SOURCE:
EMPOWERING STUDENTS TO IDENTIFY, NURTURE AND SUSTAIN THEIR MOTIVATION WITHIN AND BEYOND ART AND DESIGN EDUCATION
THE PROBLEM

A proportion of students every year appeared to be underachieving, losing motivation and not working to their strengths.
OBSERVATIONS

Many illustration students were designing final year projects built around their perceived ideas of what was expected of them from the staff.
Many who had enjoyed making experimental work earlier on in the course began to limit creative risks, anxious of ‘getting it wrong’.
secret
destination
TUTOR

EXPERTISE IN SUBJECT KNOWLEDGE

EXPERTISE IN TEACHING AND LEARNING
(How creative processes may operate)

STUDENT
Consultation is seen as a ‘dialogue between two experts’

DOCTOR \leftrightarrow PATIENT

(expert in generic medical science) \hspace{1cm} (expert in his or her own case-
medical and lifestyle history, symptoms etc)

Etienne Wenger ‘http://www.ewenger.com/research/index.htm’
How might similar re-conceptualisation be brought into tutor-student hierarchy within Higher Art and Design Education?
Workshop 1/ Introduction to Extrinsic and Intrinsic motivations

Workshop 2/ Recognising and Challenging Overt and Covert Rules and Limitations

Workshop 3/ Visualising the Inner Critic

Workshop 4/ Identifying and Understanding your Strengths

Workshop 5/ Eros as a Metaphor for Creativity
**Intrinsic**  *doing something because it is inherently interesting*

**Extrinsic**  *doing something because it leads to a separate outcome*
The 3 things that foster intrinsic motivation are the need for:

autonomy

competence

relatedness

Ryan and Deci, 2000, Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development and Wellbeing
The 3 things that promote a shift in motivation are:

Personal importance

Acknowledgement of feelings / feeling understood

Atmosphere of choice rather than control

*Ryan and Deci, 2000, Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development and Wellbeing*
FIG. 1. A taxonomy of human motivation.
TYPE OF MOTIVATION

Amotivation

WHAT'S GOING ON?
Who cares?
It's pointless.
I'm useless at it anyway.
Why bother?

WHERE IS IT COMING FROM?
impersonal

Extrinsic Motivation

External pressure
I've got to do it or else.

Others' opinions
I should do it.
Doing well = good person
I'd better do it or I'll look or feel stupid.

Accept will help reach goals
I can see that this is important.
It will help with what I want to do.

Choose to do it to reach goals
This is valuable to me and personally important in helping me reach my goals.

Intrinsic Motivation

Based on The Self-Determination Continuum (Ryan and Deci) Susan Roan and Elise Allan,
Concrete experience
*Doing/ having an experience*

**DOING IT**

“I need to experience the making more before I reflect on it.”
“If I interrupt it I think I’ll lose the flow of what I’m doing in it.”

Active Experimentation
*Planning the next step*

**PLANNING / TRYING OUT WHAT YOU HAVE LEARNED**

“I’m going to take it forward by doing...”
“Now I know this I’m going to try...?”
“What have I got that I can take forward?”

Reflective Observation
*Reviewing/ reflecting on the experience*

**REFLECTING ON IT**

“What have I got here?”
“Am I happy with the work?”

Abstract Conceptualisation
*Thinking about the bigger picture*

**LEARNING FROM IT**

“What would I keep?”
“What would I get rid of?”
“What would I change?”
“What have I got that I can take forward?”

Based on the Kolb Learning Cycle, Susan Roan and Elise Allan
Workshop 1/

Introduction to Extrinsic and Intrinsic motivations

**Activity**
Students were invited to recall early experiences of delight in creative play from different stages in childhood; collecting, making, organising etc. They then had the opportunity to find an activity that provides the same essential pleasure, document their experience and reflect in their journal. The reflective journal became an essential part of all five workshops.
“from things when you were growing up, of the things that you used to do because they were intrinsically fun or rewarding, I think, I mean, you know think back to those things which I had, in the past, done, just for the sake of doing, and I guess it was a bit of a wake up call with regards to the fact that maybe a lot of those things I wasn’t bringing into my studio style work at all, I just.. I mean some of them I felt were quite separate, others I’d forgotten about, others I felt, oh it’s not really relevant…”
Workshop 3/

Visualising the Inner Critic:
Replacing Harsh Judgement with Responsive Discernment

Kolb’s learning cycle in relation to negative self criticism. Introjected regulation.

**Activity**
Find an image or sentiments that help you to explain your inner critic.
Optional discussion
Discussion of focusing, mindfulness and compassion as possible ways of detaching from your inner critic.

Aims:
To consider the idea of ‘the inner critic’ with detachment and discernment.

Learning Outcomes:
To express visually and orally a representation of your critic.
To reflect on how you wish to respond to its opinions (in reflective journal).
FIG. 1. A taxonomy of human motivation.
INVASION OF BLANK PERSONAL SPACE, LIKE AN ENTIRETY STOLEN AWAY.

SWITCHING ON
SWITCHING OFF
“Our critic can become our ally once we learn to recognise and handle it. However, as long as we are unconscious of it, we must constantly appease it.”

“Cos in the last couple of weeks, mine hasn’t been like a Dementor any more, I feel it’s kind of like me, but me when I’m being really horrible, like when I’m bitching about someone, you know, just being nasty, and it’s become much more kind of mocking…”
Workshop 5/

Eros as a Metaphor for Creativity

With the romantic tradition of the artist/poet’s relationship with the Muse in mind, the myths and realities examined in popular culture, about finding and sustaining passion and honesty in relationships, were used to explore the parallels in the students’ relationships with their creativity.

Activity
Using familiar ideas about romantic relationships the metaphor was extended in discussion: ‘How to woo your creativity?’ Having identified ‘any relationship’ problems, going on a ‘date’ that will refresh, stimulate or heal the relationship.
Dear Elise,

Your super paintings and good wishes made my day. I hope you don't look at it too much. You are a grand artist and I hope you'll be able to tear yourself away from the wonderful world of art at some point. By the way, I'm sending you a few tips for the self-portrait course. You must have a few glasses of Koo Kook and go overseas. You might have a few tips for me. What fun we'll have.

The kitchen is in need of some work. I'll have to send it out to a grand painter. I just need a few glasses of Koo Kook and to see you off. I'll be here all night. Take it easy.

Love,

[Signature]

P.S. I'm planning to have some pots made. Just saw your pots. They're very nice.
painting you can take it from me, you don't lose that sort of gift. All its possible to do is insult the Muse. When you insult the muse she packs up and goes ... around the corner! Let me tell you how to make it up with her. It is infallible. You put aside all your grand notions. You make it clear to yourself that you are lost and having nothing to say any more and now you begin again. In the smallest way possible, tiny, miniature efforts that must achieve nothing — this is critical. They must be done entirely for love. You can send them to me. But not if they are impressive and certainly not to impress me. For fun. For love. For yourself. And little by little you will coax her back. Because she has not far to come. She is fuming around the corner, I expect you set your sights a bit high, hoped to take the National Gallery by storm. Fatal. Unless of course you are complete shit as some artists manage to be. It's no good trying to be such a shit; you are born to be. The shit is in the genes. Or rather, since this old one. The shit is in the genes. Of the genes, like me, 62 years old and in her ...
“My heart thumps when I see him and I’m too scared to speak to him”

Designer
“He cares more about what his friends and family think than about me”
“She acts like I don’t exist! It’s all about her!”

Daemon
TUTOR → STUDENT

Growing understanding of the individual student
Expertise in general subject area
Expertise in Learning and Teaching

Growing understanding of the general subject area
Expertise in his or her own case – in his or her own creative process, motivations, memories, strengths, passions and struggles