

**MA-AE**

**Reema Baig Summer 2020 Sum-006**

**Artistic Development ad Psychology AE-704**

**Research Proposal Submitted to: Ms. Nadia Ghawas**

## **INTRODUCTION**

The thesis works of Textile Design Students at “University College of Art and Design” IUB catches the attention of local and nationwide industries. After thesis, students are ready to enter the market as professionals and their thesis becomes a reflection of the theoretical knowledge gained in academic pursuits. Their work reflects their skill-set—starting up from basic thinking and leveling up to critical analysis and realization of their Design development Process.

The students are encouraged to come up with a wide range of ideas that support their Design as service providers along with esthetics, concepts and functionality. From extensive market research, Material and Techniques exploration, and the development of the principal product, each stage demands constructive learning.

Every Learner comes up with different outcomes by going through the same process of Design Development.

## **PROJECT BRIEF**

**Learner’s age Group: late Adolescents to Adults (19-22)**

**Final year Thesis Work.**

This thesis project named “*Brain in a shell*” is based on the texture, form and color of a walnut. Where learner’s key idea was to explore natural dyes, Machine and hand embroidery techniques.

Her main focus was to make natural dyes out of walnut shells and through its tree bark and then dying the yarns and construct the fabric through weaving. In the whole Project learner intend to go through variety of different Textile Techniques such as Embroidery, Printing, weaving and Natural dyes exploration. she does her extensive research by visiting Markets and Small cottage industries. Learner go through different development stages from Observational Drawing to Ornament development then manual designs and their interpretation through sampling and then the Final Product. In this whole process, I, as an Instructor and Facilitator, encouraged my student to be vigilant, creative and adaptable.

Referring to my student's Project, the initial phase of theme selection is the first stage where she explored her interest in different aspects of subjective and objective themes; after much brain storming, the learner analyzed her interest in the theme: "Brain in a Shell"—a concept inspired by walnuts. For greater understanding, she studied the form of walnuts and understood its texture and color(s). Her initial understanding led her towards the main steps that were important for design execution.

The Development stages of this project reflect the extensive learning of students—to think critically, to analyze and to realize the process of the design development process. I believe every learner is unique and I scrutinize their skills and short-comings keeping in mind their capacity.

### **Thesis Project Developmental Stages:**



**1-Research board**



**2-Observational Drawings**



**3-Ornament development**



**4-Mood/ Color Board**



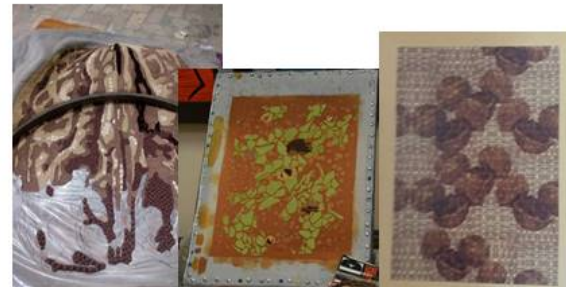
**5-Manual Design Arrangements**



**6-Natural Dying experimentation with yarns and fabric swatches**



**7-Weave pattern on graph paper and weaving sample**



**8-Sampling in Embroidery, screen and digital Printing**

**Figure 1, Thesis Developmental Stages**

## **The Sequence of Thesis Project**

### **Theme Research and Theme Selection**

The first part of the thesis is pertinent to the “Multiple intelligences” by Howard Gardener, where we are majorly concerned with the development of intelligence. It varies with every individual level as the profile of every student is not same and it would be safe to assume that student can exhibit strengths in some areas and part of our effort is consumed in trying to define the strengths of the student and how to assess his aptitude and achievement (Gardner, 2000).

This development of intelligence is checked and assessed in the form of a portfolio that the students complete. The efforts of the students are accumulated in the development of the thesis project where they start with the theme selection and observational drawings and we can assess things that they like and don't like. The portfolio serves as the prism through which the student and teacher can determine their course of action and learning.

The idea here is to teach conventional subject matter in different ways that are more accommodating and inclusive (Kuhn, 2013). In addition, we are also flexible in terms of assessments.

### **Piaget Formal Operational Thought**

The next stage of the thesis—when the student is making observational drawings and design arrangements—can be termed as ‘formal operational’ stage as proposed by Piaget. This is a stage when learner starts thinking critically about her Project. The formal operational stage allows the student to think and reason with a broadened perspective. It marks a movement from the ability

to think and reason from visible events to be able to think hypothetically and entertain the ‘what if...’ possibilities in their design arrangements (Lin, 2016).

Much of the attributes in this phase are due to the trial-and-error method that is used by the student to come up with design arrangement. It enables the student to work on the design in a logical and methodical way. The teachers are able to help the students by posing hypothetical questions or ‘contrary to facts’ questions. This helps the student to use hypothetical reasoning which helps them to manipulate several ideas in their minds at the same time.

During the design stage, the teacher poses several questions and the student is expected to reason a way to the solution. In order to formalize the operational thought process, she must imagine the variables separately—keeping the other factors constant. In this way, the formal thought process improves; the student’s thinking requires mental representations of relevant designs and observational drawings. The ability of the student to think hypothetically distinguishes her from other students. In this way, we can ensure that the students working on the thesis are more self-directed contrary to a student who is reliant on concrete operational skills that is presumed to be a desirable quality in the eyes of many teachers.

It is worth mentioning that formal operational thinking is desirable but it is not adequate for success as it does not ensure that a student is highly motivated or well-behaved. Research has revealed that many people do not achieve or use formal thinking; and those who use it only tend to do so in selective areas (Klaczynski, & Felmban, 2014). Hence the teacher should focus on additional theories of development to get the best results out of students.

After the selection of the theme, observational drawings and manual designs, comes the stage where the student has to think critically for conventional and unconventional textile material for

sampling of the product. Since my student was going for a loose fabric, her main concentration was on the 'weaving technique'. At this point, the 'manipulation of ideas and their execution' was in the learner's mind. She was working on weaving techniques and exploration while experimenting with natural dyes extracted from walnut and its tree bark. Here, multiple questions were asked about extraction and weaving techniques on how the designs can be improved.

### **Burton Model of Developing Minds**

The development of thesis in the latter stages—especially in the sampling process and Product's sketches on scale—is centered on the idea of the developmental model of symbolization that was proposed by Judith Burton (Burton, 1980). The research on child development in colleges and universities suggest that art-based practices assume a certain level of experience on part of students. In this context, we try to inculcate the ability to think critically about her own work and the work of others. The student should be able to make deliberate and informed decisions about her work and subsequently draw connections between disparate ideas. That ability should reflect in her work.

During this stage of the thesis, a significant effort is spent on enhancing the ability to articulate perspectives in alignment with the student's creative pursuits. The stage allows the student to envision, engage and develop craft(s) and allows them to put together all the work in their portfolio for refinement of their technical skills (Burton, 1980). The student creates works in accordance to her original point of view and understands it with respect to the art and design principles in broader contexts. This phase helps the student to develop authentic art learning experiences and gives her opportunities to engage with the community of artists (Crone & Dahl,

2012). This is the phase where they are expected to produce work independently while developing their own unique sense of aesthetics. The sampling and production in the final stages ensures that students are now able to move the product and the portfolio beyond the classroom to larger public avenues where it can be viewed and praised/appraised by others.

### **Perry Model of Intellectual Development**

The process of thesis originating from the basic thinking and the realization of their design development process can also be interlinked with the ‘Perry model of intellectual development’. These stages illustrate three levels of Perry’s model which was developed in the 1960s at Harvard University (King & Kitchener, 1994). Perry was an educational psychologist who observed that students vary in terms of their attitude towards courses and instructors; and their own perspectives and learning tend to be highly divergent. Hence, he proposed the Perry Model which is a hierarchy of nine levels that are grouped into four categories (Perry, 1999).

Initially, the teacher provides knowledge in black and white—the concept is referred to as ‘dualism’. It is based on the idea that every problem has only one solution. In most of the cases, the solution is what the teacher told and the student is expected to memorize and repeat it.

Here the student develops and understands the initial level of textile and design. As she progresses to the next stage of dualism, she imagines the probability of multiple answers. After the stage of dualism, the student is taken to the multiplicity stage where not all the questions have yet been answered. However, she knows that the answers would be eventually known and the student is introduced to the concept of open-ended and cooperating learning concepts.

This helps the students to move from basic thinking to design arrangements and critical thinking where they start using supportive evidence to resolve issues rather than being reliant on information fed by the teacher. After passing this stage, they come across the stage of relativism where they begin to visualize the designs and the product in relevance to the context and individual perspective. Finally they start using real evidence to support conclusions.



**Figure 2, final Thesis Display**



**Figure 3 , Final thesis Display**

When they display their product(s) and final sketches, the students are expected to make actual commitments in respect to personal direction and values. They are likely to comprehend wider gaps and their effort will be centered on resolving the differences. The thesis is based on the cornerstone of thinking critically. If teaching is confined to single answer problems like ‘dualism’, the students’ imagination will never be stretched to move beyond the dualistic stage (Perry, 1999). We frequently ask open-ended questions and real-world problems that are already inculcated in the curriculum. The course grades are not heavily based on outcomes. Instead, they are assessed on how they are able to work in multiple groups which naturally exposes them to the multiplicity stage (Perry, 1999). Every support is provided on their initial



attempts. This doesn't imply that all the students will be meet or exceed our expectations; but the more we move into this direction, the better chance we will give ourselves to producing self-directed students that could depict prolific development.

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