, I wish you'd
smile and lighten up a little, I guess I had a lot on my
mind and that's why I made me look so well, kind of
angry but puzzled too. That's how I am when puzzled, a
little bit angry. More folds. I should have more folds.
This would make me more human and add personality to
this stranger of me. Me? Wow! Maybe I don't really know
what to say anymore, just sort of rambling on I suppose.
Yes, I think too that I look like I'm wondering. I think
a lot, I guess everyone does. But well, I guess I'm no
different from that me there. We both think alike and a
lot. That me thinks a lot, so does this me. Good-bye
Lee.



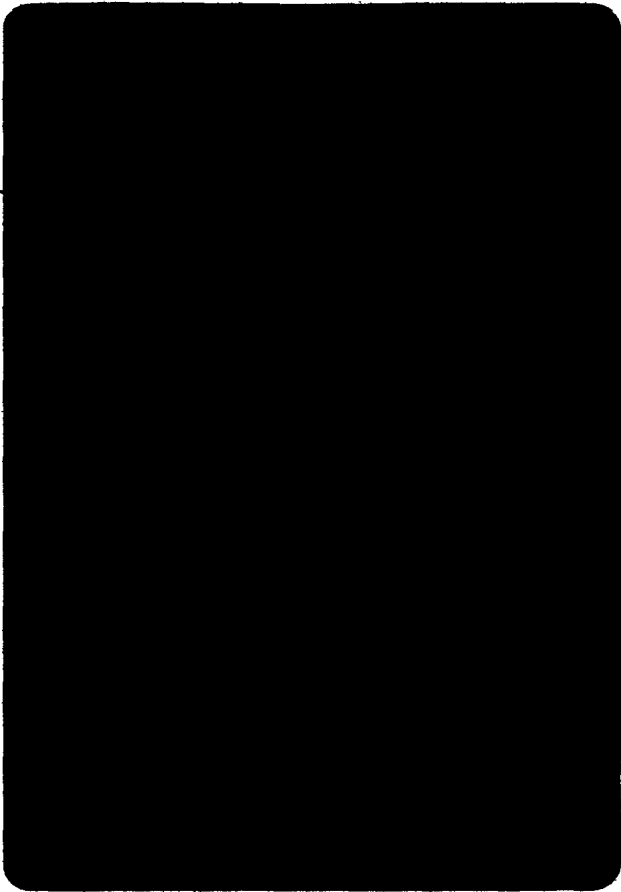
Student Q

She seems so sad maybe she might even be a runaway, her face is so smudged and bedragled. she is awaiting judgement, but of what?! its not at all like me. There isnt any tinge of mirth in the entire composition. It has the same features but she seems to be totally opposite. Sad but tough. I would make a joke. I would like to know what's wrong if only I could relieve her sadness. It must be something serious. I'd like to say "don't worry." A touch here a touch there, she could look exactly like me. She upsets me. She could take

abuse. There is no way you could tell what she looks like when she smiles. Maybe she has learned of an injustice dealt to an other or maybe she just faced up to something and in a minute she'll have found a way to deal with it and she'll smile or say so what and dismiss it.

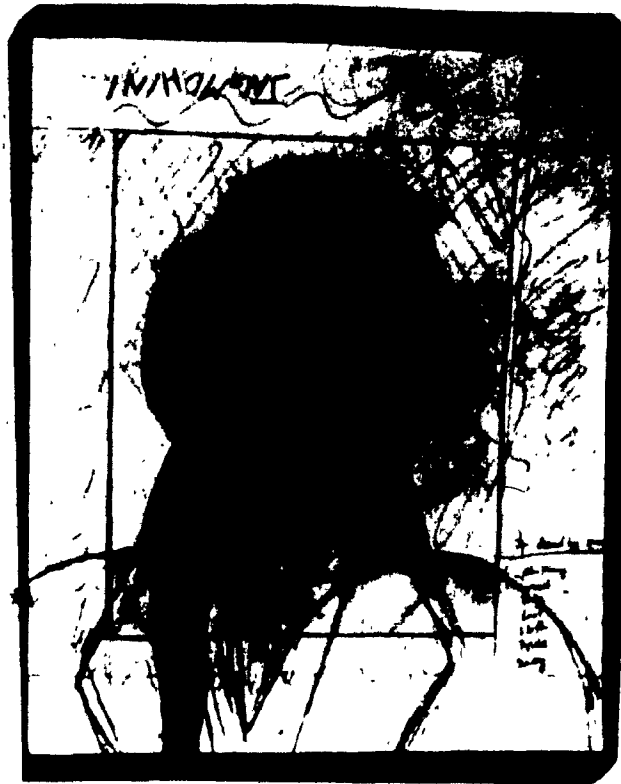
Student L

see page 81.



Student:

sticking them together. I've got no feeling for it, but it seems too. It's staring at something and thinking hard. Thoughts are going through her. To me it's just a drawing, that's it.



Student N

Very joyful person. Sometimes I hate and sometimes
love it. I never say it's me, I always refer to it as
her. I'm not too crazy about her. She's too damn caring
looking. I feel no compassion for her. I don't like that
kind of person and I'm glad she's not part of my life. I
don't think I'm looking in a mirror when I see her. I do
see a slight resemblance though. And I wish I hadn't



Student A

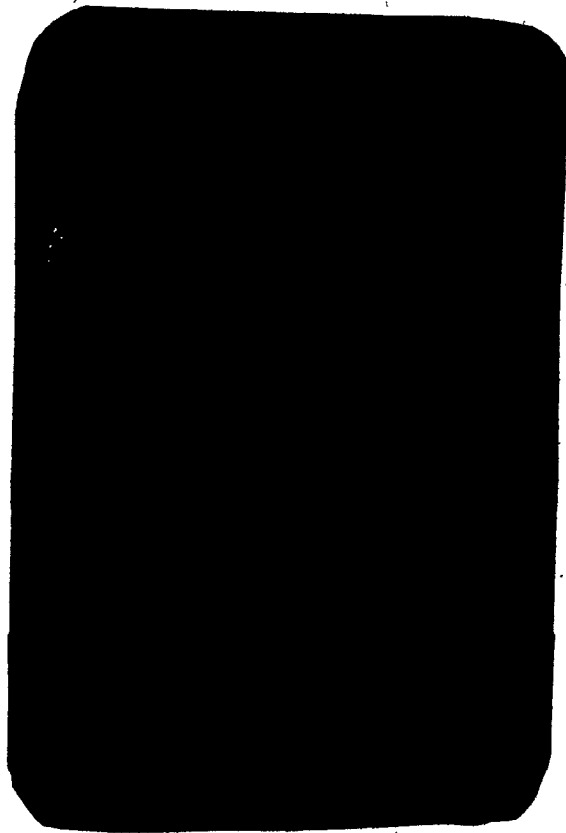
The eyes seem to be trying to reach out, as though the person were oblivious to all around her, lost, in search of something. Happy in a contented sort of way but with much to think about (to contemplate a conflict going on inside that person's deep thoughts, almost a look of "can't say anything more").

The distinctive feeling of a great desire to smile but an uncertainty as to why it should.

Over all a look that does not say what exactly is going on in that persons mind (mixed emotions). As I drew this picture I felt very ditatched from the person I was drawing because I did not feel it looked like me.

I did not seem to feel capable of capturing a certain emotion or look that I felt would resemble me.

The details were difficult because it seemed as though there were things I saw that seemed larger than what they really were and things that I completely overlooked.



Student S

The first part of the document is a list of names and dates. The names are written in a cursive hand, and the dates are in a simple, blocky font. The list appears to be a record of some kind, possibly a class roster or a list of students who have completed a certain task. The names are arranged in a single column, and the dates are written to the right of each name. The handwriting is somewhat faded and difficult to read in some places, but the overall structure is clear.

rather blank.

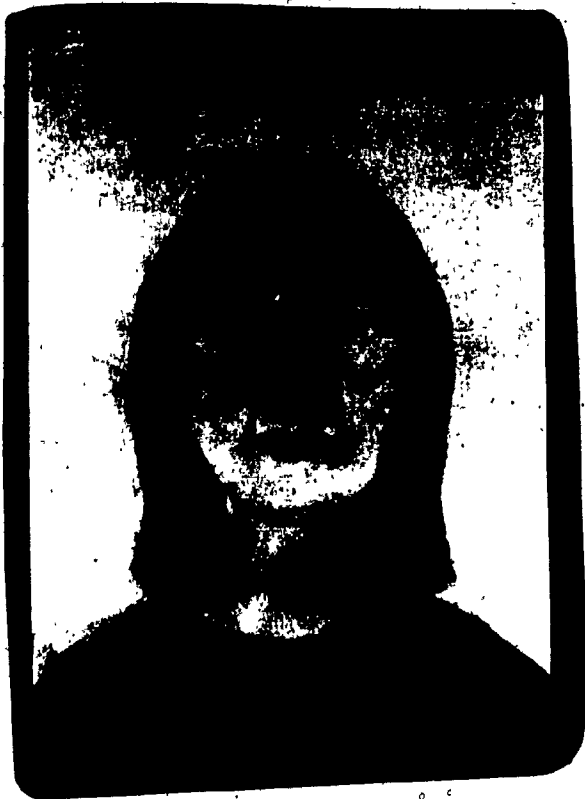
The shading and the nose aren't done properly. The shading isn't smooth enough.

The face now seems to look sort of sad and it looks like it's trying to tell you something, maybe communicating with the eye.

When I look at the eyes, the mouth seems to grow smaller.

When I tilt my head slightly to the side the mouth seems to smile, a little, but the eyes look confused.

also. The portrait seems to be saying that life is only
how you make it to be.

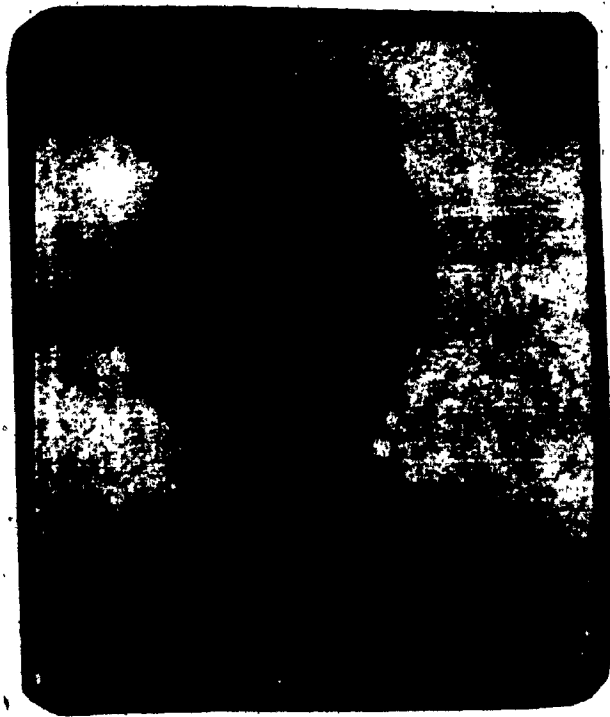


Student H

I think I would like the person I drew, if it was a real person. I am surprised at my drawing because I never thought I could draw, least of all my face, it turned out alright. Mr. B. says it looks exactly like me, but I don't think so, I guess parts of it do look like me, like nose and forehead, little neck, own look the same but I had trouble doing my eyes, and eyebrows. I don't know, my right eye I think is larger and darker than my left eye, and I do have a little wisp of hair in my forehead, but all and all I think it is pretty good.



Student IR



Student :

Students D, C, G

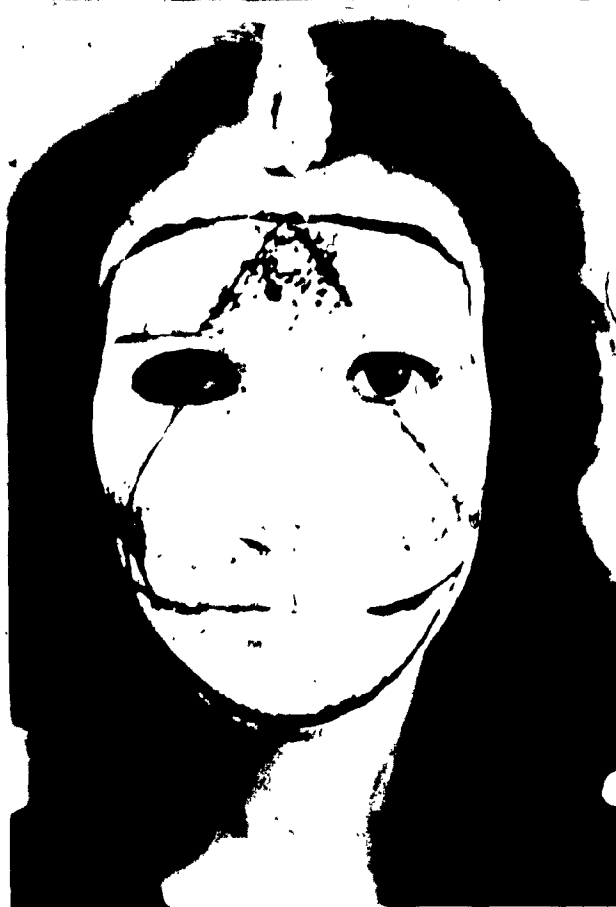
Photographs or comments not available.

Appendix C

PHOTOGRAPHS OF FACE PAINTINGS



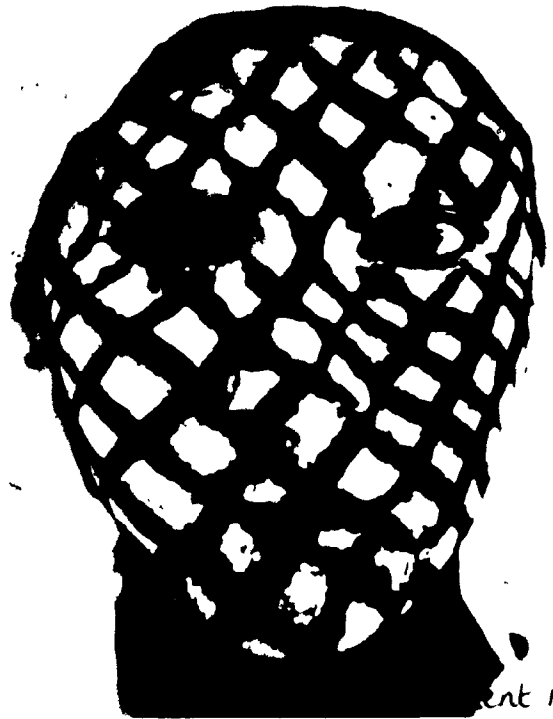
Student J



student L

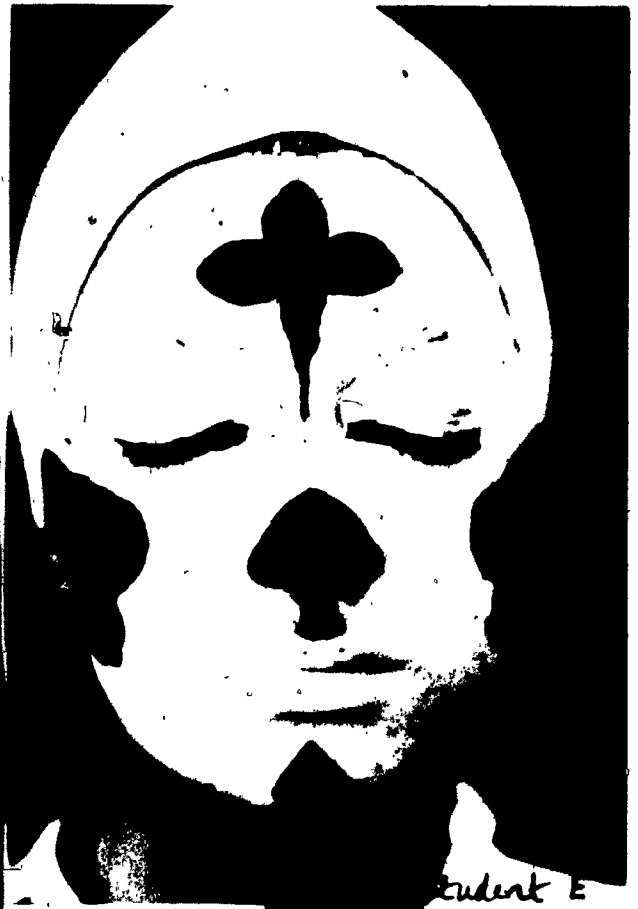


Student P



ent N





Student E



S



Student H



student c

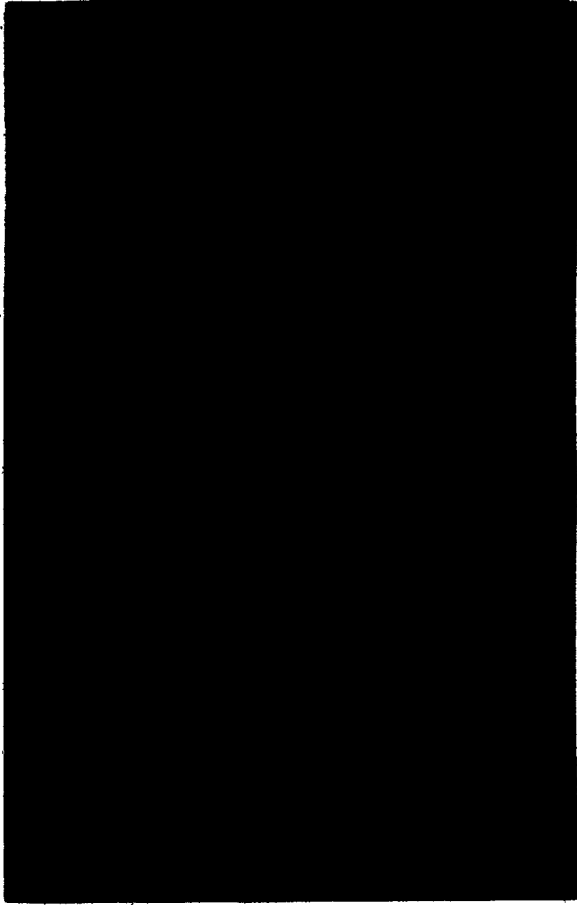


student G

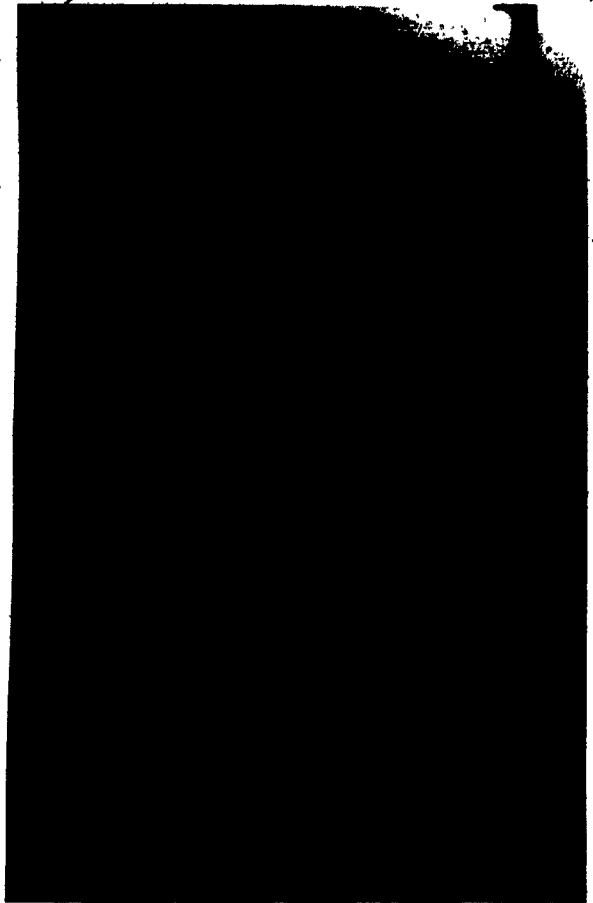


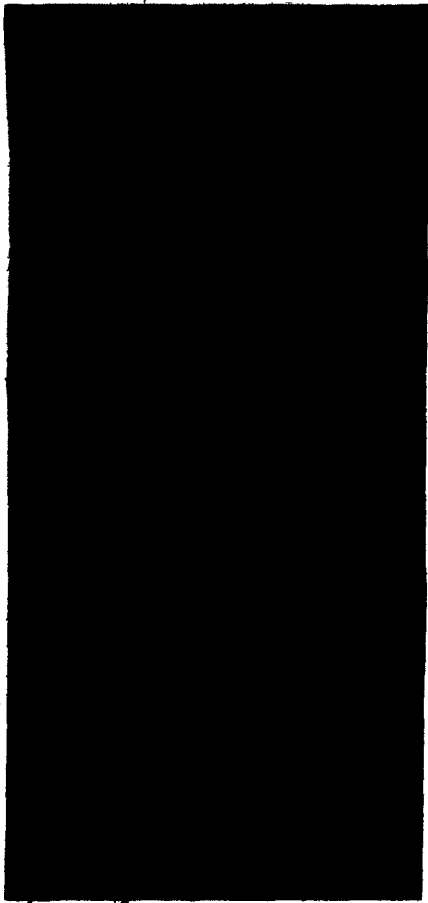
Appendix D

PHOTOGRAPHS OF COSTUMES

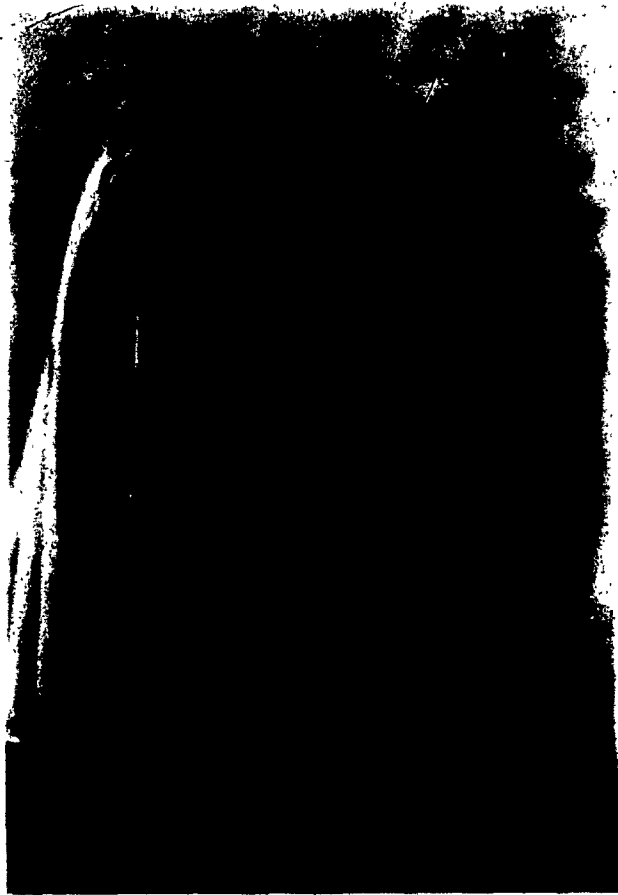


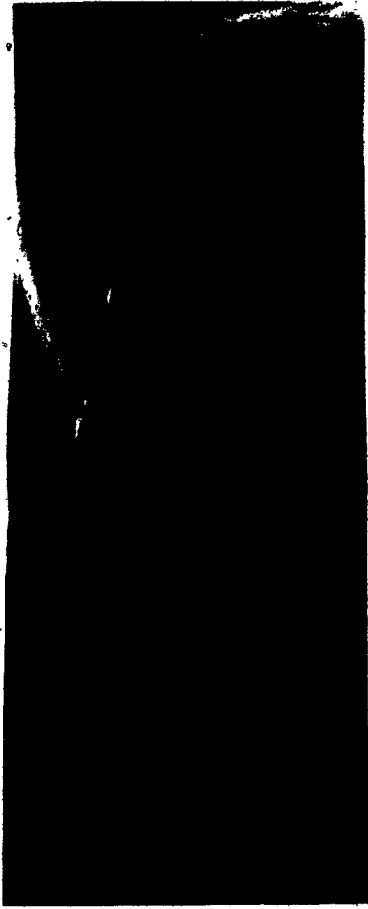
Student M





Student Q

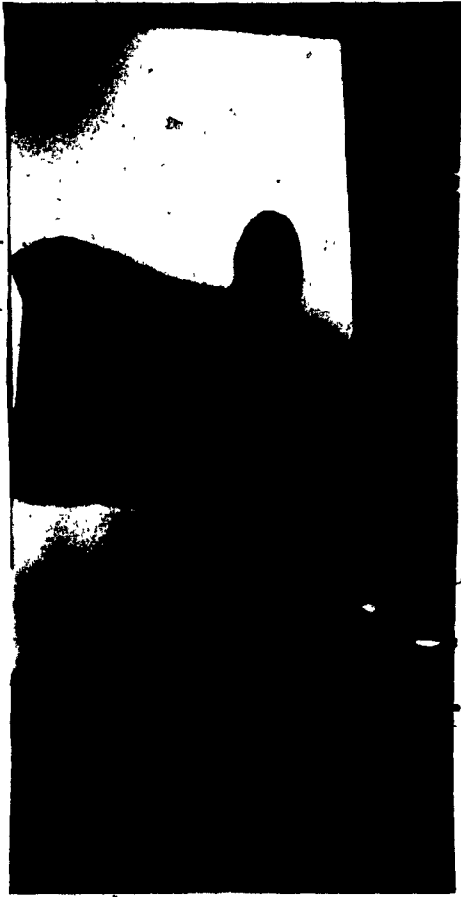




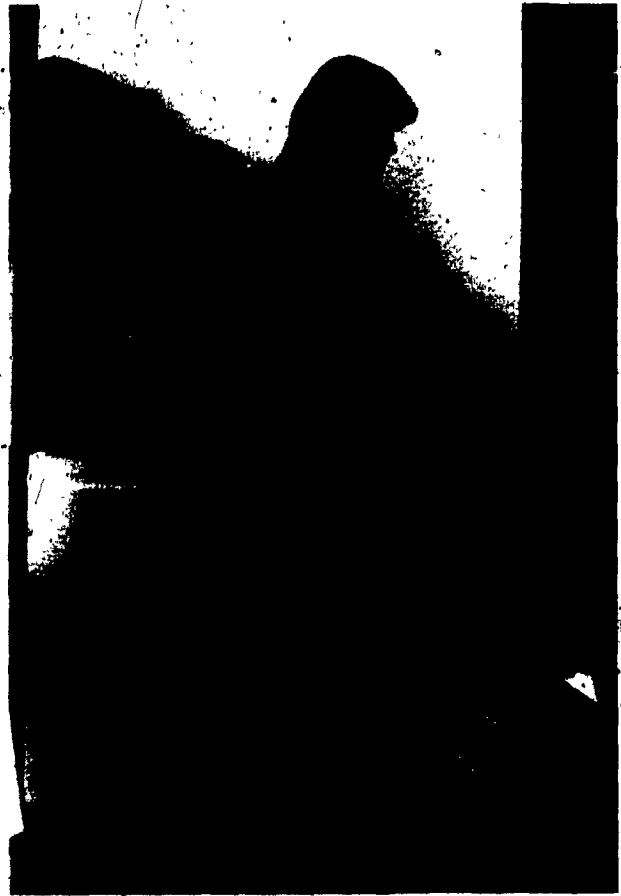
Student N



7182



Student K.



183

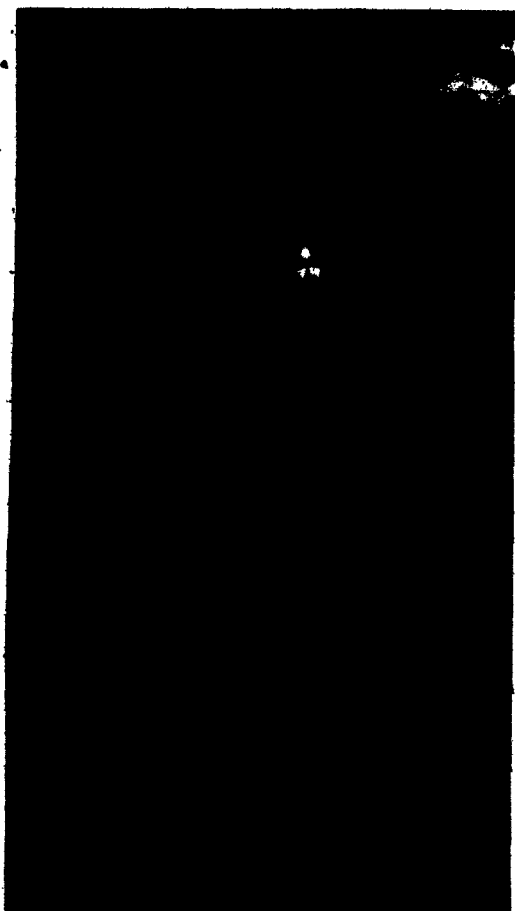




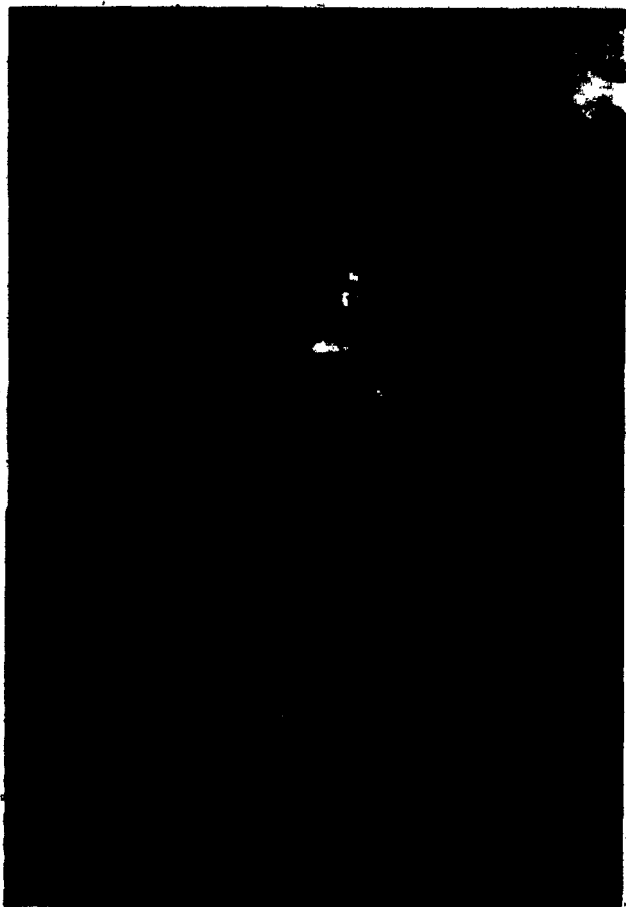
Student B



Student S



Student T



Appendix E

POEMS

The Insane World
by Student L

Memories
in my every dream
like thunder
crackling grey
laughter here
laughter there.
Ha: Ha: laughter everywhere

You can't possibly be sixteen
you look so mature
let's make love
I love mature people
let's make love
because you don't look sixteen.

Your eyes are so beautiful
so penetrating, so deep
I understand your eyes
I love your eyes
let's make love
because I love your eyes.

Ha: Ha: laughter all around
it swirls and twirls
in wild colours.

Your thoughts are so mature
your eyes so understanding
let's make love,
but please
stop that laughter.

And each bomb
shatters our dreams
as we withdraw
and run for shelter
away
from the dream-breakers
in the sky.

And our weakness appears
as the air
refuses
to carry us
and we're left
to drown
in the earth.

Oh: Let me meet you
let me touch you
let me stroke you
let me love you.

Am I supposed to cry
at God's misunderstood words
or should I laugh
at your blindness
that blinds you from the world

Ha: Ha: laughter
so crazy
and loud
everywhere.

Oh: World
so blossomly sweet
your time
is never ending
your laughter
is so loud.

You foolish
distorted balloon
why murder me so slowly
when I beg you
to kill me
fast.

Poem
by Student K

You and your broken heart.
Your pious morality stood in the way.
Weep!
Distort your mind!
Cry of your injustice?
You and your virginity.
Look in a mirror and watch yourself
And the state you put yourself in.
See!
How your mask of despair
Has clouded your sight.
Notice how ugly the world
And you have become.
Cry!
For your lost love.
Wear your broken heart
Like a medal, proud.
Claim your hurt.
Your fake hurt.
Hide from life and be ugly.
It's easier to be sad than happy.
Waste away!

Can you drop your medal?
Lose your false despair?
Listen for joy.
Can you hear it?
Drop your medal and your mask.
See it!
Hear it!
Breath it!
Feel it!
Let the feeling of life and joy and beauty
Course through your veins.
Feel the heat of the sun
Beat from your heart
And it's inspiration
Stream from your brain.
Feel the colours of life and joy.
Weep no more for mock despair.

Appendix F

**DESCRIPTION OF STUDENT PRESENTATIONS
NOT INCLUDED IN THE VIDEO**

Student O

Represented nature and the elements of nature being destroyed by fire. She depicted herself as a Mother Earth figure that danced before images of the moon and stars before falling into the flames.

Student E

Used images from playing cards to describe life as a game of chance. She used OP art effects to create the impression of a spinning roulette wheel.

Student D

Described his ideal environment in the creation of a log cabin and showed various objects depicting a solitary life in the wilderness of the north.

Student H

Depicted herself as a bird-like creature who is at first carefree. A series of sounds and frightening images confront her and she then reveals a new serious view of herself as she is shown emburdened by a recognition of the real world.

Student C

Worked on a series of images depicting a sad clown. She had intended showing the clown head trapped in a black box or window and her own reactions to that image as she attempted to climb in the window. She had painted her own face with a motif that took on the sad element of the clown's face and she wanted to show that aspect in a rapid series of shots of the two faces. She is at once both fascinated and repelled by the clown, but after several mood changes becomes confused and fearful and dies.

She completed the work but was unable to participate in videotaping.

Student G

Used 'passion' as her theme for work during the year. Had visualized herself lying in a red satin costume on large batiked cushions with heart motifs decorating her body. The whole scene to be filmed through flames.

She did not complete the work in time for videotaping.

Student R

Worked on images that show Man as a mechanical, robot-like figure. Intended showing himself painted in a black and white geometrical design before his paintings and sculpture; also black and white, with a Norman McLaren film: "Synchromy" superimposed on the whole scene.

He did not complete the work in time for videotaping.

Student I

Completed illustrations and sculptures of birds and animals to represent 'freedom'.

This student left school before the end of the year.

Appendix G

QUESTIONNAIRE

1. How did you respond when first given the assignment.
2. How did you think of yourself? What did you want to portray?
3. How did you decide to paint your face, what symbols did you use, etc.?
4. What did your costume mean? How did it develop?
5. What were you telling us in your environment?
6. How do you feel about the whole assignment?
Do you think that it says more about you than usual art assignments?
7. Did it make you think about yourself?
8. What image of yourself did you want to convey in the videotape?
Do you think that you succeeded?
9. Do you think that I should repeat this assignment next year?
10. Any comments or criticisms?