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## PUPIL'S BEHAVIORAL SITUATIONS AND MOTIVATION FOR VISUAL ART ACTIVITY

**Summary:** Teachers use effective and appropriate methods to deal with pupils' inappropriate behavioral situations during visual art lessons. It is very important that pupils' dignity is taken into consideration. While teachers are planning visual art lessons they can take into consideration the individual behavioral characteristics of pupils and prepare appropriate motivation, which would stimulate pupils' desire to be active during the given visual art assignment. By doing this pupils' inappropriate behavior can be avoided.

Theoretical part of the article deals with the teacher's and the pupil's role in behavioral situations and various measures, with which these situations can be dealt with. Results of the research are shown in the empirical part of the article, which deals with motivation during visual art lessons and the effective strategies of dealing with various behavioral situations.

*Key words:* visual art lessons, handling various behaviorist situations, pupil's involvement in visual art activities, violation of basic principles of behavior;

### 1 Introduction

Visual art lessons are an educational and schooling process, during which the pupil shapes important personal characteristics: emotional, intellectual and motoric. Lessons are a mixture of education – shaping personality and schooling – familiarization with the knowledge of visual art – knowledge of visual art conceptions and handling of visual art materials. This is the foundation on which pupils can develop their individual visual art abilities, form standpoints and values and cultivate visual art (aesthetic) senses. Learning process has its own unique characteristics; it is a systematic progress – pupils become familiar with the theoretical aspects of visual art conceptions and their laws and with the practical work – visual art expression, which enables them to reform the visual and the physical. It enables pupils to express the mental model of the outer world, which they formed through imagination and experience.

Visual art lessons should stimulate the pupil's independent visual art expression and research. This should be the aim of lessons with pupils of all ages. Therefore, teachers should introduce as much dynamicity, freedom and liveliness to visual art lessons as possible. They must create conditions, which:

- Enable pupils to become active, to create and be dynamic,
- Enable individual pupil to develop personality, which satisfies personal needs and create new contents, which enable the pupil to plan, to investigate and to prove the acquired deductions,
- Enable pupils to be spontaneous, to stimulate imagination and intuition,
- Enable pupils to develop healthy social relationships, to develop self-respect and express themselves individually.

Thus, pupils are the co-authors of the educational and schooling process. They are not merely recipients or receivers of theoretical and/or practical information. Pupil actively guides the learning process through interaction with the teacher and fellow pupils. Verbal and visual communication should represent "social interaction" – the inclusion of each individual pupil in society through visual art expression; pupil's ability to express him- or herself artistically should not play the decisive role. The success of the theoretical and practical part of the learning

process relies heavily on the teacher's preparation for lessons. Visual art activities should base on teacher's thorough knowledge of the subject. Activities should be effective, lively and should evoke the pupil's interest in theoretical knowledge and visual art expression. Lessons are successful, if pupils become involved in the activities and perform them with interest. Realization of individual and common aims can only be achieved with stimulated and disciplined pupils. Pupil's involvement in the given tasks and a sense of discipline is the basis for a positive class climate. The success of visual art activities relies heavily on the teacher's and the pupil's role (the pupil's and the teacher's behavior) during visual art lessons. Teacher thus becomes the second party in the educational and schooling process, next to the pupil. Apart from the role as a guide during learning process, teachers also maintain order and discipline. They are responsible for maintaining moral values and stimulating visual art activities of each individual pupil (Charles, 1996).

## **2 Effective approaches to (unwanted) behavioral situations during visual art lessons**

Interactive method of visual art lessons is often accompanied by an increased pupil's activity in all learning steps during the entire learning process. It stimulates the pupil's sense of independent visual art creativity. Pupil becomes aware of the applicability of the acquired knowledge, visual art dexterity and self-observation. He or she learns to critically evaluate own actions as well as actions of others. Good manners and discipline during lessons enable the pupil to become universally creative and contribute to positive class climate. This method of educational and schooling process demands that a teacher pays close attention to the quality of the pupil's knowledge of visual art skills, his or her standpoints, viewpoints and actions. Teacher must also pay attention to the way pupils deal with their moral imperfections and conflicts; teacher should be objective and helpful when it comes to moral dilemmas and solution of conflicts. A well organized learning process and set of rules can help the teacher to overcome the unwanted behavioral situations. Teacher must also be acquainted with a number of consulting methods, with which he or she can guide pupils towards proper behavioral patterns:

- Together with pupils, teacher should set rules of conduct, expectations and means with which these standards can be met,
- Teacher should take appropriate measures when these rules are not followed,
- Teacher should establish a positive relationship with the pupils as well as among pupils themselves and maintains a positive class climate,
- Teacher should understand pupils' personal needs and their needs during schooling in various age groups,
- Teacher should use appropriate methods of work, which stimulate pupil's activity,
- Teacher should guide the pupils towards active and critical judgment of personal work and work of fellow pupils.

### **2.1 Maintaining pupil's expectations and discipline, use of consulting methods and appropriate measures when dealing with pupil's disobedience**

Visual art lessons are a mixture of theoretical and practical work – visual art expression. Teachers are most likely to face the problem of pupils' inappropriate behavior during lessons where pupils use various visual art materials, when they move around classroom and engage in conversations with fellow pupils. Pupils tend to get overexcited over the given visual art assignment and cross the boundaries of what is considered appropriate (communication becomes increasingly loud and often converts into shouting and may even lead to physical fights, "weaker" pupils become offended, inactive ...). Teachers should pay attention to pupils' moral values. They can use various methods to alter the pupils' behavior. When they sense that pupils' behavior is getting out of hand, they can use verbal and nonverbal messages – mimicking, hand-gesture or body-gesture, touch, a question, order ... Teachers should establish a connection with pupils – they deal with inappropriate behavior and take actions. Teachers can also motivate pupils to act appropriately using their own appearance as a role model. They should maintain contact with pupils when they are dealing with the given visual art problem. They should guide pupils towards proper use of visual art materials and accessories and thus gain control of the individual pupil and the entire class (Lewis, 1997). If a pupil continues to behave in an inappropriate manner, teachers should pay special attention to this pupil, commend on his or her work, present various ways of solving the given visual art task and evoke new ideas, which could stimulate the pupil to become more involved in the visual art task. Teachers can also stimulate the pupil by guiding his or her attention to the aims of the visual art task. It is very important, that teachers maintain a calm voice and preserve a healthy relationship with the pupil. However, teachers should remain persistent until the pupil changes his or her behavior (Charles, 1996). Under any circumstances should teachers

punish the pupil physically – this would be a violation of the Convention on the Rights of the Child, which states that the pupil's behavior in school must be administered in a manner consistent with the child's human dignity and in conformity with the present Convention on the Right of the Child (Article 28 – protection from the physical and emotional violence).

Teachers do not have precise instructions how to maintain pupils' responsible behavior. There are no enforced guidelines on how to act during delicate and controversial situations. Teaching is considered successful if the teacher is consistent when it comes to carrying out actions. These should be directed towards helping the pupil change the inappropriate behavior and evoke self-control. If these measures are not successful, teachers should become stricter while maintaining appropriate methods of communication. It is very important that teachers are familiar with each individual pupil and his or her behavioral characteristics. By knowing these characteristics, teachers can better prepare themselves for lessons. All pupils should be active during lessons, while obeying social rules and moral values.

Teachers and pupils can put together a set of rules on how to prepare and use visual art material and accessories, how to clean and store art accessories and clean the classroom after visual art lessons. With these rules teachers can maintain order during lessons where pupils deal with a visual art task by moving around and engaging in communication with fellow pupils. These rules should be placed on a clearly visible place in the classroom. It is also very important, that teachers are consistently implementing the set rules.

## **2.2 A positive teacher-pupil and pupil-pupil relationship; the basis of responsible behavior**

Teachers can contribute significantly to the well being of all pupils – create a positive class climate. They should employ a dynamic method of working with pupils by familiarizing them with new art conceptions and methods of solving visual art tasks through visual art expression. Teachers should minimize their visual art professional influence (apart from motivation) and transfer the responsibility on pupils. They should restore relationships, which lead to cooperation, independency and positive interaction. They should listen to pupils and their interests, encourage them and help them when they stumble upon an obstacle due to the lack of their visual art talent. Teachers' explanations should be short and should encourage pupils to start discussing the problem, to start exploring the possibilities and independently speak about deductions and their manifestation through visual art expression. Teachers must allow the pupils to solve visual art tasks using their own ideas through their own set of rules (next to the given set of rules). These rules are a starting point for the independent solution of the visual art task. Therefore, pupil's visual art activities should not be based on teachers' authority. Excessive stress on the rules and expectations on how a certain image should be depicted or an assignment should be dealt with can lower the pupil's self-confidence and conviction "that also he or she can". Pupils become convinced that they are not capable of dealing with the visual art task independently. This often leads to lack of interest in visual art assignments, which leads to inactivity and inappropriate behavioral.

Teachers should make pupils feel comfortable (relaxed) during lessons. If necessary, they should use positive remarks to prevent them from feeling powerless and incapable of creative actions. If the pupil is too relaxed (extrovert) teachers should use effective strategies, which set invisible boundaries and guide the pupil (his or her personality). Positive class climate is essential if the pupils are to behave in a responsible and orderly manner. This kind of atmosphere gives pupils the opportunity to harmonize their needs with those of fellow pupils. The quality of pupil-pupil relationship is the basis of a harmonious and satisfied collective. It is very important how the pupil experiences him- or herself in relation to fellow pupils, to the teacher and to society in general. This determines the pupil's behavior and activities in a group (Ramovš, 1990). Teachers must be aware of their responsibility and must establish an understanding relationship with the pupils. Mutual respect and trust is the cornerstone of creative originality and visual art expression during visual art lessons.

## **2.3 Teachers' understanding of pupil's personal and educational needs as the basis for positive behavior**

Even pupils at a very early age can not hide their personality. They discover their "true self" through various situations inside the group in their own unique way. It is often said, that pupils are different: some tend to be very self-confident, self-initiative, dexterous, spontaneous, active, other on the other hand need help in achieving their goals and a high level of control. Good teachers influence their pupils with personality and verbally and nonverbally (visual artistic) through communication. Such teachers form free, critical, independent and responsible personalities, which are able to make their own decisions and claim responsibility for their actions

and decisions. Teachers educate pupils to understand the meaning of visual art lessons and their responsibility as well as self-respect, self-confirmation, self-realization and happiness ... Teachers accustom the pupils to accept suggestions. Pupils are not yet able themselves to recognize (from their inner stimulation) and to understand what is in their best interest. Therefore, an external encouragement, control or even pressure is often necessary. However, "pressure" should blend with the pupil's inner belief. Otherwise a pupil might react passively to outer stimuli, which can have very short-term results. If pupils genuinely believe something is good for them, they will strive to keep it. If pupils consider an act or a situation as positive (if it is in accordance with their personal values), positive emotions appear. And vice versa, if pupils consider a situation to be as negative and inappropriate (if it is not in accordance with their personal values), negative emotions appear (Loock, Latham, 1990). Every situation and action is connected with emotions. These manifest themselves as emotional reactions.

If pupils successfully developed and adopted moral values becomes visible when they are confronted with an unusual experience, new knowledge and visual art expression. They show respect towards the teacher and fellow pupils, they are able to evaluate personal art products and those of others. They are able and willing to abide by the teacher's advices and rules when they are given an art task. They are willing to listen to others, help fellow pupils who are not as visual art talented and understand them, to form the notion of friendship, to become aware of personal mistakes and form positive standpoints. Pupils' standpoints are shaped by appropriate encouragements. If these encouragements suit the pupils, they will have a positive standpoint and will accept the encouragements. If it does not, they will have a negative standpoint and reject the encouragements. Teachers should particularly pay attention to pupils' negative emotional perceptions and opinions (prejudices). These often emerge when pupils feel that they are not able to depict any images as well as their fellow pupils. Teachers should place stress on the quality of individual visual art expression and direct the pupils' criteria towards the solution of the given visual art problem in visual art task. Stress should also be placed on the ability to handle visual art materials and tools as well as the originality of the visual art motif. Furthermore, teachers should direct the pupils towards the activity they feel comfortable doing and by doing so, they motivate them, develop their ability to adapt and become successful.

Through gradual development of positive standpoints and moral values during visual art lessons, teachers can achieve positive results: tolerance, understanding, empathy with fellow pupils, attentiveness, self-initiative, tactfulness, happiness, harmonization of values, common interest, flexible viewpoints etc. ... Thus, teachers can create homogenous and disciplined collective, where each pupil is highly motivated and artistically creative.

Teachers achieve positive educational results when they pay attention to success of each individual pupil and when they apply visual art principles in each and every step of the learning process. Teachers must establish relationships with every pupil in the class. They must make the pupils feel relaxed, motivate them and encourage their creativity. Teachers must guide them appropriately and through active involvement contribute to their development of emotional and social skills.

Teachers who are visual art conscious can achieve stimulating working climate with pupils of all ages. Pupils who are visual art active during visual art lessons are less likely to cause disciplinary problems (Wolfgang, 1999). Teachers should stimulate pupils' curiosity and interest. At the same time, they must create a climate, where the pupil is not going to feel pressure of their expectations and criteria. Information, given to pupils about their success, should be on the basis of pupils' involvement and successful completion of the visual art problem, not on their visual art talent.

Teachers should make each individual pupil feel comfortable and fearless when dealing with visual art assignments. Pupil's effort should be noticed and commended. All pupils, especially very young ones, expect teachers' help and affection. It is the teachers' duty to prevent pupils from feeling unsuccessful when they are expressing themselves artistically. It is also very important, that this feeling is not caused by the visual art assignments being too challenging. If visual art task is too demanding or if the pupil is not visual art talented (due to the lack of visual art sensibility), the pupil's progress can grind to a halt. This is especially problematic if this is the pupil's first contact with visual art lesson. Pupil then loses interest in visual art activities and it stops his or her visual art development, which in turn leads to inactivity during lessons and often to inappropriate behavior. Teacher's negative influence can have serious consequences, especially with pupils who lack self-confidence and interest in visual art expression. Therefore, pupils' activity during visual art lessons and their visual art

progress depends on the teacher's ability to understand each individual pupil as a personality. Also important is the teacher's attitude towards the pupil's visual art development. Teacher should enable the pupil to feel inner satisfaction – these positive experiences later lead to success. Especially young pupils find it difficult to be assorted on a “scale of visual art ability”. However, they are proud on their perseverance and involvement, especially if the teacher shows affection. Their progress is closely connected with the feeling of equality without competitiveness, even though at this age they are extremely egocentric. Teacher should try soothe and suppress egocentric behavior. When dealing with young pupils the teachers should notice in their visual art expression positive qualities such as spontaneity, curiosity, as well as weaknesses such as the tendency to copy teacher's method of handling materials and tools (pictures - reproductions as learning aids) and forgetfulness (the teacher should repeat visual art conceptions and examples found in nature and surrounding areas and demonstrate procedures of various visual art techniques). Level of concentration is still rather low especially with young pupils. This becomes increasingly obvious when pupils are bored with the visual art problem, visual art conception, visual art technique and visual art motif, given to them by the teacher. At this age they are extremely sensitive, direct and impatient (“here and now”). Teacher should closely monitor older pupils and take into consideration their qualities and weaknesses with visual art expression. These are closely connected with their personal development (reserved, lacks interest, rejecting visual artistic expression, lack of motivation ...). They are even more likely to decline visual art expression and will behave inappropriately.

Pupils should feel that the teacher accepts them, regardless of the level of their visual art abilities. If teacher takes this into consideration, pupils will respond with kindness, warmth, they will be communicative, lively, open spontaneous, original and creative.

Pupil's responsibility on teachers' suggestions and behavior during visual art lessons also depends on the sex of the pupil. Very early on female pupils show signs of sensitivity, emotional maturity, neatness, sociability and willingness to recognize authority, they are relaxed and open. These characteristics change very little during their further development. Male pupils tend to be more aggressive, impatient and self-assertive. They lack perseverance, reject authority and are in general very lively. Because of these characteristics the differences in reactions and self-discipline become evidently.

The difference can also be seen among pupils with different visual art abilities. Pupils with explicit visual art abilities are able to depict images in such a way which is much more realistically and tend to get noticed by fellow pupils. Teacher should pay attention to their visual art talent as extraordinary and stimulate it with individual work. However, it is very important, that the visual art talent is not stressed as something special in front of the less talented pupils. The rescues of visual art tasks (skillfully visual art depicted images) should not be presented as examples. This is especially important with young pupils. Visual art talent is not the most important quality when solving on visual art problem planned visual art task. This is not the case with old pupils who are able to understand and solve the given visual art tasks, for example proportional depiction of images and perspective depiction of objects and space.

Pupils with visual art talent tend to emphasize the visual aspect of their accomplished artwork. They are capable of selective observation, which supplements effectively with strong visual memory and imagination. They have a vast amount of visual images with many details stored in their memory. They constantly experiment, they are curious and courageous. They are being guided by the desire to master the visual art of depiction. They are not fond of rules and tend to rely on their inner world of images. They are very critical of their work and want confirmation that their solution of the given visual art problem and visual art task as entire is correct. They take their visual art expression seriously and are constantly addressing the teacher. Teachers should devote individual attention to these pupils.

Pupils with an average visual art talent are usually pleased with their work. They enjoy visual art activities and appreciate advice on various visual art approaches. They also share their problems when dealing with visual art task. Some pupils show extraordinary talent only in one visual art sphere (for example painting, drawing etc.). These pupils often practice certain visual art technique they find interesting and by doing so they master it completely. Slowly, they develop their own unique way of visual art expression. Teachers should take them into consideration and adapt the visual art task. Otherwise these pupils loose their interest and start behaving inappropriately.

Method of perception – pupil's perceptive "type" – also contributes to pupil's higher level of involvement and positive behavior. Inner perceptions, often associated with past experience, can be of various natures. Each individual pupil has a mixture of methods. However, one method is expressed more than others and this method is referred to as pupil's "type". There are various types of visual art abilities: visual, intellectual, emotional, sensual, visual memory, motoric, technical and clumsy. There are also various types in accordance with the feel inclined to visual art means: graphic, analytical, synthetic, spacious, decorative, constructive and impulsive type. Teacher should be acquainted with the characteristics of these types. They have a significant influence on the visual art expression of each individual pupil. By knowing these types, teachers can organize visual art tasks in a way, which suits as many pupils as possible (individuality of lessons). They must also take into consideration individual pupil's methods of learning (Marentič Požarnik, 1994). Teachers should also show understanding for pupil's characteristics of visual art expression, such as rash decisions, slowness, sloppiness, pedantry, perseverance, determination and insecurity and should try and change these if necessary (Berce Golob, Karlavaris, 1993). They should be able to understand each pupil's identity and thus contribute to multicultural coexistence of pupils of various cultures.

If teachers are familiar with these characteristics and take them into consideration, they enable the pupil to be individual and unique in visual art expression. At the same time, teachers can find the most appropriate way to motivate each individual pupil.

#### **2.4 Methods and forms of work as the most effective way to stimulate the pupils in visual art activity**

Appropriate methods of work are important factors in establishing proper relationships and positive communications as well as achieving aims, which are set in the teaching/learning process (curriculum). These methods should be adapted to learning aims, visual art tasks and pupils, which take part in the schooling (teaching/learning) process. Teachers should use such method and form of work, which will guide the pupils to the set aims. These methods should enable teachers to establish a successful communication with the pupils. It should enable them to efficiently convey theoretical and practical knowledge as well as develop all pupils' potentials, which will help them develop mutual relationship during visual art lessons.

The chosen method should be aimed towards establishing communication (visual, visual artistic or verbal) between pupils during teaching/learning process. It should liberate the pupils, not restrict them. Together with other didactic components, it should guide them towards success and positive behavior. Whether teachers are going to choose the appropriate method depends on their experiences, sense of responsibility and creativity. Above all, teachers should be thoroughly acquainted with characteristics and efficiency of visual art methods. The younger the pupils, the more specialized methods of teaching should be chosen. Teachers should adapt these according to:

- Stage of the learning process.
- Visual art field and the given visual art task with visual art problem.
- Type of lessons.
- Pupil's stage of development.
- Pupil's acquired experience.
- Style of visual art expression.
- Method of learning.
- Interest in visual art activities (interest in visual art materials, tools, motifs and theory).
- Duration of the lesson (one hour, two hours ...)
- Number of pupils in the class, their behavior and willingness to follow rules.

Method of work should be chosen in a way, which would guide the pupil towards independent exploration throughout the entire visual art activity. It should stir creative unrest, which leads to discoveries, success and an increased level of involvement in visual art activities. Furthermore, it should indirectly guide the pupil towards positive behavior. Teacher should create a relaxing class climate (freedom of mind and action), evoke curiosity (by focusing on unusual visual art problems and commending on pupil's work), and stimulate pupils to reject stereotypes and develop critical standpoints. Last but not least, teacher should stimulate their interest in visual art expression and increase efficiency of thinking process which is helpful to understanding the connections between visual art conceptions and others. Interest is closely connected with motivation. Without active pupils, successful

visual art activity during visual art lessons is not possible. Therefore, the teacher should choose the educational method, which is most appropriate for the given forms and methods of work. Pupils' visual art abilities should not play a role in this decision. Teachers should give pupils the opportunity to prove themselves in front of fellow classmates. They can help them by allowing them to be original and inventive. They should be aware, that pupils do not "loose" the method of visual art expression they already acquired. Teachers should consciously eliminate reasons, which cause the pupils to become passive, indecisive, insecure, to avoid work or even grow hatred toward visual art creation. By doing so, teacher can also eliminate reasons, which lead to inappropriate behavior. Teacher should pay special attention to pupils, who are less interested in creative visual art activities. These pupils often use only a small part of their abilities and work only under strict supervision. If not supervised, these pupils engage in other activities or become idle. It is very important how the teacher is going to react to explicit negative behavior – remarks and actions of individual pupils. Teacher's reaction should be encouraging and should not exert pressure on the pupil. Teachers should also take into consideration factors, which lead to such actions, for example family, social and cultural circumstances. They should stimulate inner and outer motivation. Pupils link inner motivation with visual art knowledge, experience and technical dexterity, and their perception of the world. Pupils with inner motivation for visual art activity (who have the desire to be productive, who understand the aims of learning, who are aspired, curious and excited to work with visual art motifs and materials) are willing to take part in theoretical debate and practical visual artistic work. These pupils are creative and focused, which leads to positive attitude. Outer motivation is everything, which motivates the pupil to become artistically creative, guides the pupil, defines intensity and duration (Berce Golob, 1993). For example, the teacher's professional choice of visual art motifs, which pupils find attractive and interesting, theoretical problems, visual art tools and methods of work (visual art techniques) ... Teacher should not give the pupils assignments based on dull explanations of visual art motifs, techniques and theoretical problems. Teachers should incorporate demonstrations and discussion, which pupils can take part in with their own ideas, opinions and solutions. Visual art tasks should be chosen in a way, which stimulates pupils to be visual art creative. Therefore, teacher should think about what pupils will find interesting, what would evoke their interest and what would trigger their need for creative visual art expression (Karlavaris, 1988).

## **2.5 Pupil's active and critical evaluation of personal visual art products and products of fellow classmates is a cornerstone for the awareness of activity**

After each completion of the given visual art task teacher organizes an evaluation of the accomplished visual art products. Together with pupils, criteria are being set, on which the pupils' success with the given visual art task is being evaluated. These criteria serve as a guideline on which the success of each pupil is evaluated, which is a result of pupil's involvement and his or her acquaintance with visual art conceptions, development of dexterity and experiences in comparison with the level in the starting-point (at the beginning of the visual art lesson). All pupils should be familiar with criteria, on which their accomplished visual art products are being evaluated. These criteria should be understandable, so the pupils are able to understand the aim of evaluation. Criteria should primarily evaluate pupils' progress as a whole, their adoption of visual art conceptions and positive habits as well as the development of dexterity through visual art product comparison and through discussion. This is directed towards analysis, synthesis and critical judgment of realized aims. It should give pupils a chance to reflect on how involved they were in the given assignment and a chance to confirm these findings (self-reflexion). This can trigger a desire to get even more involved in the visual art assignments and to observe and evaluate the accomplished visual art products. Through evaluation pupils are able to use the acquired knowledge on visual art conceptions. They are able to determine if their solution is appropriate or whether it lacks something. This method of evaluation stimulates pupils' self-confidence, responsibility and the appropriate attitude towards personal work and work of fellow classmates. It becomes evident, why and how the set goals were achieved or avoided.

Evaluation of visual art products should not be a systematic collection of information on the accomplished or unaccomplished visual art product, which is a result of pupil's intellectual and psycho-motoric abilities. It should be an evaluation of the level of pupils' involvement in the given visual art assignment and their perseverance.

### 3 Determining the effectiveness of motivation and educational measures

#### 3.1 Purpose and results of the research

This pilot research was carried out in order to determine the effectiveness of accesses for pupil-motivation and the change in pupils' behavior. When pupils are thoroughly involved in the given visual art task, they also behave appropriately. We wanted to answer the following questions:

- What motivates the pupil to engage in visual art activities,
- How does pupil's lack of motivation manifest itself,
- How does pupil's inappropriate behavior manifest itself,
- Which are the most effective educational measures.

Results can serve as a basis, which can help the teacher to motivate the pupils to become involved in visual art assignments. These results can also help the teacher decide on the rules and counseling methods, which can change pupils' inappropriate behavior.

#### 3.2 Methods

##### 3.2.1 Pattern of questioners

Research included teachers from various cities around Slovenia who teach visual art education in primary school and students who finished the compulsory practical work of visual art education in primary schools as well as pupils of primary school. The questionnaire included 291 6<sup>th</sup> and 9<sup>th</sup> grade pupils. We used the selected purpose pattern for this research. All teachers acquired their education at faculty. Students are attending the 4<sup>th</sup> year of the Department of Visual Art Education at Faculty of Education. While processing the statistical data we combined answers of questioners – teachers (10) and students (10).

The research was carried out between 1. 12. 2005 and 31. 5. 2006. The requests for participation were sent to headmasters and headmistresses of the chosen schools. Then a questionnaire was given to teachers (visual art pedagogues) and students of visual art education.

##### 3.2.2 Questionnaire

To successfully accomplish the set goals we used a questionnaire with 28 written statements, arranged in four sections. Teachers and students who took part in the research were asked to observe pupils during visual art lessons and evaluate statements in the questionnaire on the basis of 3-grade scale. Value 1 meant that the teacher or student "agrees" with the statement, 2 meant that he or she "partially agrees" and 3 "disagrees". We tested the questionnaire with a small pattern of teachers. Statistical data was processed with a computer.

*Questions from questionnaire:*

#### **Pupil is most motivated by:**

- theoretic activities
- practical activities (visual art expression)
- unusual theoretical problem
- unusual, visual art attractive motif
- new visual art materials and tools (visual art technique)
- clear learning means
- acquired experience
- work forms
- method of work

#### **Pupil's lack of motivation is manifested as:**

- despondency
- careless completion of the given visual art task
- inactivity
- intentional rejection of visual art activities
- underestimation of personal visual art abilities

#### **Inappropriate behavior is manifested as:**

- uncontrolled conversation with classmates

- walking in classroom
- loud conversation – screaming
- physical violence

**The most effective method to restore appropriate behavior:**

- facial expression
- hand or body gesture
- approach and touch
- unusual question
- imperative statement
- strict prohibition
- asserting with concrete rules
- demand that pupil's behavior must change
- punishment

### 3.2.3 Method of statistics

We used the non-experimental method of pedagogical research. Statistical data was processed on the level of descriptive and inferential statistics. We used basic descriptive statistics of numeric variables (middle value, dispersion), Leven test for homogeneity of variances (F-test) and t test.

### 3.3 Results and interpretation

There are significant differences in teachers' and students' opinion on what the most effective motivational means for visual art activity is (motivated pupils are the basis for successful work during visual art lessons – creative expression and positive behavior). There are also different opinions on how the lack of motivation and inappropriate behavior is manifested, as well as the effectiveness of methods with which motivation and discipline can be established. Nonetheless, the findings of the research prove the following:

In the first section the majority of questioners (teachers and students) decided, that pupils are most motivated by previously unknown visual art material and tools (visual art technique) – 84.8 %. Another strong motivation is the visual art motif (75.4 %) and practical activities (visual art expression) – 74.8 %. Method of work is also relatively strong motivation – 59.6 %. Teachers and students decided that clear learning aids are least successful in motivating the pupils – 15.3 %. 69.7 % of teachers and students who took part in the research think that work forms, theoretical activity, unusual theoretical problem and pupils' experience do not have a significant influence.

Results from the second section show, that the pupils' lack of motivation manifests itself as careless completion of the given visual art task (81.2 %) and in the form of inactivity (70.9 %). A very small number of pupils deliberately reject visual art activity (15.3 %) and show signs of despondency (20.4 %). The majority of pupils do not underestimate their visual art abilities (19.5 %). They are relatively self-confident and, given the appropriate motivation, can be very active. Teachers can achieve a high level of motivation without the implementation of particular educational measures.

Results from the third section show that the most common form of inappropriate behavior is the uncontrolled conversation with fellow classmates (95.4 %), which often leads to loud conversations (screaming) – 80.4 %. There are very few cases of physical violence (15.7 %) and unnecessary walks around classroom (25.3 %).

Results from the fourth section clearly demonstrate that an unusual and unexpected question is the most successful method of dealing with negative behavior (85.3 %). A question like this restores pupil's interest in the given assignment. According to the results implementation of set rules (84.2 %), request that pupils change their behavior (79.6 %), strict measures (74.3 %), and approach to the pupil and physical touch (72.6 %) can also be considered successful methods. A vast majority of questioners (75.2 %) stated that punishment is not a successful method. Same goes for teacher's facial expression (74.3 %), hand or body gesture (69.9 %).

Results of the research show the effectiveness of motivational methods and manifestations of the lack of motivation during visual art lessons. The more energy teachers focus on the pupils and organization of visual art

lessons and the more they are able to accept their individual characteristics and are consistent, the easier they should motivate the pupils, create positive class climate and handle inappropriate behavioral situations.

#### 4 Conclusions

In schooling process of visual art education teachers should establish special relationships between them and the pupils. These must base on mutual respect where pupils play an important part. In order to establish this kind of relationship, teachers must allow pupils to be autonomous, respect their visual art abilities, encourage activity and creativity as well as positive perception and behavior. It is important that teachers understand personal and educational needs of pupils of all ages. Teachers should be able to use various methods and forms of work and should guide pupils towards active and critical evaluation of visual art products (personal and those of fellow classmates). They should be able to implement various methods of dealing with inappropriate behavioral situations. Together with pupils, they should from a set of rules in the classroom and think about suggestive and behavioral methods, with which they could guide the pupils towards appropriate behavior. Teachers should create a climate, which would stimulate pupils to become active, regardless of their sex, upbringing, visual art talent and age. These conditions can lead to successful completion of individual and common educational goals. They can also shape pupils' opinions, perceptions, handling and moral values.

Teacher of visual art education is faced with a difficult task of maintaining appropriate behavior of pupils. Visual art lessons are a mixture of theoretical and practical work – visual art expression. Pupils' behavior during visual art expression is especially difficult to control. Teachers should never demand that pupils deal with the given visual art task in complete silence. Pupil-teacher and pupil-pupil Interaction is of vital importance. During the planning of educational and schooling work the teacher should think about characteristic uniqueness of individual pupil and decide on the method of work (particular learning phase). They should be able to carry out the schooling process while maintaining contact with the pupil. They should be able to improve pupils' behavior and, which would lead to their success in the process of schooling and outside it.

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Ljubljana, 18. 08. 2007