



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

my head



7

analog

Condenser

92 Mar 92 / 100 A

nono wdg ggn incolor

10/10/10

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TUTOR



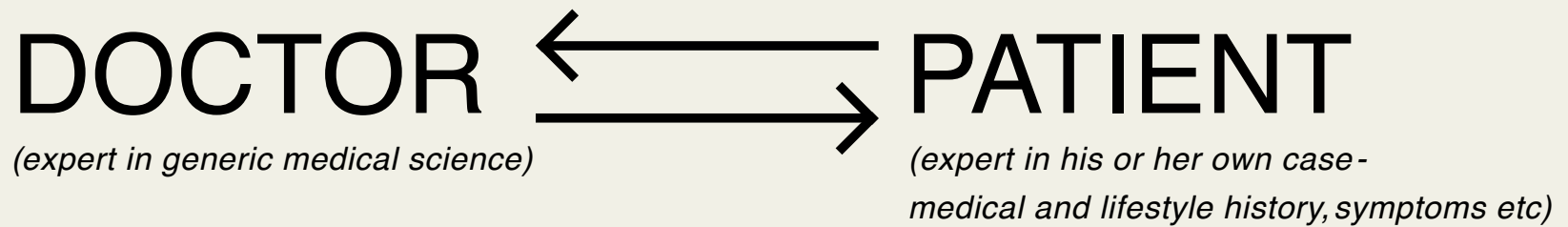
EXPERTISE IN SUBJECT KNOWLEDGE

EXPERTISE IN TEACHING AND LEARNING

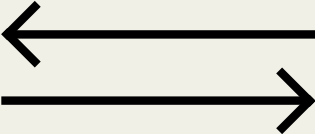
(How creative processes may operate)

STUDENT

Consultation is seen as a 'dialogue between two experts'



How might similar re-conceptualisation be brought into tutor-student hierarchy within Higher Art and Design Education?

TUTOR  STUDENT

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

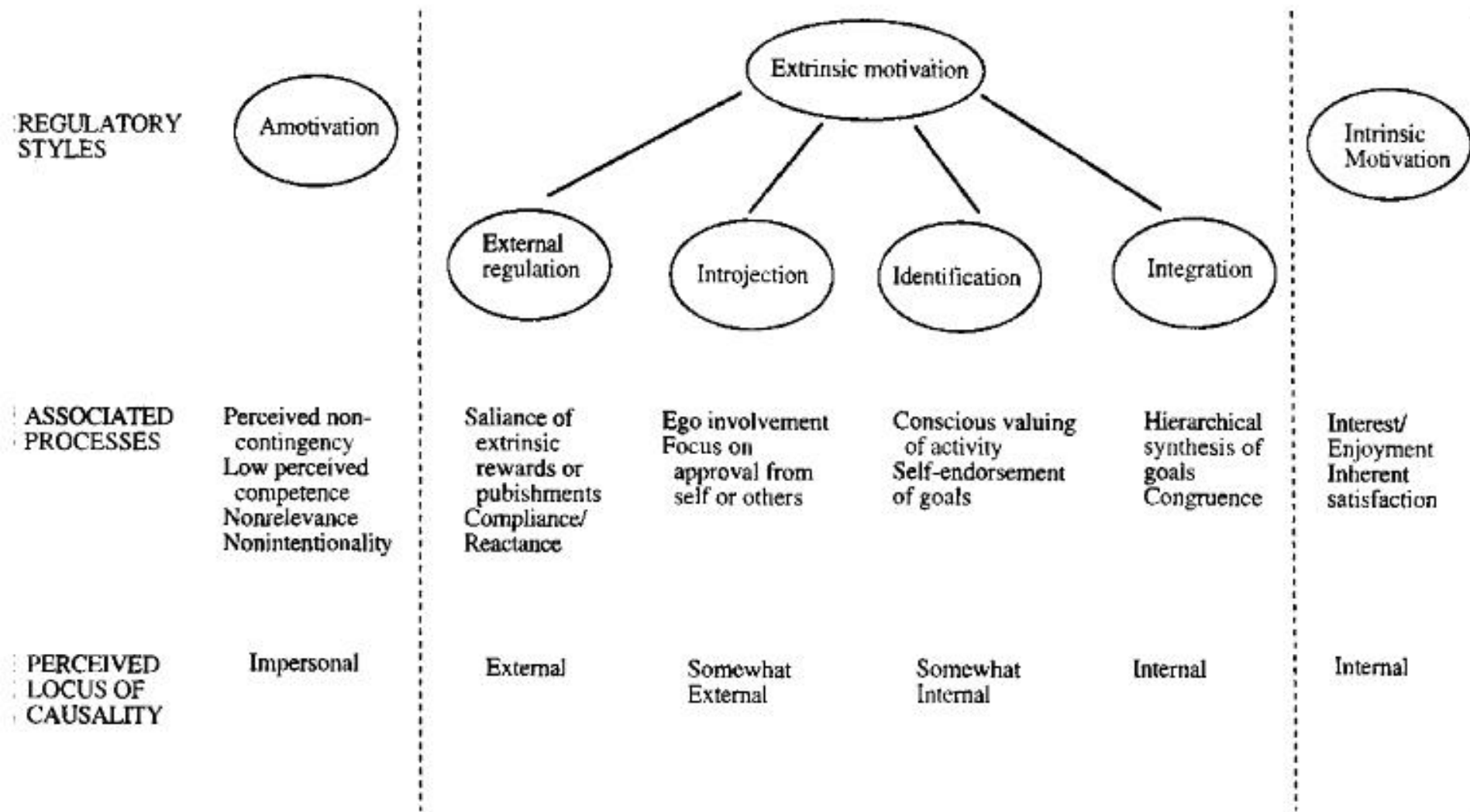
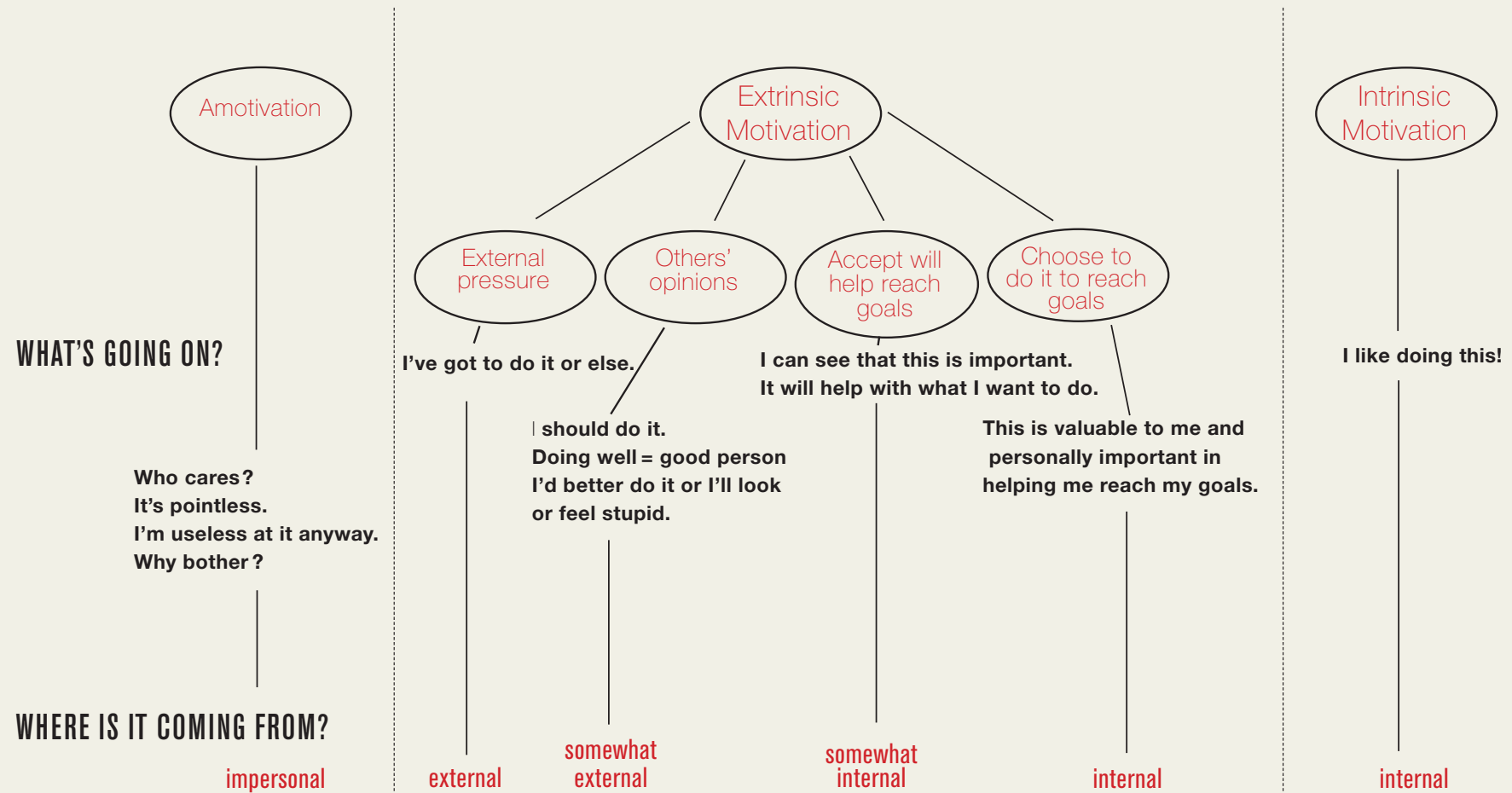
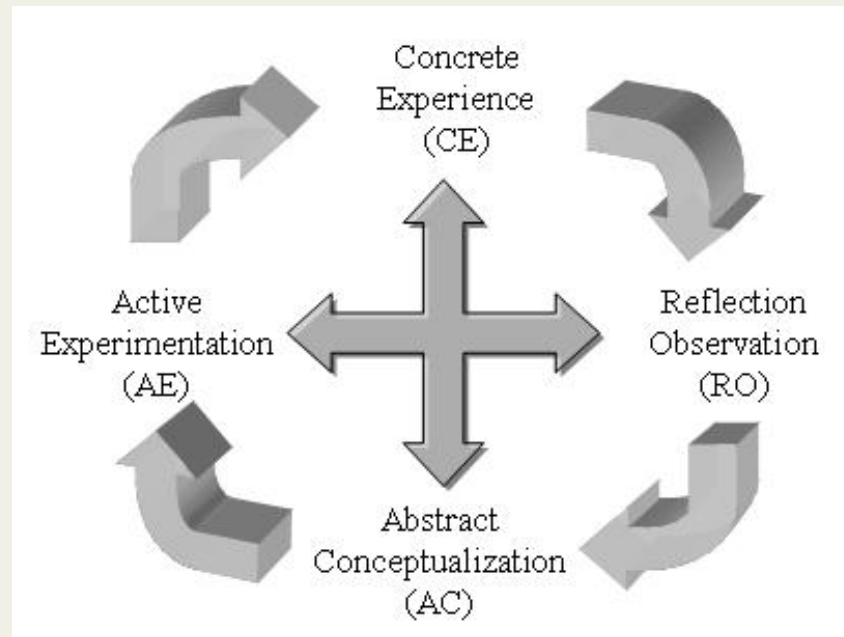


FIG. 1. A taxonomy of human motivation.

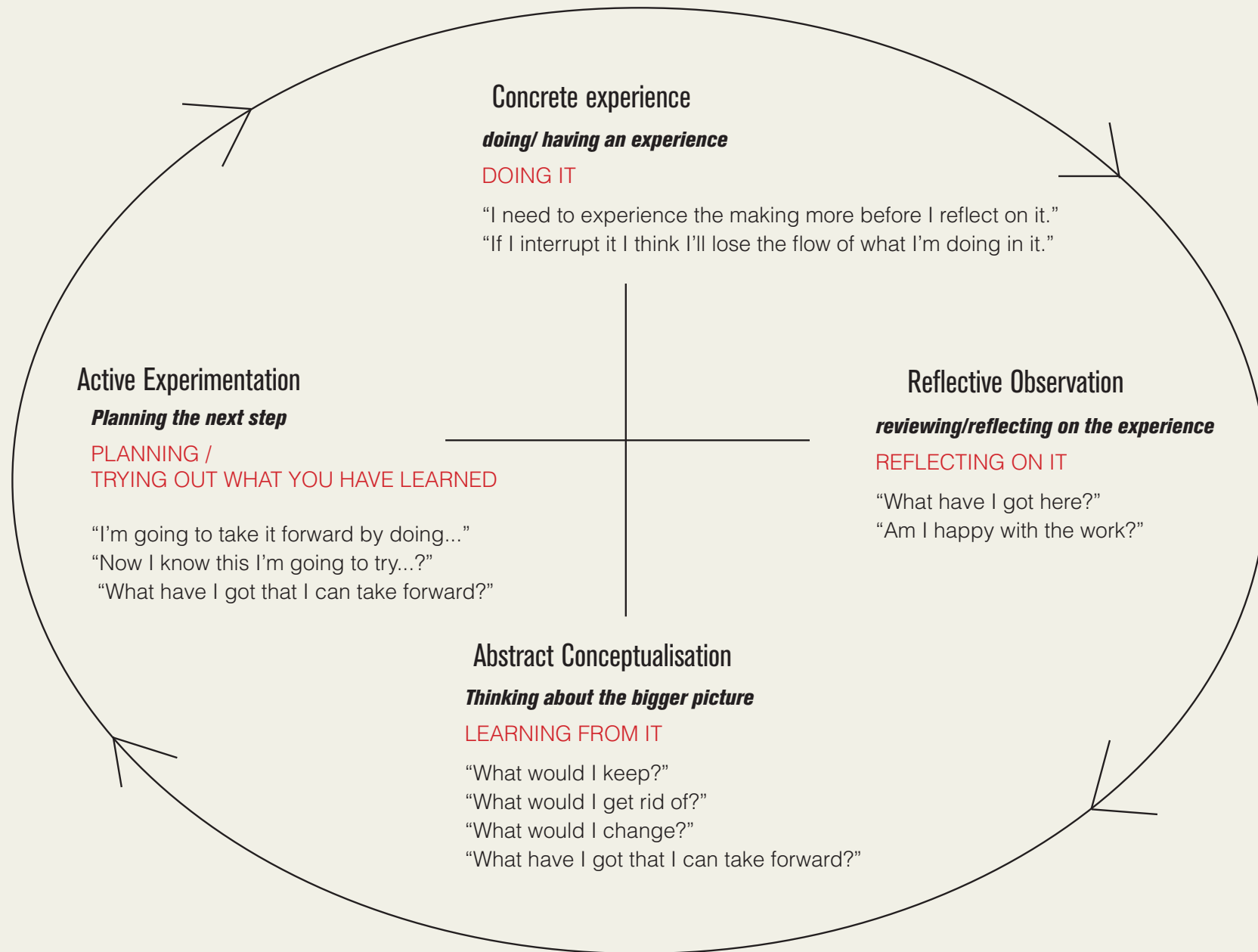
TYPE OF MOTIVATION



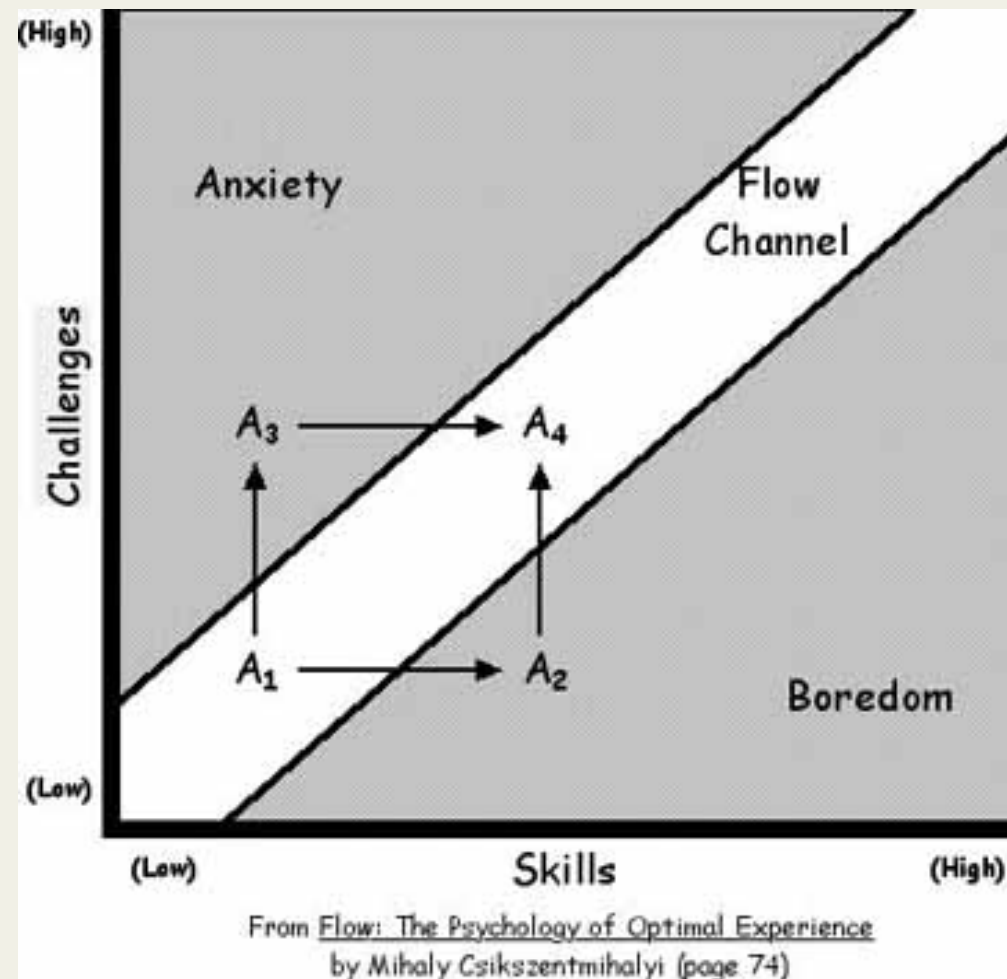
Based on The Self-Determination Continuum (Ryan and Deci) Susan Roan and Elise Allan,



Kolb Learning Cycle 1984, Kolb D.A., Experiential Learning Experience as a Source of Learning and Development, New Jersey: Prentice Hall



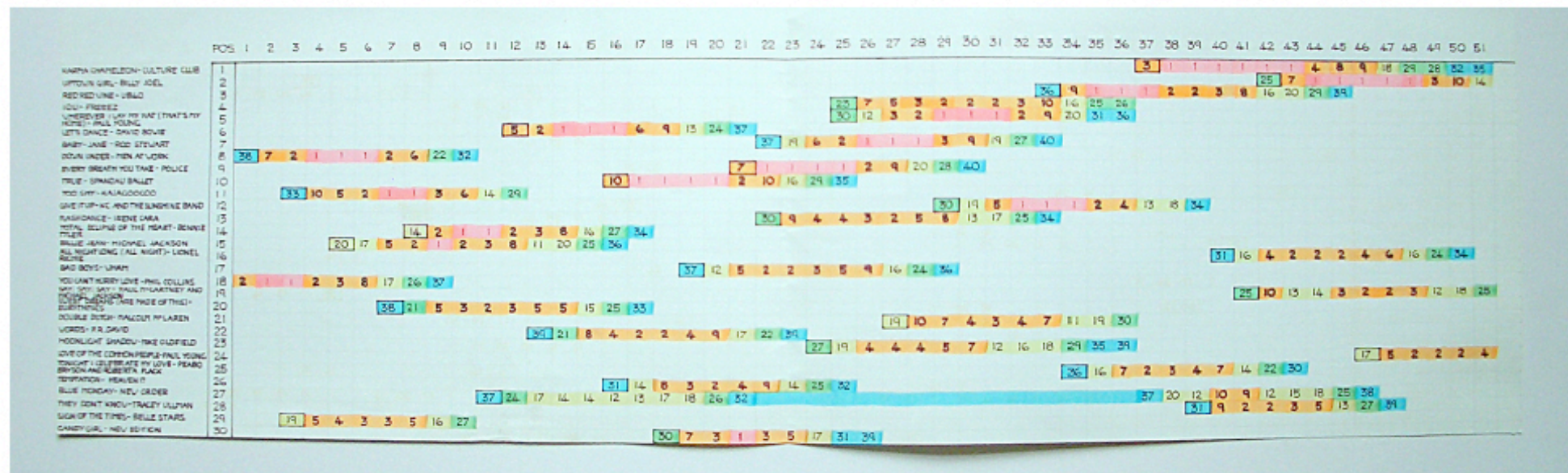
Based on the Kolb Learning Cycle, Susan Roan and Elise Allan



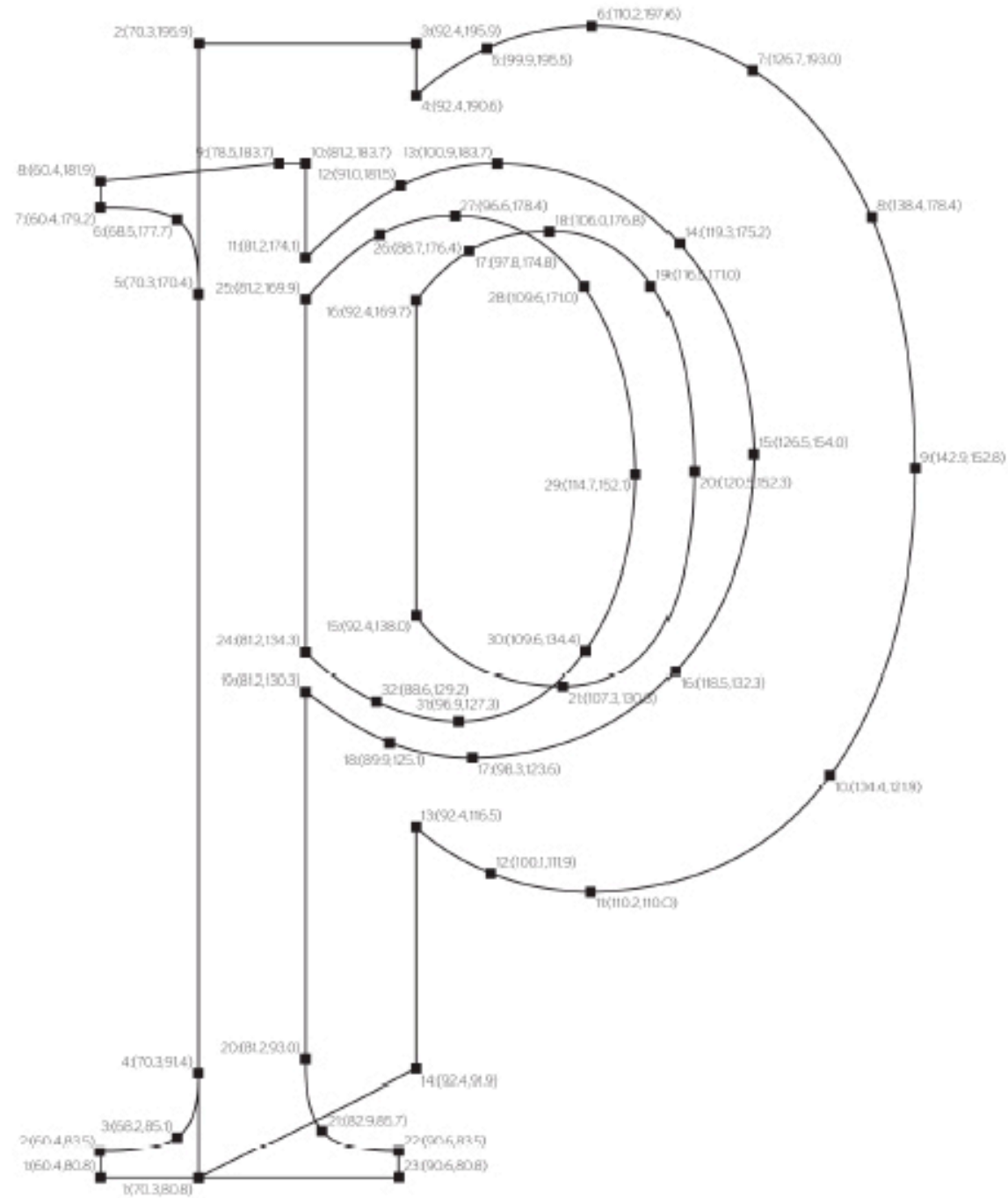
'Flow Channel' 1990, Csikszentmihalyi M, Flow: The Psychology of Optimal Experience, Harper and Row



Elise Allan



Michael Dancer



Michael Dancer

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).



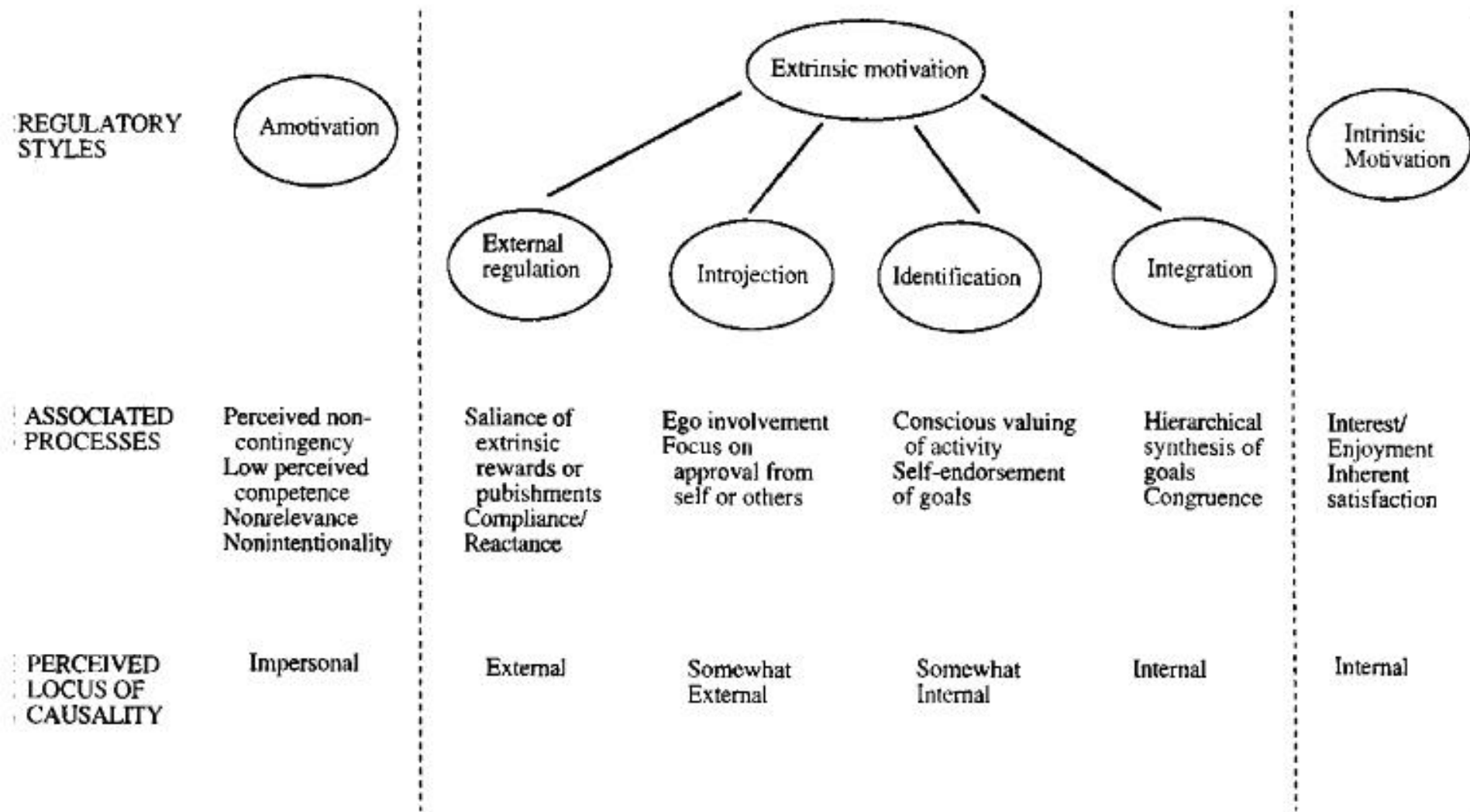
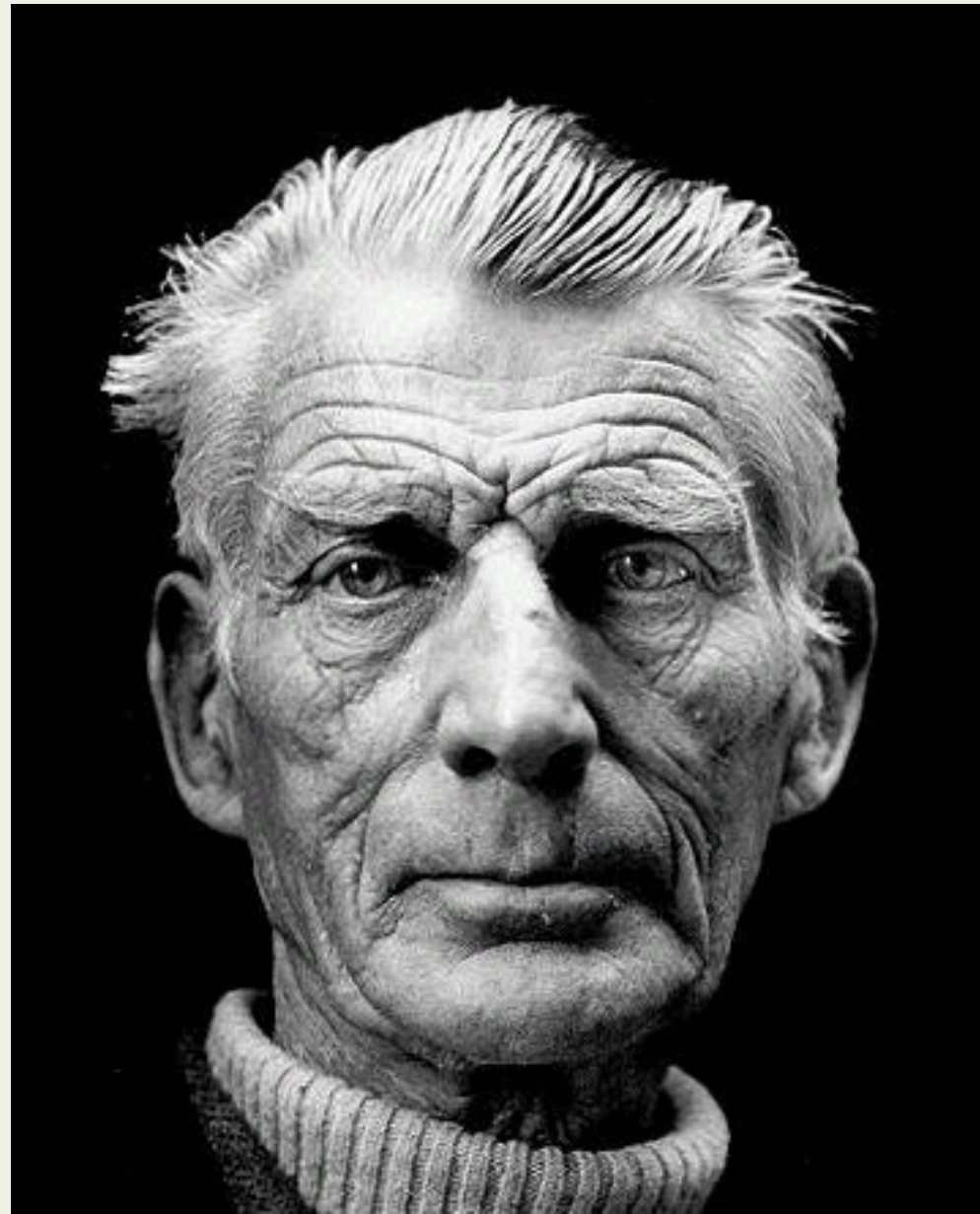
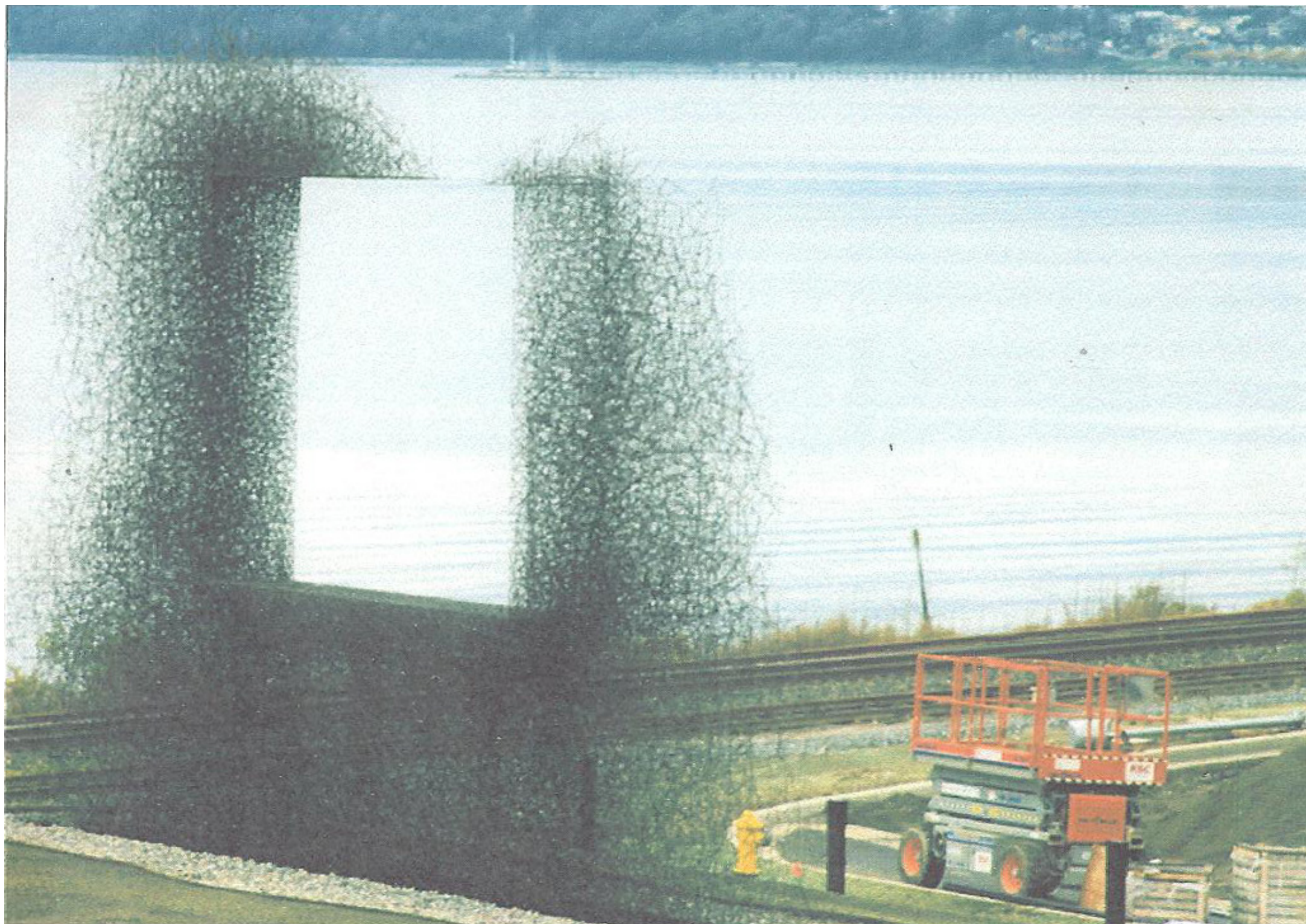


FIG. 1. A taxonomy of human motivation.









STATIC

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.”

Stone and Stone, 1993, Embracing Your Inner Critic: Turning Self- Criticism into a creative Asset.





“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...”



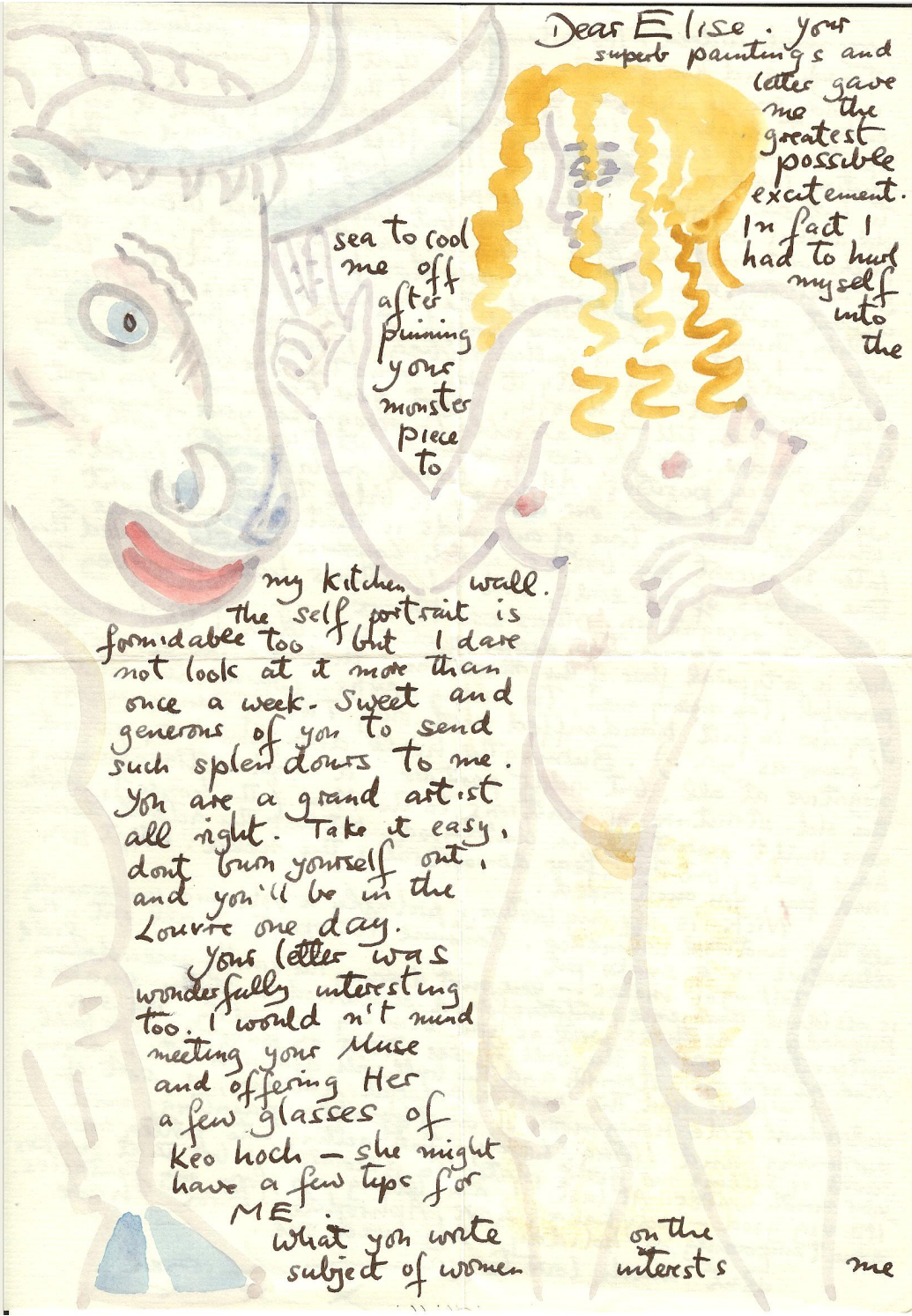
Workshop 5/

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
superb paintings and
letter gave
me the
greatest
possible
excitement.
In fact I
had to hurt
myself
into
the

sea to cool
me off
after
pinning
your
monster
piece
to

my kitchen wall.
The self portrait is
formidable too but I dare
not look at it more than
once a week. Sweet and
generous of you to send
such splendours to me.
You are a grand artist
all right. Take it easy,
don't burn yourself out,
and you'll be in the
Louvre one day.

Your letter was
wonderfully interesting
too. I would n't mind
meeting your Muse
and offering Her
a few glasses of
Keo hoch - she might
have a few tips for

ME

what you write
subject of women

on the
interests

me

painting you can take it from me, you don't lose that sort of gift. All it's 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 tittle by tittle 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 one. The shit is in the genes. Or rather, since this old American lady of 84 has won her Nobel prize for medicine, in the activator ... of the genes.

“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”

Illustrator's muse

“She acts like I don’t exist! It’s all about her!”

Daemon

TUTOR ↔ STUDENT

Growing understanding of the individual student

*Growing understanding of the general
subject area*

Expertise in general subject area

Expertise in Learning and Teaching

*Expertise in his or her own case –
in his or her own creative process,
motivations, memories, strengths,
passions and struggles*