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**AN COLAISTE NAISIUNTA EALAINÉ IS DEARTHA
THE NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

EANACH

**WATER AND WOOD, LIVING AND CRAFTED, MOVEMENT AND STILLNESS,
LIGHT AND SHADE.**

**A Thesis submitted to the Faculty of Education
in
Candidacy for the**

DIPLOMA FOR ART AND DESIGN TEACHERS

by

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VOLUME ONE

I wish to dedicate this work to
my mother and father.

C O N T E N T S

VOLUME ONE

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INTRODUCTION

INTRODUCTION

I am a teacher of Art, Craft and Design in a "Youth Reach" centre, situated in the St. Annes Vocational Education and Training Centre in the St. Annes area of Sligo City.

My job as a teacher involved four main duties: -

1. I must prepare for my classes
2. I must guide or assist the learning of my students
3. I must check student progress
4. I must set good example for my students.

In carrying out these duties I must try to identify and respond to the needs of individual students.

Before each class I must do a number of things such as, review subject matter, prepare learning activities, and plan special projects.

I wish to design and carry out a personal Art, Craft and Design project. Working on the project will provide me with an opportunity to study some environmental, or other, phenomenon in depth. Working on the project will also provide me with an opportunity to design a project to be carried out in the classroom at Junior Certificate level using a certain method of teaching.

I also wish to design and carry out a second Art, Craft and Design project in the classroom at Junior Certificate level using a certain method of teaching. Working on the project will provide students with an opportunity to study some environmental, or other, phenoemenon in depth.

Before I can begin to design and carry out the personal Art, Craft and Design project, and before I can begin to design and carry out the second Art, Craft and Design project in the classroom at Junior Certificate level, I feel that I must clarify a number of things in my mind.

In Section 1, I will commence by examining the subject of "education" in general. I believe that I must look again at such things as the objectives of education in

general. I wish to look again at kinds of education and examine the educative process. I also wish to look at what some people believe should be taught in schools.

I will continue by examining the subject of "teaching" in general. I wish to have a closer look at a teachers duties and I want to have a look at teaching as a career. I will look at teacher training in Ireland, in general and I will continue by examining the training of teachers of Art, Craft, and Design in Ireland.

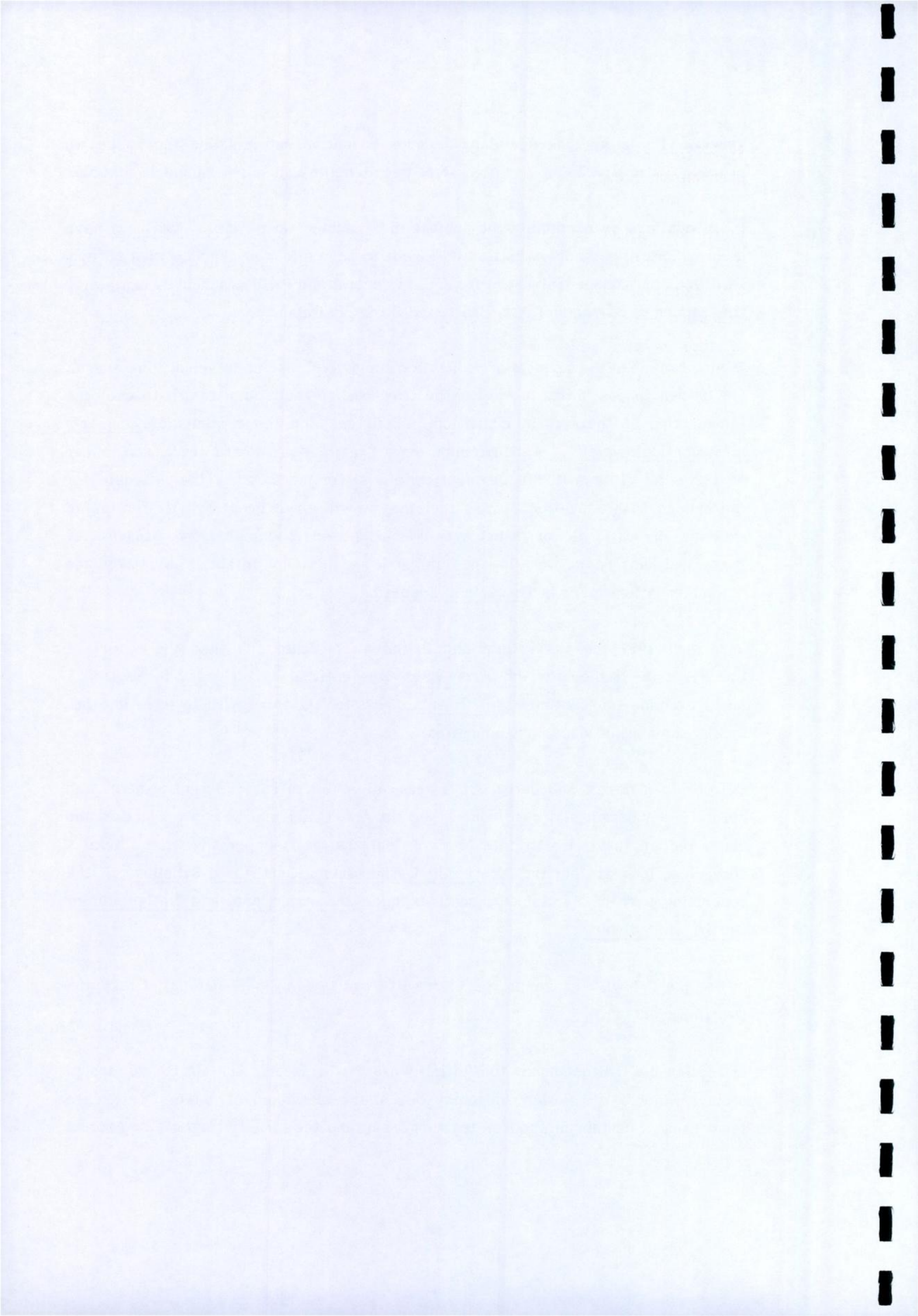
Having examined the subjects of "education" in general, and of "teaching" in general, I will then take a closer look at a specific area of education. I wish to examine the position of the arts in education. I will examine the contents of The Arts in Education, which is a Curriculum and Examinations Board discussion paper of 1985. I feel that it will be most beneficial for me to study the rationale for the arts in Irish education. I also feel that it will be of great benefit for me to examine the rationale of visual arts education and to examine the situation of the visual arts in schools in the mid 1980's. It is my intention to study the recommendations made in The Arts in Education.

In August 1987 the Curriculum and Examination Board published the report of the Board of Studies for the Arts which was entitled - The Arts. In Section 1 I will examine the contents of The Arts discussion paper. I wish to have another look at the aims of visual arts education.

Before I can design and carry out a personal Art, Craft and Design project, and before I can design and carry out a second Art, Craft and Design project in the classroom at Junior Certificate level, I feel that it is imperative that I take a very close look at the Art, Craft and Design Junior Certificate Syllabus. In the concluding part of Section 1 I shall examine the Art, Craft and Design Junior Certificate Syllabus.

In Section 2 I will document the entire life cycle of my personal Art, Craft and Design project.

In Section 3 I will document the initial phase of the second Art, Craft and Design project which I will design and carry out in the classroom at Junior Certificate level using a certain method of teaching. I intend the initial phase of the project



to provide students with an opportunity to study some environmental or other, phenomenon in depth during the summer months of the year.

In Section 4 I will document the second phase of the Art, Craft and Design project which I will design and carry out in the classroom at Junior Certificate level using a certain method of teaching. It is my intention that phase two of the project will provide students with an opportunity to again study the same environmental, or other phenomenon in depth during the winter months of the year.

SECTION 1.

EDUCATION

"Education is a process by which people acquire knowledge, skills, habits, values, or attitudes. The word education is also used to describe the results of the educational process. Education should help a person become as useful member of society. It should also help him or her develop an appreciation of his or her cultural heritage and live a more satisfying life. The most common way to get an education is to attend school. But much education also takes place outside the classroom" (1).

Education involved both learning and teaching. People may learn by teaching themselves but they also learn with the help of other people, such as parents or teachers. Parents are a child's first and most important teachers as they teach him or her attitudes, habits, and values that help shape his or her character and stay with him or her throughout life. "Few parents have either the time or the ability to teach children" (2) all that they need to know so they turn over some educational responsibilities to professional educators.

"Teachers and schools have the chief responsibility for education. The kind of organised instruction they provide is called formal education. "Other institutions and agencies also provide education" (3). For example Churches educate their members through church teaching. Libraries, newspapers and such organizations as the Scouts help educate people. "Radio and television are a very effective means of education" (4). In the 1990's such television programmes as "Bosco" provide many young children in Ireland with valuable learning experiences.

"Education is as old as mankind. Prehistoric peoples needed education to survive." Fathers taught their sons how to hunt for food. "Prehistoric peoples had to learn to cooperate with each other and to live together peacefully. They discovered that they could not live together peacefully for very long unless they learned to act in certain ways. Education taught prehistoric peoples how to act and so helped make society possible" (5).

"A society that reaches a relatively complex level of development is called a civilization. For a society to achieve this level, its members must learn a great

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's views on the state of the Union and the progress of the war. The letter is written in a very formal and dignified style, and it is one of the most important documents of the Civil War era.

2. The second part of the document is a report from the Secretary of the War Department, dated January 10, 1862. It is a very important document, as it contains the Secretary's views on the state of the war and the progress of the military operations. The report is written in a very formal and dignified style, and it is one of the most important documents of the Civil War era.

3. The third part of the document is a report from the Secretary of the Navy Department, dated January 10, 1862. It is a very important document, as it contains the Secretary's views on the state of the navy and the progress of the naval operations. The report is written in a very formal and dignified style, and it is one of the most important documents of the Civil War era.

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deal. They must become skilled in agriculture, commerce, government, industry, and the arts" (6). Education is our chief main means of acquiring and teaching essential knowledge and skills.

"A modern society cannot survive without education. But most democratic nations consider education's benefits to individuals equally as important as its benefits to society" (7). Education is very important today. It helps people acquire the skills they need for such everyday activities as reading a magazine or managing their money. It also gives people the specialized training they may need to prepare for a job or career.

Education is important because it helps people to get more out of life. "It increases their knowledge and understanding of the world" (8). It helps them acquire skills that make life more interesting and enjoyable, such as the skills needed to participate in a sport, make a drawing, paint a picture, make a sculpture, take a photograph, or to play a musical instrument. Such education is becoming increasingly important as people gain more and more leisure time.

Education helps people adjust to change. "This benefit has become increasingly important because social changes today take place with increasing speed and affect the lives of more and more people" (9). Education helps people understand these changes and provides him or her with the skills of adjusting to them.

Many educators have studied the objectives of education. Their studies has led to the classification of all educational objectives into three areas: (1) the psychomotor, or locomotor area, (2) the cognitive area, and (3) the affective area.

"The psychomotor area includes the development of a person's muscular or mechanical skills. These skills are often related to courses in handwriting, speech, and physical education, and to vocational and technical courses" (10). They may be as simple as learning to hold a pencil when making a drawing or more complicated such as learning how to darken the tone of a light colour by overlayng flat washes of colour. However, there is more to, for example, making an observational drawing than having good muscular co-ordination or physical skill. Observational drawing is also, and mainly, the result of careful observation.

"The cognitive area aims at increasing a person's knowledge and his or her intellectual skills and abilities. It deals with his or her ability to think and reason effectively. The largest proportion of educational objectives falls into this area" (11). The Art, Craft, and Design teacher would be concerned with the development of a student's ability to perceive and to solve various problems which may have no single correct solution and to think and reason effectively in a visual way. "The affective area deals with feelings, values, and appreciations. It aims at helping an individual develop moral and spiritual values and healthy attitudes and emotions. Such education is often called character education" (12).

KINDS OF EDUCATION

The school systems of all modern nations provide both general education and vocational education. Most countries provide special education programs for handicapped or gifted people and adult education programs for people who wish to continue their education after completing fulltime school attendance.

General Education.

"General education aims at producing intelligent, responsible, wellinformed citizens who take an active interest in the world around them. It is designed to transmit a common cultural heritage rather than to develop trained specialists" (13).

"Almost all elementary education is general education. In every country, elementary school pupils are taught skills they will use throughout life, such as reading, writing, and arithmetic. They learn moral values and the rights and duties of citizenship" (14). Pupils also receive instruction in such subjects as geography, history, science, and art. Almost all young people continue their general education in secondary school.

Advanced general education is often called liberal education. Liberal education aims at broad mental development. "It teaches a student to investigate all sides of a question and all possible solutions to a problem before reaching a conclusion or planning a course of action" (15). The branches of learning that aid in this development are called the liberal arts. These branches include the humanities,

mathematics, and the biological, physical, and social sciences. Liberal education is important to democracies because the quality of government in such a society depends on the ability of its people to judge ideas and events intelligently. Most school systems require students following a vocational program to also take some liberal arts courses.

Vocational Education.

Vocational Education aims mainly at preparing a person for a job or profession. In the Republic of Ireland most secondary schools offer both general and vocational courses. Some second level schools called vocational and technical schools which are run by regional Vocational Education Committees, specialise in vocational programs. Vocational and technical school students are also required to take some general education courses. In the Republic of Ireland universities and other centres of higher education prepare students for careers in such fields as architecture, business, engineering, law, medicine, nursing, pharmacy, teaching, theology, and visual arts. Vocational education is especially important in countries striving to develop an economy based on modern technology.

Special Education.

Special Education provides educational opportunities for handicapped or gifted persons. Many countries support special education programmes for people who are blind, deaf, emotionally disturbed, physically handicapped, or mentally retarded. In a number of countries some schools provide special education programmes for gifted persons. Such programmes offer the students the special facilities and guidance they need to develop their talents.

Youth Reach.

Let us take a look at one special education programme that was set up in the Republic of Ireland in the late 1980's. Youth Reach is a special programme sponsored by the Departments of Education and Labour. "Youth Reach is intended as a comprehensive programme of compensatory education, work experience, and introductory vocational skills training for young people who have left school with no qualifications. Experience has demonstrated that the multiple deprivations and complex needs of the target group cannot be adequately met in a short time. Youth Reach has the objective of affording the participants the time and context to reach a point where they can derive maximum benefit from further training

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions and recommendations. It is divided into two main sections: the first section deals with the conclusions and the second section deals with the recommendations.

4. The fourth part of the report deals with the appendix. It contains a list of the names of the persons who have taken part in the work, a list of the names of the persons who have given evidence, and a list of the names of the persons who have been consulted.

and education, and where they can successfully compete for, and hold, employment" (16).

"Youth Reach has two parts or phases; foundation and progression. In the foundation phase, the emphasis is on personal development, so as to enable the participants to make informed and apt choices in relation to employment and further training. In the progressive phase, the emphasis is on skills training and work experience, preparing participants for, and where possible, placing them in, their preferred employment" (17).

"The aims of the Youth Reach foundation phase are to;

- enable the participants to recognise and respond positively to their learning difficulties,
- help them develop their self-confidence,
- help them develop a range of essential competencies in a structured yet supportive atmosphere,
- progress to employment, further training, community activities, or back to the formal education system,
- ultimately assume their role in the adult world" (18).

"At the end of the foundation phase participants will;

- have identified and come to terms with the issues and difficulties currently active in their lives,
- have recognised their difficulties with learning and will have begun to confront them,
- have developed a fluency in communication skills, both oral and written, commensurate with their age and potential, have attained a satisfactory level of numeracy and have acquired the manual and technical skills related to their abilities and aptitudes which will enable them to engage successfully in further work-related development,
- at least have developed sufficient self-esteem to envisage learning new skills and competencies (in work, further training, or in the education system),
- be in a position to choose to progress to further education, training, employment, or constructive work activities" (19).

The Youth Reach programme offers participants many different areas of study

depending on local availability. The areas of study include computer literacy, metalwork, car maintenance, glass work, sewing, upholstery, horticulture, technical drawing, rushwork, soft toys, pyrography, leather work, physical education, building construction, woodwork, electronics, knitting, cookery, catering, photography, nail pictures, plaster casting, observational drawing, observational painting, imaginative drawing and painting, calligraphy, lino painting, screen printing, puppetry, pottery, advertising design, modelling, carving, stage sets, and printed textiles.

Adult Education.

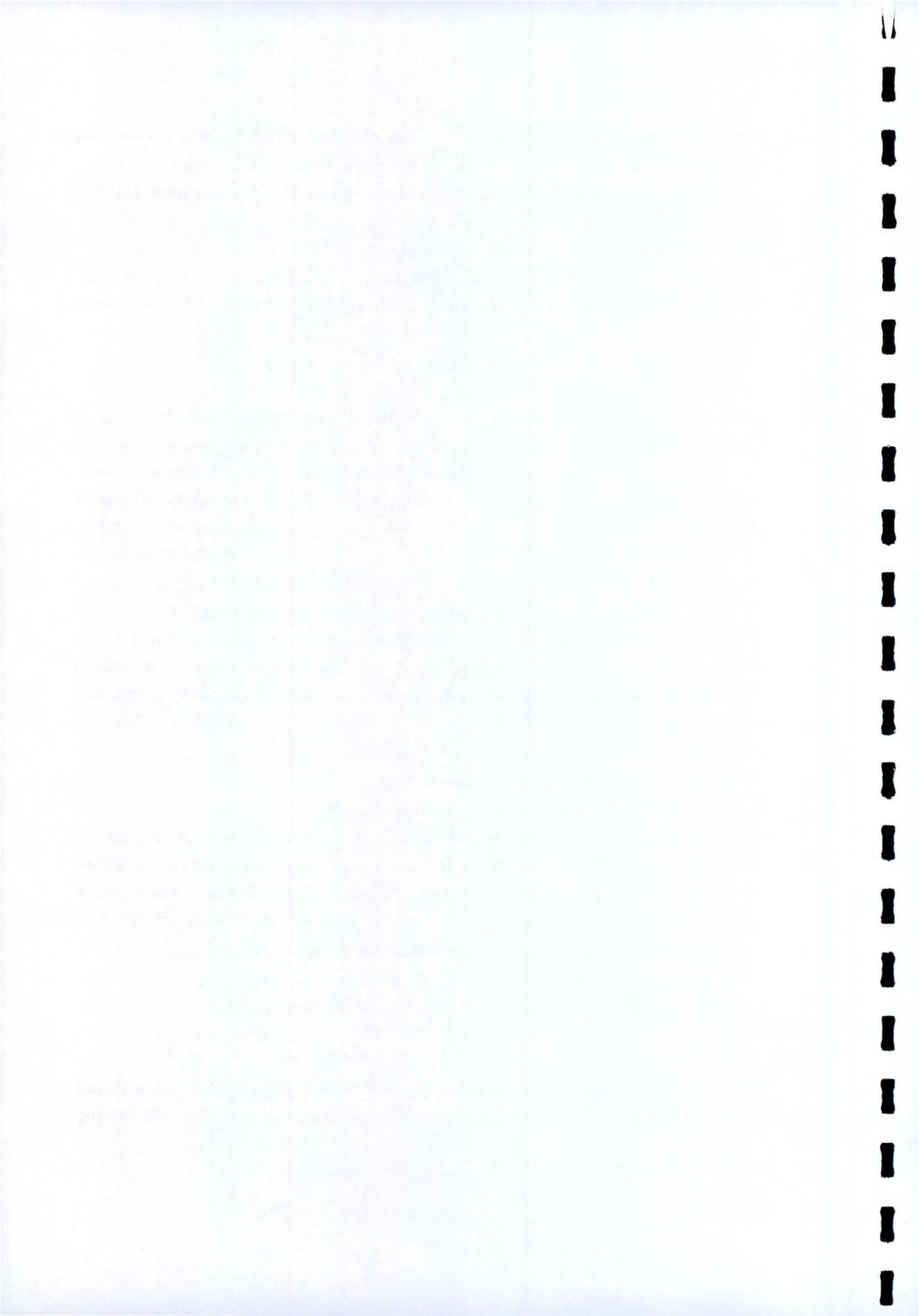
Most countries support general and vocational programmes for adults. Such continuing education programmes allow adults to continue their formal education or develop a particular skill or hobby. "Courses range from elementary reading and arithmetic to advanced commercial, technical, and professional training" (20).

A number of secondary, vocational, and comprehensive schools in the Republic of Ireland run special general and vocational programmes for adults. Many higher level colleges and universities provide extension courses, which give adults an opportunity to take courses at higher level. Many extension courses are scheduled for evening hours so that they can be attended by people who work during the earlier hours of the day.

"Vocational Training Opportunities Scheme"

The Borough of Sligo Vocational Education Committee received approval in the late 1980's from the Department of Education to provide a special programme of vocational education and training for long term unemployed people over twenty one years of age. The programme is free of charge to participants and they retain their social welfare entitlements for the duration of the course. "The main objective of the programme is the enhancement of employment opportunities for the long term unemployed by enabling them improve their education and skill qualifications and also acquire a knowledge of modern information technology" (21).

The programme, called the "Vocational Training Opportunities Scheme", is designed to suit the aims, aptitudes, and career aspirations of the majority of the



participants. The courses followed leads to certification from recognised examining bodies. Examples of programmes which are offered are as follows;

- a selected range of subjects from the Leaving Certificate programme including English and Mathematics,
- new technology; computers and computer applications,
- catering industry skills,
- specific vocational studies options leading to recognised qualifications from City and Guilds of London and RSA Institute.

THE EDUCATIVE PROCESS

I now wish to have a look at the educative process. "The educative process consists of the dual activities of learning and teaching. Ideally, teaching should result in increased opportunities for learning" (22). I want to discuss how the two activities take place.

How People Learn

"There is no complete agreement among scientists and educators on the nature of human learning" (23). Certain ideas are generally accepted. Learning theories are based mainly on the findings of modern psychology. "Most theories of learning can be divided into three groups;

- behaviour modification theories;
- cognitive theories,
- humanistic theories" (24).

All three groups attempt to explain how people can best achieve the goals of education. Each group stresses a different kind of learning and recommends different ways of achieving it. "Most educators make use of all three types of theories, and most people probably learn in all three ways" (25).

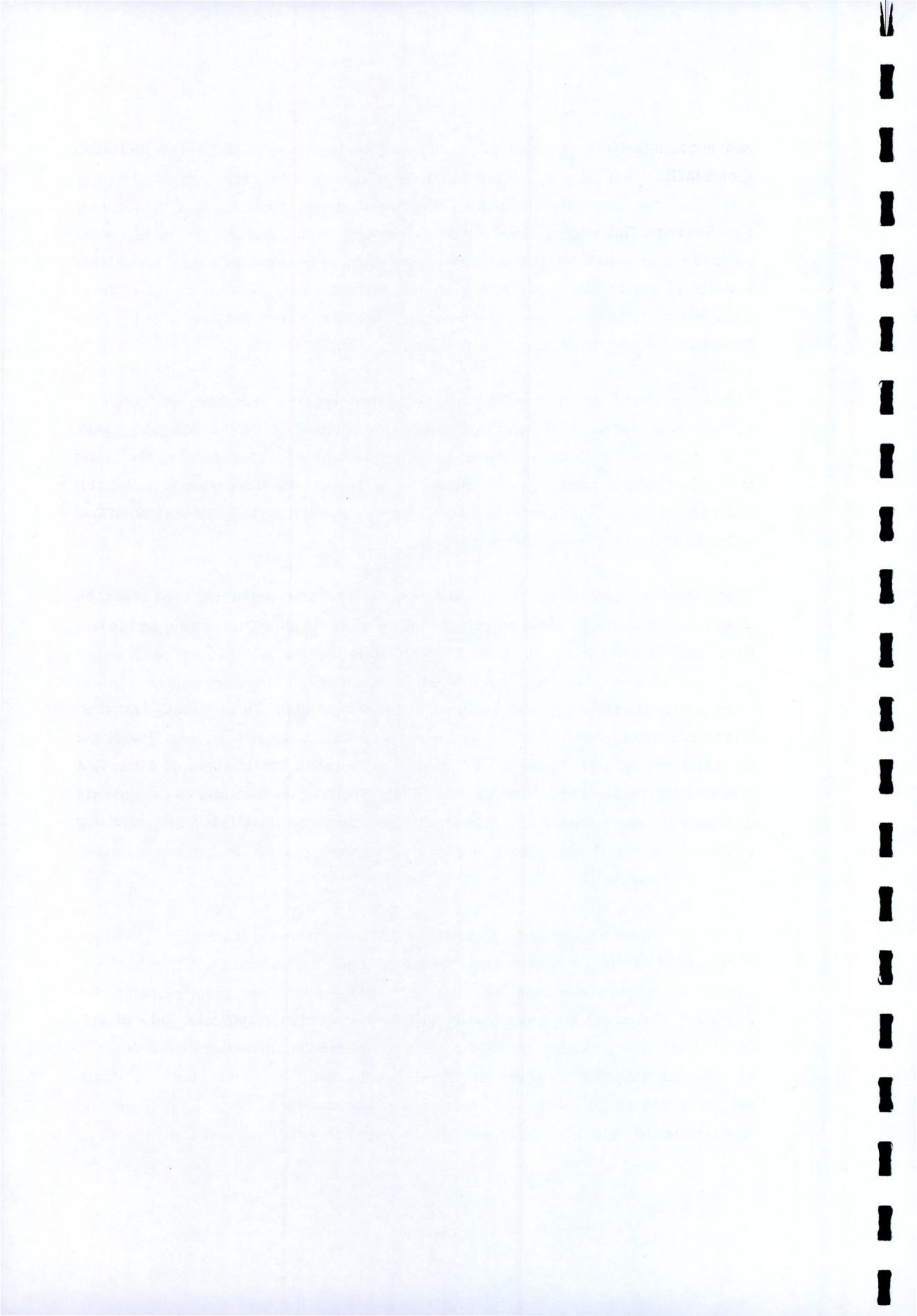
"Behaviour modification, or stimulus - response, theories say that learning consists of forming habits" (26). The habits may be mental habits, such as knowing that one plus one equals two or that some actions are considered to be good and others bad. The habits may be partly physical, such as knowing how to hold a pencil when one is producing an observational drawing of an object by total pencil shading

rather than by textural shaping. "According to behaviour modification theories, a person does not form a habit unless it is rewarding or satisfying to him" or her (27). For example, a student might learn how to darken the tone of a light colour by overlaying flat washes of colour only if an art teacher praises him or her when he or she does a good job but withholds praise when he or she does a poor job. Using a series of simple habits as stepping stones, a student can gradually be led to form more complicated habits such as producing an observational painting of an object using just red, yellow, blue, and white coloured paints.

"Behaviour modification theories work best with problems that have one solution. To find out whether a student has learned the solution, a teacher should be able to observe the results. Behaviour modification theories therefore stress types of learning whose results can be measured or tested. Such learning includes the acquiring of factual knowledge and such skills as the ability to solve mathematical problems or speak a foreign language" (28).

"Cognitive, or problems solving, theories, stress the importance of thought processes in learning. Such processes include understanding relationships between things and deciding which solution to a problem is the best one. Those who support this type of theory believe that behaviour modification theories cannot explain or help develop the most complex thought processes" (29). These people feel that many problems have more than one correct solution. Cognitive theories therefore propose a way of learning named the discovery method. "In this method a teacher help a student select a problem to solve" (30). The teacher then guides the student to the necessary material and information and asks questions that encourage the student to think. Each student is expected to work out his or her own solution to the problem.

"Humanistic theories stress the importance of the emotions in learning. Supporters of this type of theory believe that behaviour modification and cognitive theories neglect a student's emotional development" (31). Humanistic theories point out that every individual has a personality different from that of all other individuals. As a result every student should be allowed to develop in his or her own way. "Humanistic theories consider emotional development important both in itself and as an aid to all other types of learning. According to humanistic theory, a teacher should help a student examine his or her emotional needs and desires



and encourage him or her to acquire the knowledge and skills needed to fulfill them" (32).

How Teachers Guide Learning.

At this point I wish to have a look at how teachers guide learning. A teachers main job is to create conditions that will encourage and stimulate learning. A teacher must try to help students develop their own initiative and ability to think critically "Good teachers guide students in seeking important knowledge and analysing possible solutions to meaningful problems. They also help students understand important values involved in dealing with various problems" (33). A teacher will use a variety of methods to achieve the desired learning goals. Teachers also use such teaching aids as books, audio-visual materials, and field trips. In the art, craft, and design work area I also use such teaching aids as; photographs of works of art; illustrations which I design and make; and actual works of art.

"Good teachers are well educated, know their subject, and understand their students. They are familiar with the principles of education, the psychology of human development, and the theories of learning" (34).

The theories of teaching have not been as fully developed as the theories of learning. "Many educators feel that a theory of learning also provides sufficient guidelines for teaching" (35). In my opinion most teachers use a combination of behaviour modification, cognitive, and humanistic teaching principles. I believe some teachers do not consciously follow any theory; they depend on experience and intuition to guide them.

WHAT SHOULD BE TAUGHT?

Quite a lot of current debates about education concern its purposes and content. In the United States of America the chief purposes of education have included;

- acquisition of knowledge,
- intellectual discipline,
- education for citizenship,

- individual development,
- vocational training,
- character education.

Many educators believe education should serve all these purposes, but some feel education should serve one purpose more than another. These people adopt either a traditional view or a nontraditional view.

The people who hold a traditional view generally stress the acquiring of knowledge and skills as education's chief goals. "They believe education should be an organised process with measurable results. Many who hold this view oppose the informal methods and discipline of progressive educators" (36).

For example opposition to progressive education grew increasingly bitter after the U.S.S.R. launched the first ever man-made satellite in 1957. American education was criticized for being for too "soft" and not training enough scientists and engineers. Congress then passed an Act in 1958 which provided funds to states, schools and individuals to improve educational programmes. "Criticism of U.S. education prompted curriculum studies, which led to changes in the teaching of english, mathematics, and the physical and social sciences. These studies stressed learning the structure of a discipline, rather than merely memorising facts. The criticism also renewed interest in early childhood education, testing, and programmed learning" (37).

In spite of these changes, many parents still felt that their children were not being taught what they needed to know. Many of the complaints came from the poor areas of large cities and from areas where there was a shortage of teachers and classrooms. Some school districts adopted systems of accountability. Accountability in education is a way of deciding how much learning should result from a certain expenditure of educational funds. "Under an accountability system, a school is responsible for a certain level of accomplishment by its students" (38).

Schools have experimented with an accountability system that involves performance contracting. Under this system, a school signs a contract with a private firm to teach students certain skills over a certain period of time. The firm may choose its own teaching methods and aids and at the end of the contract the student is tested. The firm is paid only if the student shows improvement. Not all schools have been satisfied with performance contracting.

"Those who favour accountability and performance contracting believe it results in more efficient use of tax money. Many educators oppose the system because they believe that some of the most important results of education cannot be measured or tested" (39).

Those people who hold a nontraditional view "generally emphasise the acquiring of self knowledge and personal development as education's chief goals. They believe education should not be too formal" (40). Students are encouraged to develop in a way that appears best for them and they are encouraged to become involved in social issues outside school.

Nontraditionalists "stress that the educational system should respond to students needs, and the curriculum should relate to their personal and social experiences" (41).

Teaching

"Teaching is a process by which a person helps other people learn. It is one of our most important activities. Teaching helps people gain the knowledge and attitudes they need to be responsible citizens, earn a living, and lead a useful, rewarding life" (42). Teaching provides the main means of passing knowledge on to the next generation. If there were no teachers, people would have to learn everything on their own. There would be few people who could learn enough on their own to get along in today's world. Imagine how the world would change if we lost the knowledge, skills, and ideals inherited from past generations.

Much teaching takes place outside of school. For example parents teach their children everyday skills and values and habits. Industries and businesses sometimes teach their employees necessary job skills.

Formal teaching is provided in school and colleges by professional teachers. More people belong to the teaching profession than to any other profession. "The teaching profession has developed mainly since the early 1800's, when the first teacher-training schools began in western Europe. Before then, schoolteachers received little or no special training. Today, most countries require teachers to complete a professional training programme and to meet professional standards" (43).

A Teacher's Duties.

A teacher's job involves four main duties;

- "1. teachers must prepare for their classes,
2. they must guide, or assist the learning of students,
3. they must check student progress,
4. teachers must set good example for their students" (44).

In carrying out these four duties, a teachers must try to identify and respond to the needs of individual students.

A teacher's main duties also involves a number of related jobs, such as keeping attendance records and marking examination papers. Many teachers take part in school-related activites after school hours and often outside school.

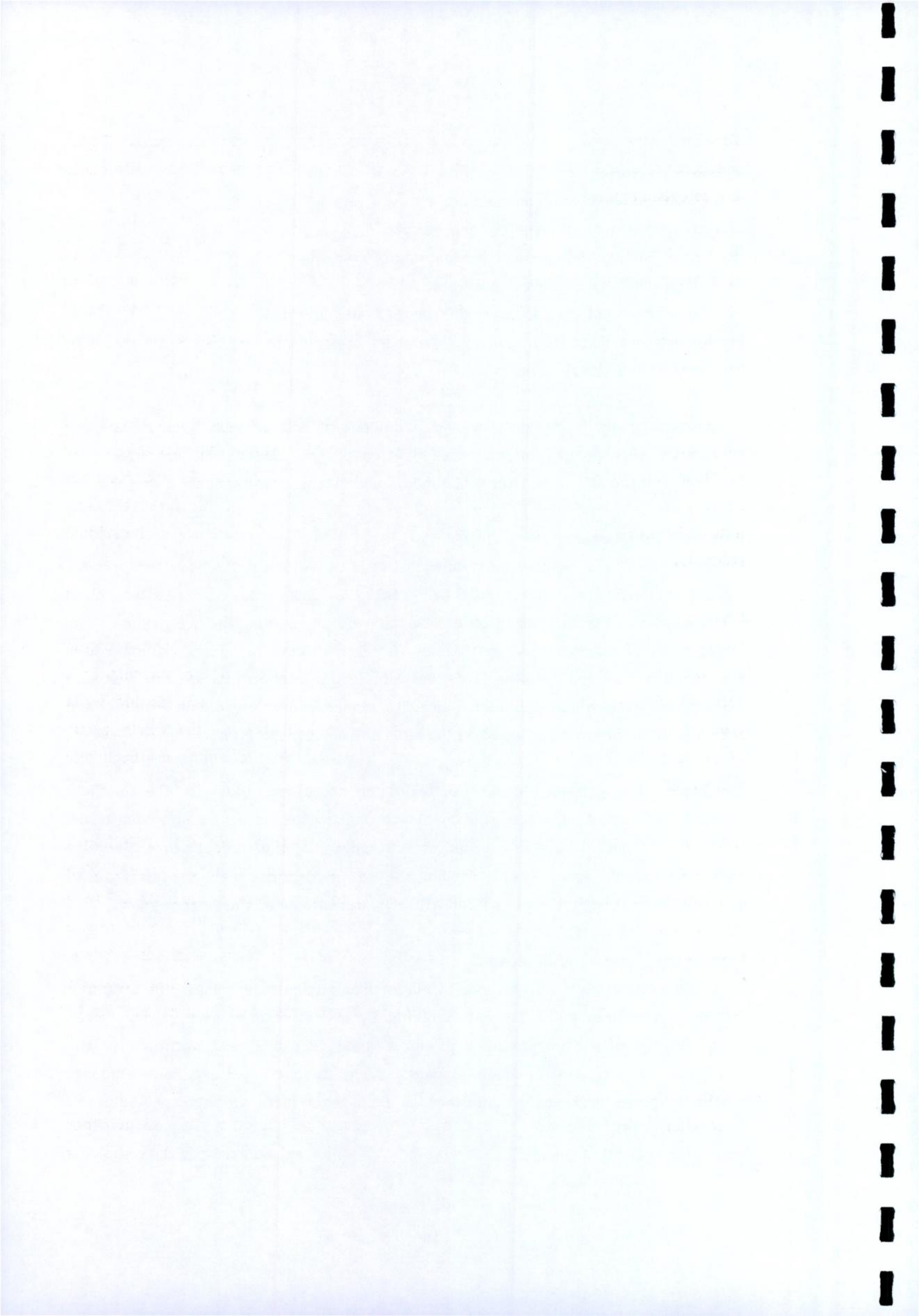
Preparing for Classes.

Before each class, a teacher must do such things as "review subject matter, prepare learning activities, and plan special projects" (45). This preparation is often called a lesson plan. Teachers have guidelines to help them plan their teaching. The Department of Education of the Republic of Ireland have developed syllabi which are documents which contain guidelines which are intended to provide teachers with information which will allow then "to plan and organise a constructive and active learning programme based on the aims and objectives" (46).

The learning programme "should be flexible in character, allow for the teachers intuition, and allow also for adjustments to unexpected situations and conditions. It should be planned to give a broad understanding of "the subject" to a diversity of comprehensive levels" (47). Within the set guidelines, teachers are free to plan the kinds of activities they think will help students meet the desired goals.

Guiding the Learning of Students.

Teachers use a variety of methods to guide their student's learning. For example, teachers sometimes guide students individually and sometimes as a group. "Even when dealing with students as a group, a good teacher's basic concern is the individual development of each student. Many teachers believe that students should be given only enough guidance to help them learn to solve problems by themselves" (48).



Teachers have depended on textbooks to assist learning over the years. Today teachers also use audio-visual materials, including tape recordings, filmstrips and television programmes.

"Some teachers utilise specially designed textbooks or audio-visual materials to give programmed instruction" (49). In this method of teaching, a subject is broken down into a series of small steps called a programme. A student must master each step before moving onto the the next stage. Students can study at their own pace.

"Although teachers generally use a variety of teaching methods and materials, they must suit them to the abilities, age, and needs of their students" (50). For example, nursery school teachers use such instructional materials and methods as toys and games to attract the interest of young people. In all of these cases, a teacher should take into account the differing needs and abilities of individual students.

Checking Student Progress.

Most teachers give written or oral examinations to help evaluate the progress of their students. By analysing the examination results of all the students in a group, teachers can discover which students need special help and decide what type of help they require. By evaluating the performance of the whole group of students, teachers can judge the effectiveness of their teaching methods and materials.

"Most schools group students in various grades according to age. In these schools, teachers use test results to give students specific marks in their courses. Non graded schools do not group students according to age. Instead, students advance in each subject at their own speed. They attend classes with other students who have reached the same level, regardless of age" (51). In many of these schools, teachers give general evaluations rather than specific marks. The evaluations are often written, sometimes a teacher may meet with each student and his or her parents to discuss the students progress.

Setting a Good Example for Students.

A teacher can often help students more by their example than they do in other ways. "One of the most important ways that teachers set an example is by showing



such qualities as patience, understanding, trustworthiness, and attention to work" (52). Students who can see these qualities in their teacher may be encouraged to develop similar qualities in themselves. Students are "likely to co-operate with a teacher whom they respect and admire and so are more likely to benefit from the teacher's help" (53).

Other Duties.

Teachers often have certain duties outside school hours. Many teachers act as advisors or sponsors of student groups, such as football teams or quiz teams. Some teachers serve as student counsellors after school hours. Students sometimes ask for help with minor problems related to their schoolwork or outside activities. Teachers sometimes face difficult counselling problems. For example, some students regularly miss classes or consider leaving school. Teachers must discover such actions through talks with the student and his or her parents.

Most teachers take part in various professional activities outside school. The "activities range from attending teachers' conferences and taking study trips to taking advanced courses in college" (54).

TEACHING AS A CAREER

"A person who wants to become a teacher should like people and get satisfaction from helping them. It is also important to be well educated and to speak and write effectively" (55).

"Good teaching requires intense work on a personal level" (56). A good teacher takes an interest in his or her students and does all he or she can to help them. A teacher must realise that some students find learning difficult and so require extra patience and encouragement. A teacher must try to make learning enjoyable. The teacher must have a thorough knowledge of the subjects they teach and know how to arouse their student's interest in them.

Teacher Education.

"Teaching is a highly skilled profession that calls for a good education, for ability in the skills of communication, and particularly, for many important personal

qualities. These personal qualities are so many and varied that sometimes it is said that "teachers are born, not made." Teachers should have patience; cheerfulness; a sense of humour; a deep interest in children and young people; and imagination that helps the teacher to enter into the world of children" (57).

As well as these personal qualities, teachers require a good background of education. In the early 1970's there was "a change in the title of the process of preparing teachers for their work. What was previously called "training of teachers" is now often referred to as "teacher education"" (58). The change of title indicates a "belief that future teachers must not only be trained to teach, but must also be given a wide education. This belief is increasingly held by those who prepare future teachers" (59).

Teachers must develop the skills of their profession. Teachers must become acquainted with "school routine and classroom organisation, and they must understand methods of teaching particular subjects" (60). Teachers must know ways of helping pupils learn how to learn. Student teachers in training are given experience in how to work with "children individually, in large and small groups, in formal and informal activities, and in team teaching (several teachers working together)" (61). Student teachers study psychology of education, which is to do with the "observation and knowledge of children" (62). Student teachers also study sociology of education which deals with the effects on children of home, neighbourhood, and school environments" (63). Student teachers study philosophy of education which involves "way of thinking about education" (64).

Training in the Republic of Ireland.

The Republic of Ireland has a number of colleges for people who wish to teach in primary schools. Students are selected who wish to teach in primary schools. Students are selected by competition based on the results of the Leaving Certificate examination and by interview. The minimum entry requirements are "three higher grade passes (including Irish), and ordinary passes (grade D) in at least two other subjects. Passes must be obtained in English and Mathematics at ordinary or higher level" (65). Students entering the teacher training colleges are normally 17 or 18 years of age. "More mature students up to an age limit of 35 years" (66) of age are also accepted. The teacher training colleges are affiliated with various universities in the Republic of Ireland. The teacher training course lasts three years, "with a university degree having education as its main component. A one-

year course of professional training for graduates who wish to teach in primary schools is also available" (67).

"People who wish to be recognised by the Department of Education as registered teachers in Irish secondary schools must have a degree, a recognised postgraduate qualification of training in education, and one year's teaching experience in a recognised secondary school" (68). They are also required to have a knowledge of the Irish language. Graduates or people with equivalent qualifications may take the one-year course for the Higher Diploma in Education at Dublin's Trinity College, or at the colleges of the National University of Ireland.

"Teachers in vocational schools or comprehensive schools may be graduates, or hold specialist qualifications awarded by the Colleges of Domestic Science or the National College of Art or the Limerick Institute of Higher Education" (69) (now the University of Limerick). The Department of Education has courses for intending teachers of metalwork, woodwork, and rural science.

Graduates of the BA Degree Course in Art and Design Education and the Diploma Course for Art and Design Teachers may take up careers as teachers of Art, Craft and Design at post-primary level.

Before we have a look at the BA Degree Course in Art and Design Education and the Diploma Course for Art and Design Teachers, let us have a brief look at one of the places of higher education in which the aforementioned courses are available - The National College of Art and Design.

The National College of Art and Design.

The National College of Art and Design occupies an unique position in the history of art and design in the Republic of Ireland; it is the only college in the country offering primary and masters degrees in art and design.

The origins of the National College of Art and Design date from 1746 when Robert West had a private drawing school in George's Lane, Dublin. Throughout the 1700's there were three schools; Figure Drawing, Landscape and Ornamental Design and Architectural Drawing. In 1811 the School of Modelling was added. "The Department of Education took control of what was then called the Dublin

Metropolitan School of Art in 1924" (70). Twelve years later this became the National College of Art. "In 1971 the National College of Art and Design was established by an Act of An tOireachtas" (71).

The National College of Art and Design had five hundred and seventy day students for the 1988 - 1989 academic year and almost seven hundred students who were pursuing continuing education courses.

"One of the most important things that an art and design school should provide for students, which cannot be culled from books, is the presentation on a living, personal level of models of creative commitment. Studying the activity and concerns of other artists is one of the oldest and yet still most significant and fruitful kinds of learning for aspiring artists and, even for those students who might subsequently choose, careers in art that do not primarily involve art-making, the experience of studying at close range the creative commitment of professional artists and the ways in which artists model the world visually is absolutely essential to their understanding of art" (72).

"Many people have the view that the National College of Art and Design is a College where only Fine Art is taught" (73). However, the "Design Faculty is the largest Faculty in the College and encompasses Fashion, Textiles, Visual Communication, Craft and Industrial Design" (74). The National College of Art and Design has achieved a "very high reputation of academic endeavour and creative skills" (75) in each and all of these areas.

In addition to providing an education in art and design, the National College of Art and Design also provides for the training of teachers of Art and Design. "There are two modes available in the Faculty of Education; the four year BA Degree in Art and Design Education and the one year post-qualification Diploma for Art and Design Teachers" (76).

BA Degree in Art and Design Education

Chief Studies

Let us have a look at the four-year degree course in art and design education. The course is intended for those students who wish to teach art, craft, and design at post-primary level. "The course offers a challenging opportunity to school

leavers with an ability and interest in the visual arts and who are highly motivated towards teaching as a career" (77). Applicants should "enjoy working with young people" (78).

"The courses comprise four units of study;

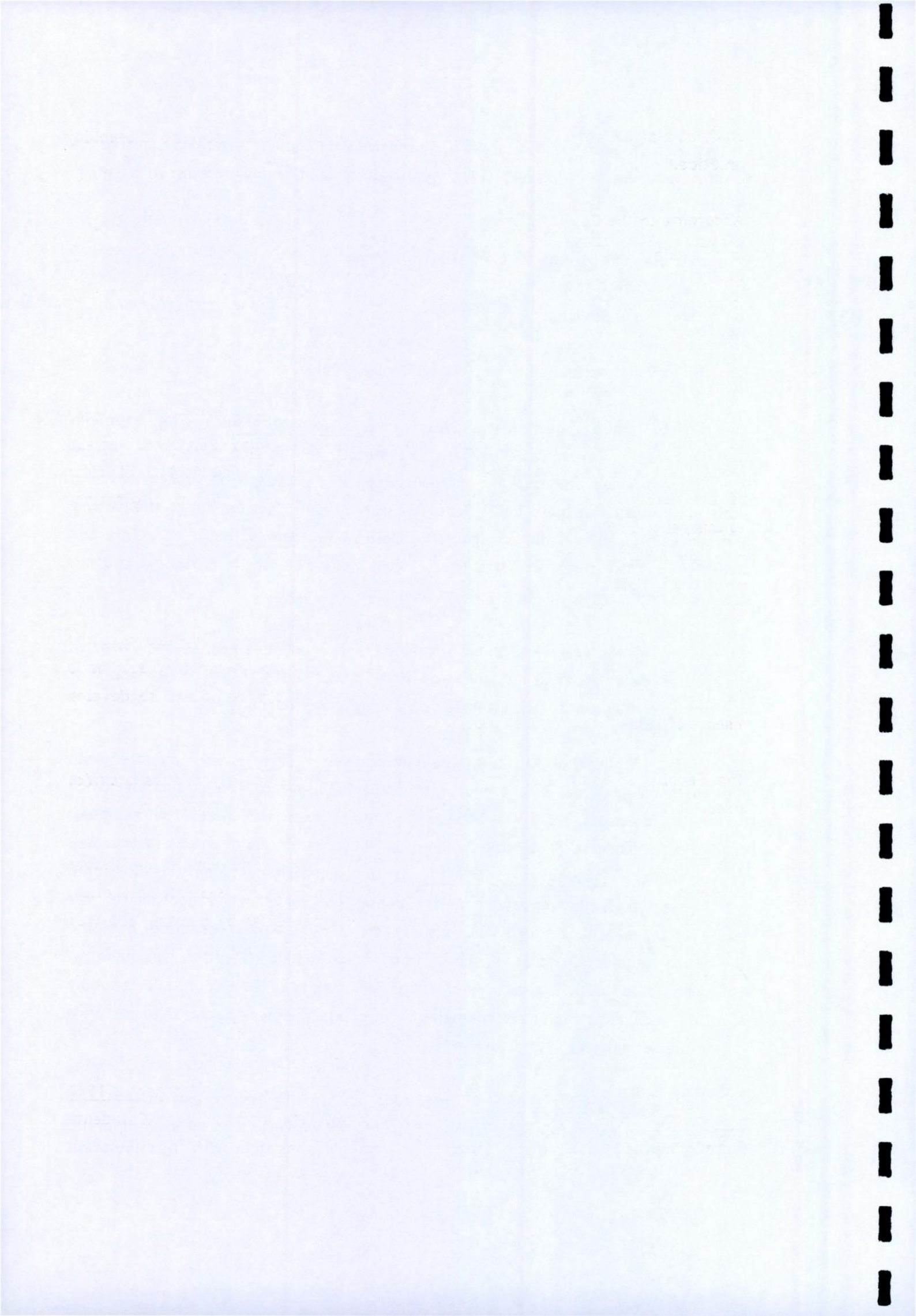
- Visual Arts,
- Theoretical Studies,
- Teaching Practice,
- History and Appreciation of Art and Design" (79).

The National College of Art and Design Prospectus 1989 - 91 explains that the first year of the course is "diagnostic in nature." In the first year of the four-year degree course students are introduced to a wide range of experiences and skills in the visual arts, to basic education theory and practice and to the history and appreciation of art and design. The College Prospectus 1989 - 91 points out that the first two terms are introductory and include studies in drawing, painting, graphic design, ceramics, textiles and technical drawing.

At the end of the second term of the first year, students begin to specialise in an area of major study in an aspect of visual arts. Options open to students are painting, ceramics and textiles (fabric print, embroidery or tapestry).

The National College of Art and Design Prospectus 1989 - 91, goes on to explain that in the second year of the course, students "continue to develop and strengthen knowledge, concepts, skills and attitudes. "During year two, there is an emphasis on the work undertaken by the student in the area of major study. According to the College Prospectus 1989 - 91, at the same", the student's professional development is further expanded in the context of visual arts education for the post-primary school through the visual arts for classroom practice and the theoretical studies elements of the course, which include educational psychology, philosophy of education, sociology of education, history of education, and teaching practice (including teaching preparation)." The latter assumes central importance during the second year of the course.

The College Prospectus 1989 - 91 goes on to inform the reader that in the third year of the course "while students continue their involvement in an area of major



study at a high level, greater emphasis is placed on theoretical studies and teaching practice."

According to the College Prospectus 1989 - 91, in the fourth year of the BA Degree in Art and Design Education course there is a "greater degree of mature, self-determined and self-directed study under the supervision and guidance of tutors." It goes on to explain that students "must present visual and written submissions as part of the degree requirements."

History and Appreciation of Art and Design.

Ten per cent of the BA Degree in Art and Design Education course is devoted to studies in the History and Appreciation of Art and Design. History of Art and Design and Complimentary Studies form 20% of the total curriculum of most of the courses offered by the National College of Art and Design. Exceptions to this general rule include;

- the BA Degree course in Art and Design Education
- the Diploma for Art and Design Teachers.

The National College of Art and Design Prospectus 1989 - 91 explains that the aim of the Faculty of History of Art and Design and Complementary Studies is "to foster the critical and analytical capacities of the student and to develop a sense of historical perspective".

The Faculty of History of Art and Design and Complementary Studies provides a service to all the studio courses in the College.

The College Prospectus 1989 - 91 explains that courses are provided in the History of Art and Design together "with a variety of complementary studies; aesthetics, psychology, film, media and business studies. "It continues by pointing out that these aim "to support, stimulate, complement and contrast with the student's major discipline".

According to the College Prospectus 1989 - 91, although the "broad aims are constant, the content and approach of history of art and design teaching varies according to the studio courses to which it relates". The College Prospectus 1989 - 91 goes on to point out that for BA Degree in Art and Design Education students there is "a broad survey of the history of art and design together with an articulation

of critical approaches of value to the future art teacher. For all the degree courses there are regular lectures, seminars and visits to galleries. Visiting lecturers are an important element of the course".

Assessments and Examinations.

The College Prospectus 1989 - 91 continues by informing the reader that students are required to present "written work on a regular basis throughout each year of their course and a thesis for degree and diploma examinations".

Work by BA degree in Art and Design Education students are presented and assessed twice yearly. Students are examined at two major stages, Part One at the end of year two, and Part Two at the end of year four. Both internal and external examiners are involved in these two stages of examination. No student is allowed to proceed to Part Two of the course without successfully completing Part One. The College Prospectus 1989 - 91 explains that teaching practice "is monitored throughout the course as appropriate".

Entry Requirements.

1. Educational Standard.

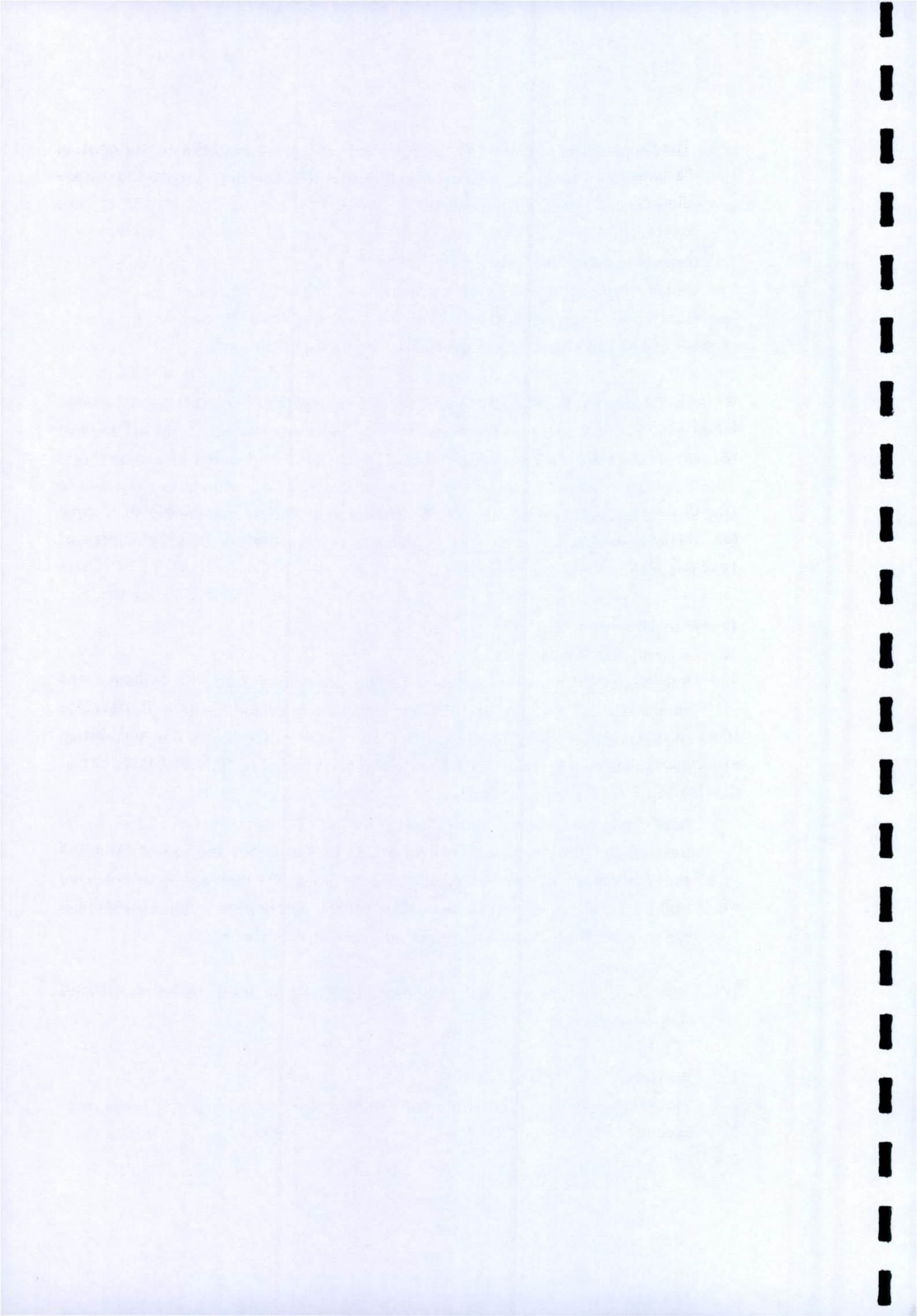
The National College of Art and Design Prospectus 1989 - 91 explains "the completion of an Art and Design Foundation course is not an essential requirement for entry to the BA Degree course in Art and Design Education. Applicants may apply directly from school".

Applicants must hold a minimum of "Grade C or higher in two Higher Level Leaving Certificate papers, one of which demonstrates the use of language and a minimum of four other subjects at Grade D or higher in Ordinary or Higher Level papers" (80), and such other "appropriate qualifications and experience as the College may approve from time to time" (81).

NUI Matriculation results "are accepted as well as the Leaving Certificate results" (82).

2. Portfolio.

The presentation of a portfolio "of selected work at interview is obligatory" (83).



The College Prospectus 1989 - 91 points out that the portfolio should contain "a balanced selection of work including drawing, painting, design and three-dimensional work. It should show evidence of skills and creativity". It goes on to point out that applicants are also required to bring "sketch books, notebooks and examples of written essay work in the history and appreciation of art and design to interview".

Diploma for Art and Design Teachers.

The National College of Art and Design Prospectus 1989 - 91 describes the Diploma for Art and Design Teachers course as "an intensive one-year training programme for intending art, craft and design teachers". It goes on to explain that it is open to graduates in art and design disciplines holding a recognised diploma or degree".

The College Prospectus 1989 - 91 informs the reader that "The Diploma Course for Art and Design Teachers", under its previous designation "The Principles of Teaching Art and Design (PTAD)", has been the traditional route to qualification for teachers of art, craft, and design at post-primary level". It goes on to point out that it was "formerly under the aegis of the Department of Education".

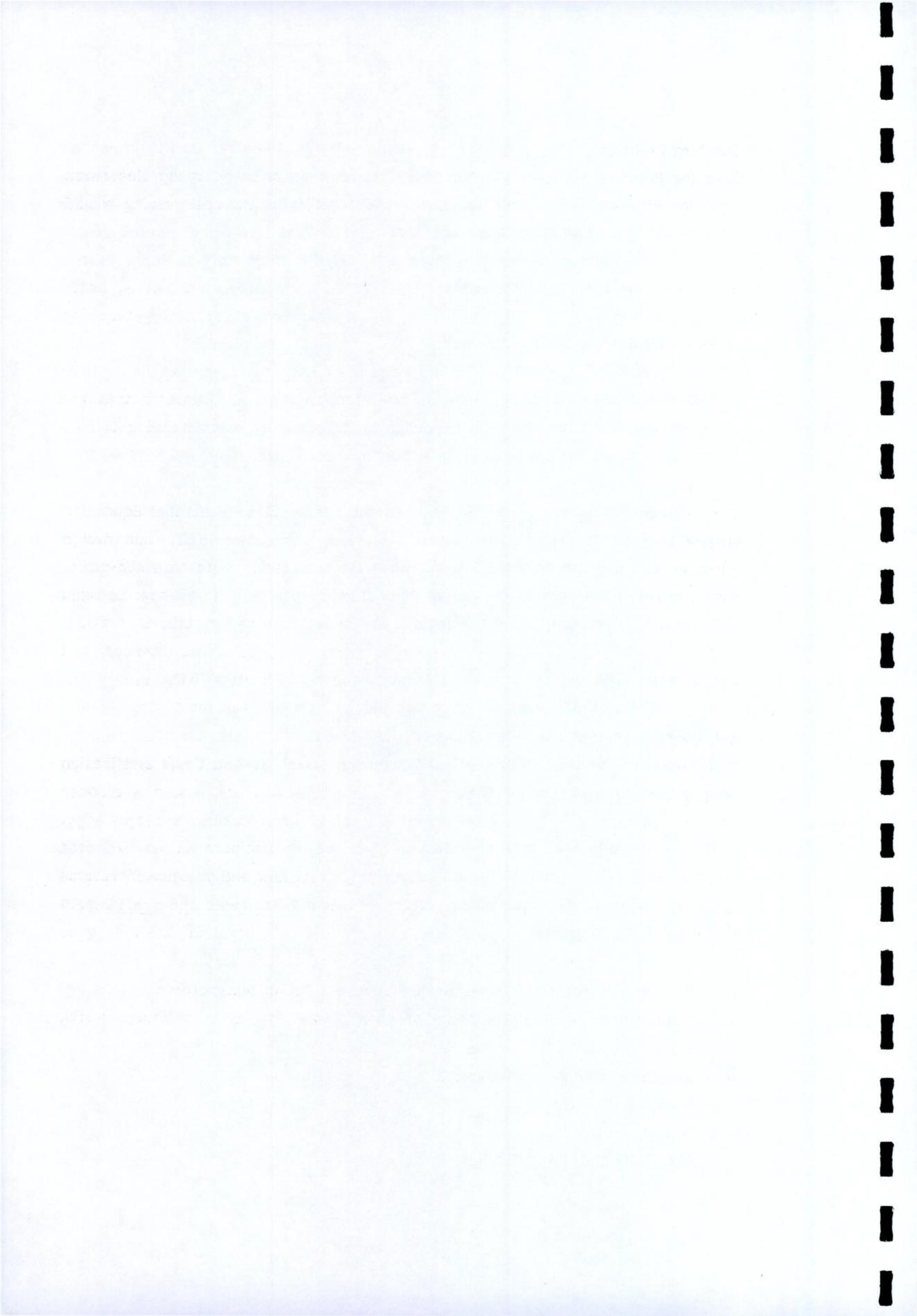
The Diploma Course for Art and Design Teachers deals with " the theory and practice of art, craft, and design educators at post-primary level. It develops the students teacher's understanding of the ways in which art, craft, and design experiences can be used to promote the personal, social, aesthetic and intellectual developmemt of young people" (84).

"Incoming students teachers, regardless of their former specialisation, are expected to bring with them much of the necessary art, craft and design experience upon which to build during the course, and subsequently to meet the professional challenge of teaching" (85).

The Diploma Course for Art and Design Teachers "is an integrated one with all components perceived as related to one another" (86).

There are three main subject areas;

1. Teaching Practice
2. Education Studies
3. Art, Craft and Design Studies.



Teaching Practice.

Teaching Practice refers to the "conduct of lessons in the post-primary classroom, together with all necessary preparation, i.e. teaching workshops, making visual aids, preparing lesson plans" (87).

"Classroom teaching is supported in a preparatory way through tutorials, peer-teaching and micro-teaching. Video recordings may be made during teaching practice" (88).

Students are expected to complete a "minimum of 100 hours teaching practice during the course" (89). Teaching practice is normally arranged by the college.

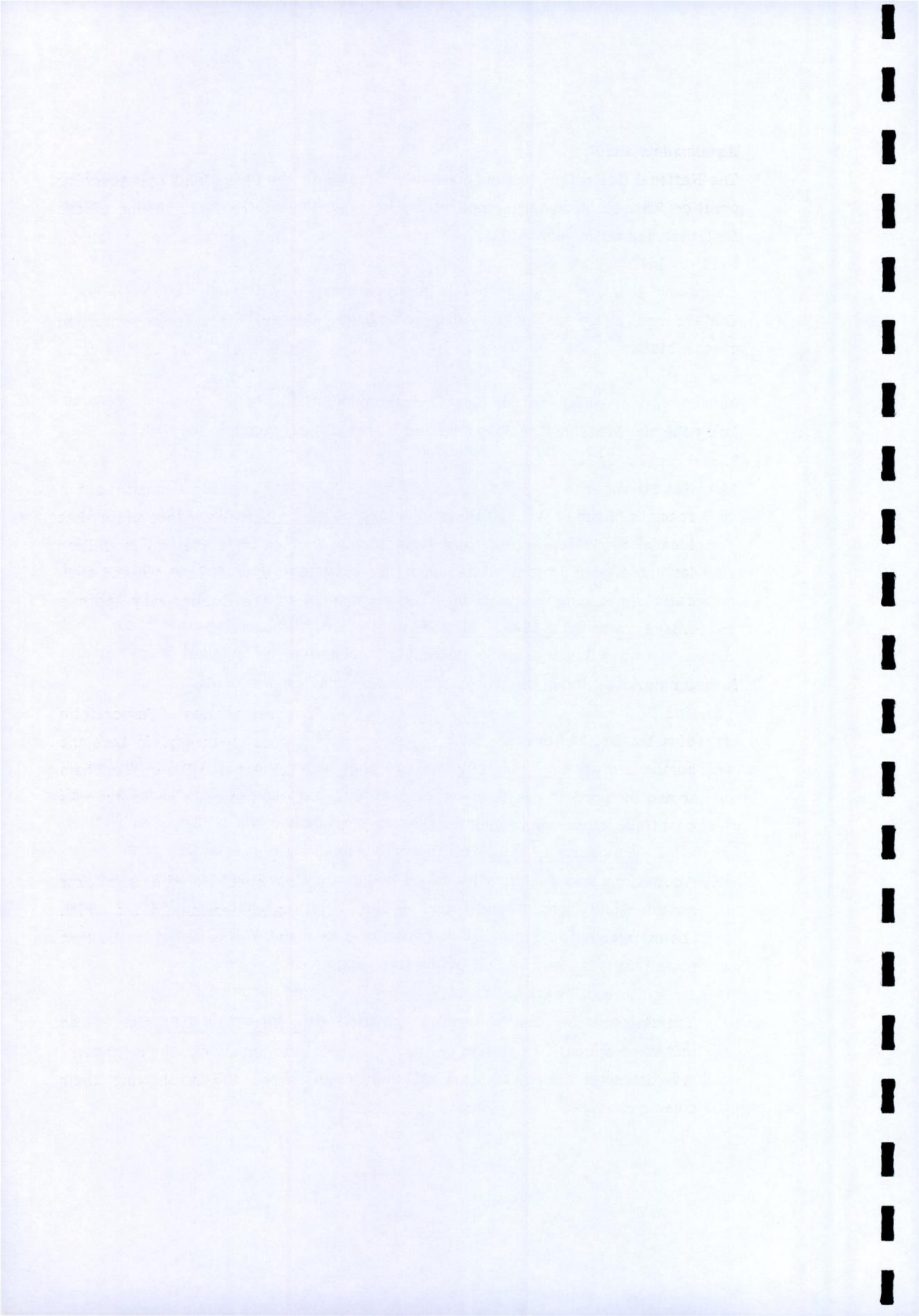
Education Studies.

The National College of Art and Design Prospectus 1989 - 91 explains that Education Studies involves "the practical long-term planning of an art, craft, and design syllabus; a personal project with supporting documentation; and an audio-visual presentation to include an aspect of art, craft and design history and appreciation". The College Prospectus 1989 - 91 goes on to inform the reader that theoretical studies "comprise history and philosophy of education; behavioural sciences; and history, philosophy and methodology of art, craft and design education".

Art, Craft and Design Studies.

The College Prospectus 1989 - 91 explains that under the Art, Craft and Design heading are included those "further personal art, craft and design studies through which the student teacher develops and extends his or her own skills and knowledge. The College Prospectus 1989 - 91 continues by explaining that upon this development "depends the successful application of all pedagogic theory and practice in various teaching situations, present and future". The College Prospectus 1989 - 91 goes on to point out that the subject "consists of Craft and Visual Studies". It goes on to state that it is identified under the following sub-headings;

- "- Design through Craft and supplementary illustrated documentation;
- Thematic Visual Studies through drawing with options in painting, design and three-dimensional work;
- Aspects of the History of Art. Craft and Design".



Assessments and Examinations.

The National College of Art and Design Prospectus 1989 - 91 explains that teaching practice "is monitored during the year". It goes on to inform the reader of the fact that examinations "by internal and external examiners in written and studio work are held in the final term."

The College Prospectus 1989 - 91 continues by pointing out that an exhibition of the student teacher's work and that of their pupils form part of the final examination.

Entry Requirements

1. Educational Standard.

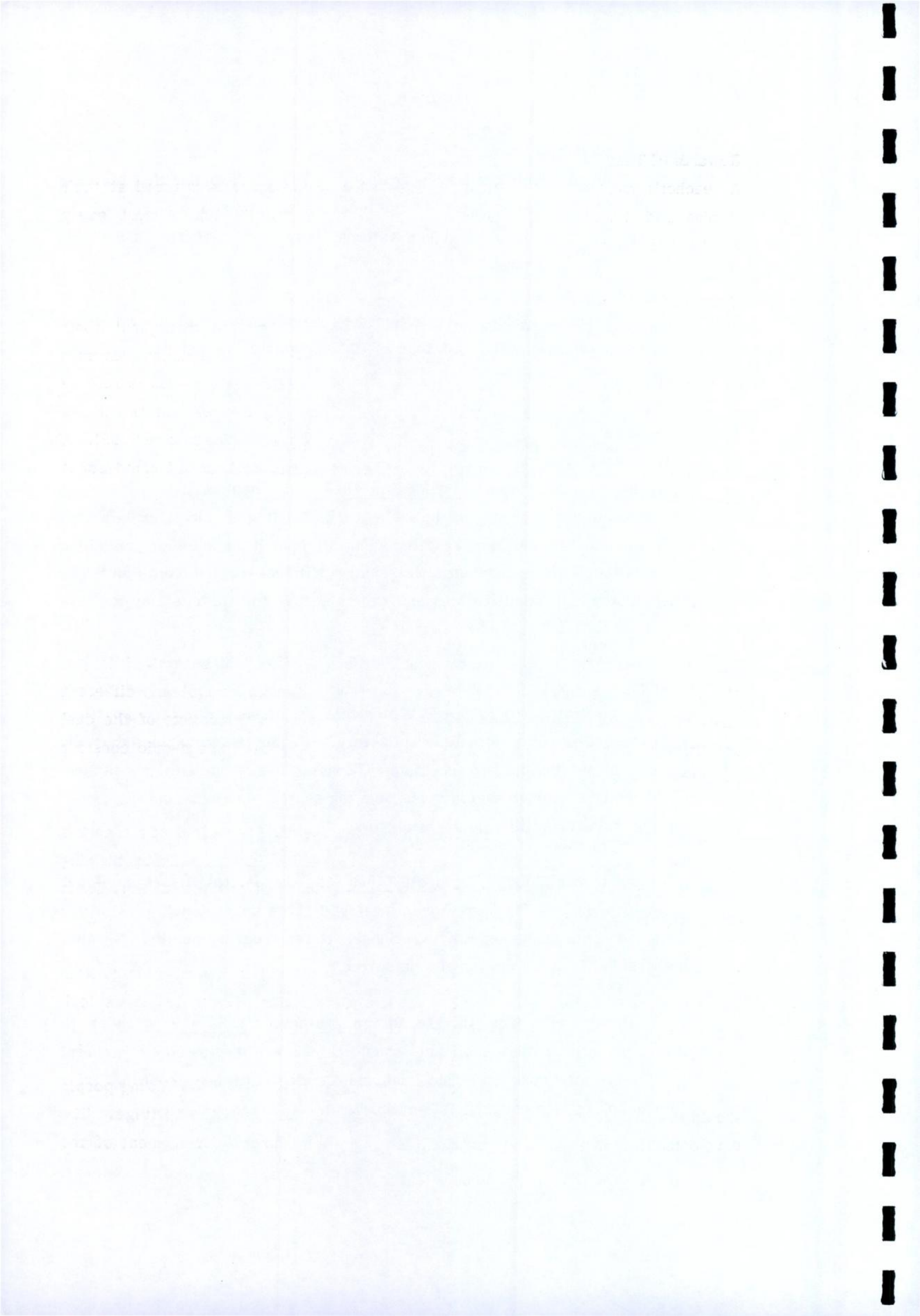
According to the College Prospectus 1989 - 91 applicants must hold a recognised diploma or degree in art and design. It goes on to explain that ideally applicants should have "studied drawing, painting, design, modelling (or carving) and have pursued at least one additional craft in depth and such other appropriate qualifications and experience as the College may approve from time to time".

2. Portfolio.

The College Prospectus 1989 - 91 states that the presentation of "a portfolio of selected work at interview is obligatory." It goes on to explain that the portfolio of an applicant to the Diploma Course for Art and Design Teachers should include "recent sketch books showing source materials and notebooks containing documentation of personal work".

According to the College Prospectus 1989 - 91 the portfolio of an applicant should also include "drawings, paintings, and three-dimensional work which shows the applicant's range of experience. It continues by pointing out that photographs of large work may be submitted.

The National College of Art and Design Prospectus 1989 - 91 goes on to inform the reader that applicants should bring to interview their "general art history notebooks and final diploma or degree thesis, showing their command of written communication skills".



Rewards of Teaching.

A teacher's greatest reward must be to see his or her students succeed at their studies and develop into "productive, responsible citizens" (90). Almost every teacher has this opportunity.

Continuing Education.

Teachers are expected to continue their professional growth throughout their career. Many teachers use their free time to take "advanced college courses or to attend conventions for teachers in their field" (91). There is also in-service training for teachers. "Such training may include conferences and workshops after school hours or special reading materials to be studied at home" (92). A variety of journals and other publications help teachers to keep informed about developments in their field.

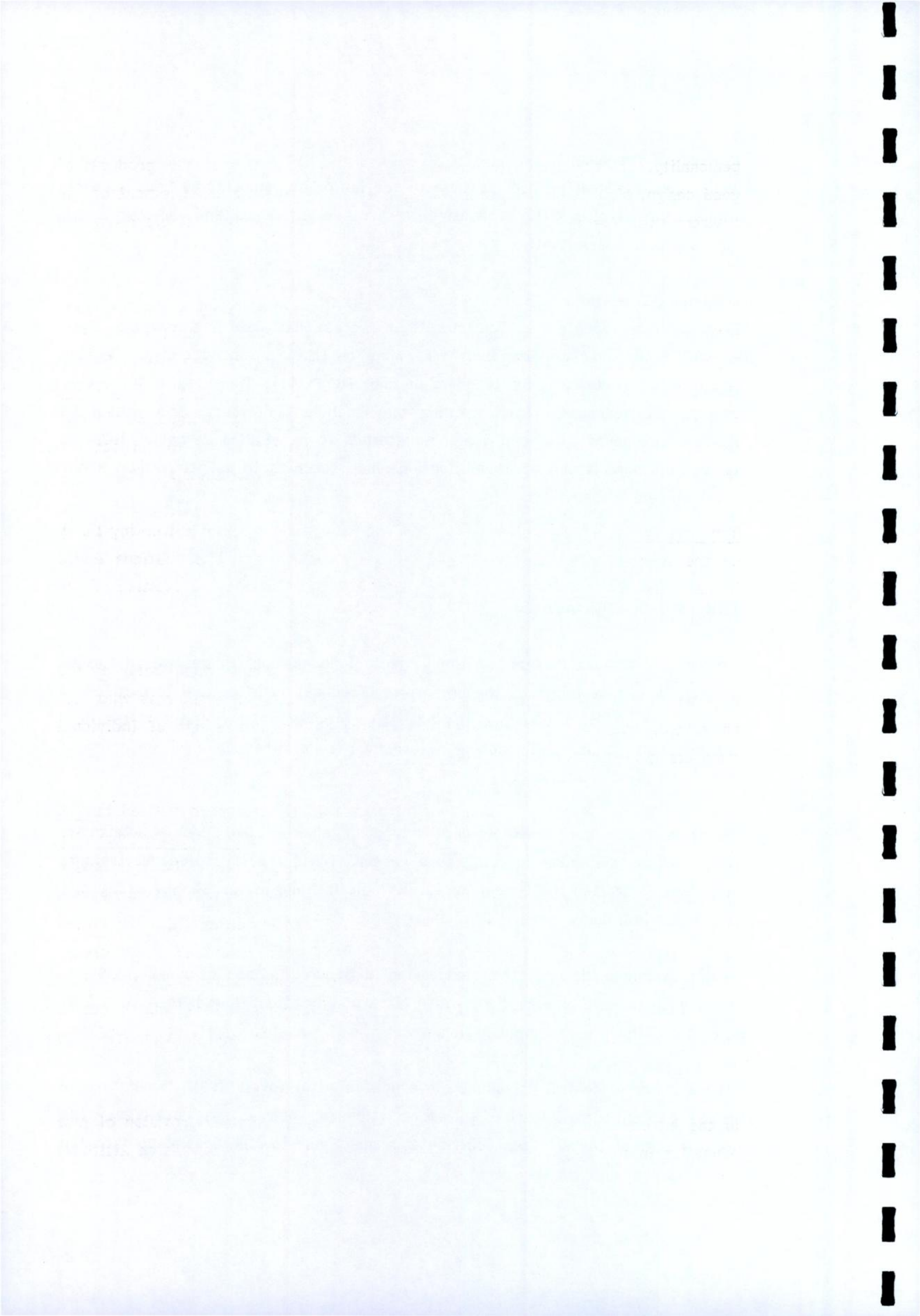
THE ARTS IN EDUCATION.

Earlier in this text I examined the subject of "education" in general. I looked at such important things as the objectives of education in general and different kinds of education. I examined the educative process which consists of the dual activities of learning and teaching before I looked at what some people consider should be taught in schools.

I went on to examine the subject of "teaching" in general. I had a look at a teachers duties before examining teaching as a career. I had a look at teacher training in general in Ireland and I went on to view the training of teachers of Art, Craft and Design in Ireland.

Having examined the subjects of "education" in general and of "teaching" in general I now wish to have a look at a specific area of education. I wish to have a look at the position of the arts in education.

"The arts are of central importance in education at all levels" (93). "Young people should be helped to develop an appreciation of their artistic heritage. The development of the arts can contribute in many ways to the development of the



personality. It can also contribute greatly to the production of new products of good design, high quality finish and presentation, and to the enhancement of the environment. The relevance of the arts to changing patterns of employment and leisure is also significant" (94).

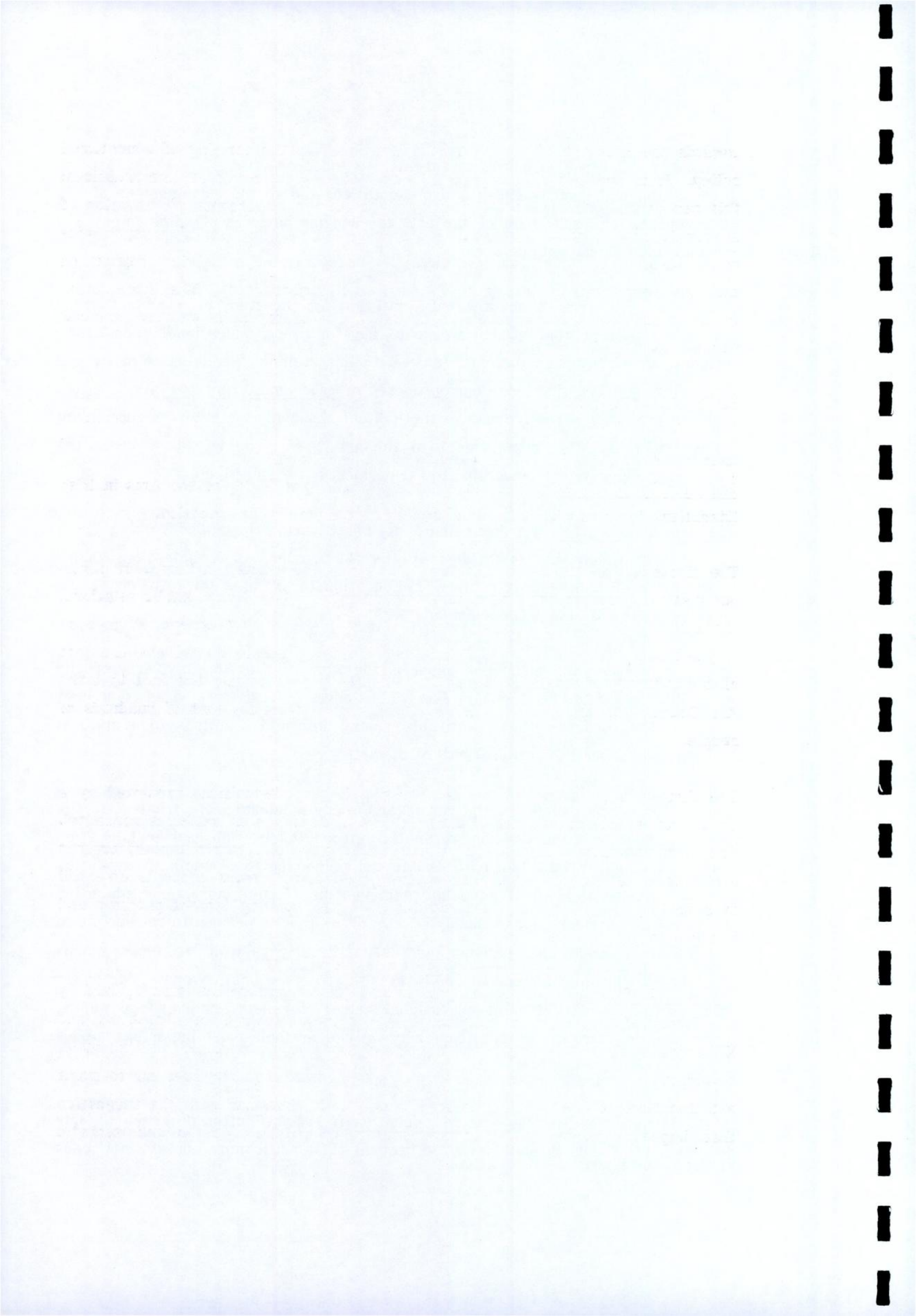
"Vocational relevance is not the only criterion for the study of a subject area" (95) and I believe that students "should have a broad educational foundation, including an education in the arts" (96). With this in mind, the Republic of Ireland Curriculum and Examinations Board proposed in Issues and Structures in Education, that arts education (Creative and Aesthetic Studies) should be part of the curriculum for all students. This commitment to the arts goes some way to correct the tendency to relegate arts education to the periphery of the curriculum.

The Arts in Education is a discussion paper based on the work of a Working Party on the Arts which was established by the Curriculum and Examinations Board in the wake of Issues and Structure in Education to examine the position of the arts in schools and to make recommendations.

The Arts in Education discussion paper is the work of the Working Party on the Arts which consisted of teachers and practitioners in visual arts areas who met on several occasions. There were also many informal meetings of individual members and experts in various fields of the arts.

The disciplines of dance, drama, music and the visual arts were treated in The Arts in Education discussion paper. In the introduction to The Arts in Education it is written that; "The arts are accessible and welcoming to all pupils, irrespective of class, gender or level of academic achievement. Furthermore, arts education is enjoyable for most pupils; this is a key factor that is neither fully recognised or utilised in educational planning and is particularly relevant to those groups of students who may be educationally at risk". Arts education has a particular value for pupils with special educational needs; "for many handicapped pupils, communication through an art form may be one of their most important modes of contact with others" (97).

In the introduction to The Arts in Education it reads; "Better provision of arts education in schools is unlikely to be brought about until more positive attitudes



towards the arts are developed by those engaged in the forming of educational policy. It is impossible to change such attitudes by means of recommendations; this can only be done by increasing understanding and awareness of the value of a soundly based arts education". The introduction to the discussion paper goes on to state that "failure to effect changes recommended in previous reports on the arts cannot be blamed entirely on financial constraints". The introduction to the discussion paper also states that "if arts education is valued, financial commitment should follow".

RATIONALE FOR THE ARTS IN IRISH EDUCATION

Extrinsic Arguments for the Arts in Education.

The Arts in Education discussion paper discusses a rationale for the Arts in Irish Education. It first looks at extrinsic arguments for the arts in education.

The discussion paper states that "the arts constitute a small industry. It points out that many people are employed in advertising, graphic design, public relations, the media - particularly the broadcast media - and as art teachers. It goes on to point out that those employed in libraries, museums and galleries are also part of the industry. The discussion paper continues by recognising the fact that the Art Council through grant-aid is responsible for the employment of hundreds of people.

The discussion paper recognises that "the skills and dispositions promoted by a good arts education are transferable into a wide range of non-arts contexts". The discussion paper goes on to state that "in particular, the nature of artistic problems requires a flexibility of approach and inventiveness which is essential in a society with rapid and unpredictable changes in employment patterns and in technology.

The Arts in Education discussion paper states that "good design is recognised by the Industrial Development Authority, AnCO (now FAS), Coras Trachtala and Kilkenny Design Workshops to be an indispensable condition of industrial development and economic expansion". The discussion paper goes on to point out that "Ireland's record in this area is poor". It continues with the suggestion that "improvement depends on greater emphasis on artistic education and aesthetic values in our education system."

MEMORANDUM FOR THE RECORD
SUBJECT: [Illegible]

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18. [Illegible]

19. [Illegible]
20. [Illegible]

The Arts in Education discussion paper goes on to point out that "the low status attached to artistic education and aesthetically values in the school experience of most of our young people is reflected in the environment and in attitudes towards it".

"Tourism is a major Irish industry" states the Arts in Education. It goes on to state that "one of the attractions of Ireland for the foreign tourist is the wealth of national culture particularly musical, literacy and theatrical". It goes on to point out that such a culture can only be sustained and developed if careful attention is paid to arts education."

The discussion paper continues by recognising that Ireland is particularly proud of its literacy reputation, but "tradition is a living force and must be nurtured by education". The paper states that national wealth is "not merely an economic or financial consideration". The paper points out that "our cultural resources have an important role to play in building a sense of worth and confidence as a nation."

"The artistic life of a country depends equally upon artists and audience", states The Arts in Education. The discussion paper recognises that "people need artists to celebrate and explore life to show them new meanings, new ideas and new images. It continues by pointing out that artists "need audiences to stimulate the dialogue, to challenge them to explore further, to react to the meanings offered and to support them financially.

The Arts in Education recognises that contemporary evidence "suggests that there will be increasing time for leisure in the future". It also recognises 'that the "arts promote the engagement by people in activities that are at once enjoyable and educational. The discussion paper goes on "it is this active quality that is of importance, if enforced leisure is to be used in a positive way".

The Arts in Education goes on to state that these extrinsic arguments are "the easiest to advance because they are congenial to certain restrictive notions of relevance which are influential in Irish educational thinking, but they are neither the most important nor ultimately the most convincing arguments". The discussion paper goes on to say that the extrinsic arguments for the arts in education tend to be "short-term arguments and reactive, and also to divert attention away from more fundamental educational concerns".

Intrinsic Arguments for the Arts in Education.

The intrinsic arguments for the Arts in Education are examined in the 1985 discussion paper - The Arts in Education. The paper recognises that this rationale "rests firmly on a description and justification of the intrinsic value of the arts as distinctive forms of knowing". The paper goes on to say that when such value is "properly described and understood, the educational significance of the arts will emerge", and accordingly, the provision of a good arts education for all students will be seen as "as educational priority".

"Most human interaction takes place in and through symbol systems "points out The Arts in Education. The paper continues by stating that human "meaning is created and embodied in symbols, and it is this agreed social use of symbol systems that leads to shared meaning". The paper points out the "focus on the symbol as a key term in this rationale is intended to avoid the false dichotomy of thinking and feeling, of cognition and affectivity". The Arts in Education goes on to emphasise that the word symbol, as it is used in the text, presupposes "that all the sensitivity and responsiveness of the organism participate in the invention and interpretation of symbols" (98). The discussion paper states that the "apprehension, formulation, and communication of meaning requires the use of symbols". The paper continues by pointing out that the "creation and sharing of meaning is a necessary condition for personal and social development". The paper goes on to say that an important aim of first-and second-level education should be to enable students "to develop the skills necessary to participate actively and meaningfully in the living culture of which they are a part".

The discussion paper goes on to say that the symbol systems which dominate education, in the Republic of Ireland, are "verbal and numerical". The discussion paper continues by pointing out that these "are far from the only symbol systems necessary to becoming a fully productive and understanding member of our culture". The paper states that "many other systems exist, central among which are the arts", and the neglect of such forms of meaning in the school experience of most Irish students "is educationally indefensible".

The Arts in Education states that the present peripheral position of the arts in Irish education could only be defended by asserting either that "the arts do not

have sufficient educational value to be given a central role in the curriculum, or that the contributions to be made by the arts are already made by other disciplines in the curriculum".

The Arts

The Arts in Education explains that "The Arts" is a "generic term for the human activities of dance, drama, film, literature, music, and the visual arts, each of which is itself a generic term for a range of significant human experiences created and understood symbolically". It goes on to explain that every art form "uses its own particular materials, from which emerges a distinctive realm of meaning". The discussion paper goes on to say that the ideas of painters are "ideas in paint". The paper makes the point that a "poet does not have an idea and then translate it into poetry". It explains that the idea "is intrinsically poetic". The discussion paper recognises the fact that "the arts are not just ways of expressing ideas or of self-expression." It continues by explaining that the arts are "ways of having and making ideas, and of making the self".

The Arts in Education discussion paper delivers the opinion that by "recognising and accepting the value of such roles as poet, painter, actor and musician, society legitimates poetic, artistic, theatrical and musical ways of being". The paper elaborates by pointing out that part of the contribution of such people as poets, painters, actors and musicians to society is to enable those "who are not actual creators to develop their own poetic or artistic sensibilities". The paper goes on to state that for this to happen "an individual must be capable of grasping a poem as a poem or of seeing a painting as a painting". The discussion paper elaborates by stating that this requires that the individual "actively explores this poem or this painting before rushing to compare it conceptually with what he or she already knows".

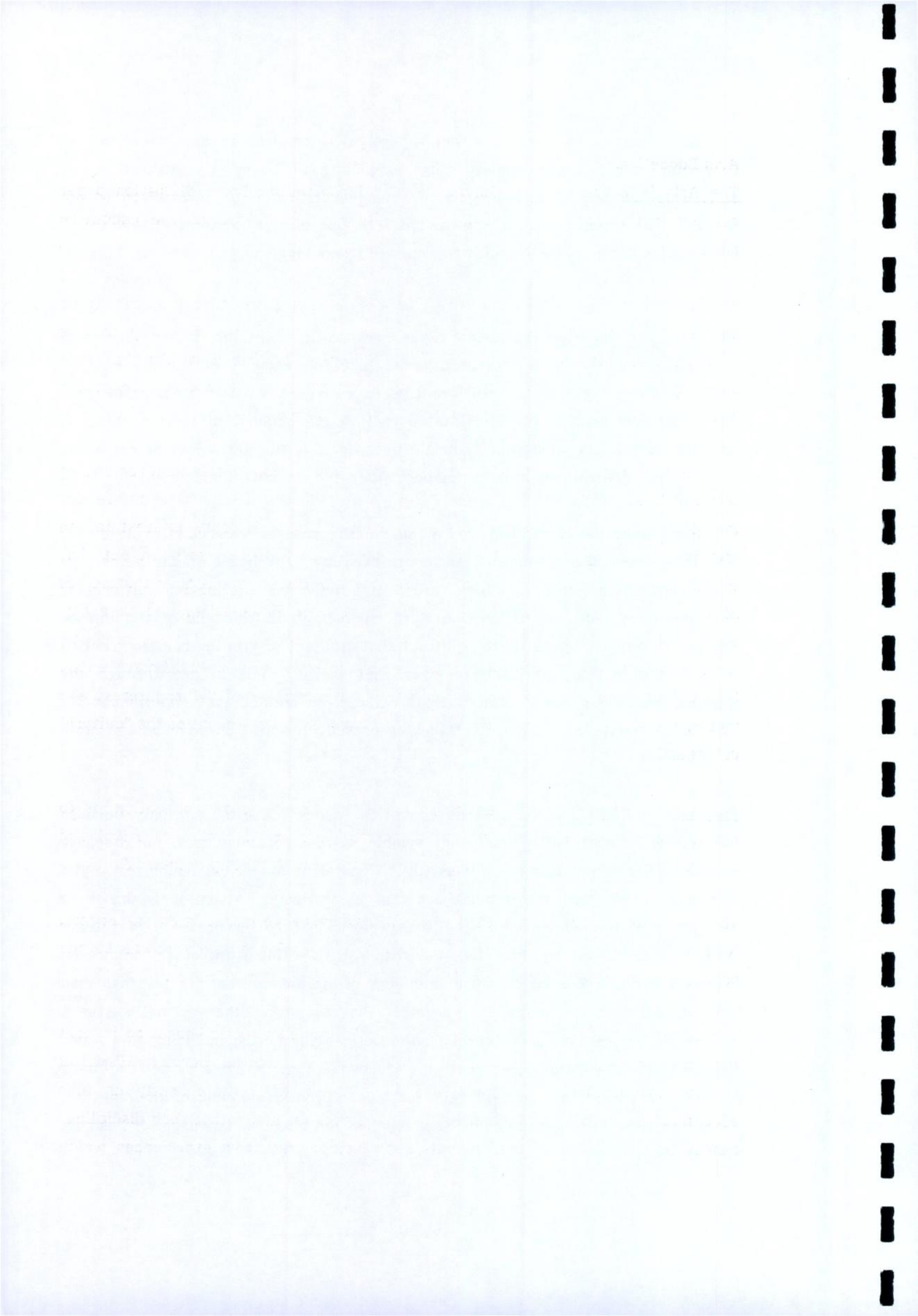
The Arts in Education explains that this point becomes clearer if we take "the example of the visual image". It goes on to explain that because we see "so readily and so easily, a very large part of our being, or our sense of existence, is visually constructed". The discussion paper points out that in this case lies the danger that as a person gets older their seeing "becomes recognition rather than perception". It continues by informing the reader that an "important function of recognitory perception (perception servicing recognition) is to match what

is already known, whereas aesthetic perception emphasises new processes of perceiving". The paper continues by explaining the very "facility of seeing effortlessly carries with it dangers of seeing uncritically, or of looking but not seeing". The paper makes it known that it is one of the functions of education" to develop critical receptive skills appropriate to the major languages of our culture, including the arts."

The Arts in Education discussion paper goes on to point out that prescriptive rationale for the arts in education "must take full account of the art object". It goes on by saying to do this will avoid "an excessive emphasis on the psychological aspects of arts education". It is stated that "a full account of the art object is essential to an arts education rationale because it is the art object or art event which plays a central role in directing perception and understanding".

The discussion paper recognises that a fine painting creates "an area of experience". "Paintings are not a conduit of some pre-existing experience of the painter or of the viewer" states the discussion paper. "It is the very act of making that creates the experience" and the artist is in turn made by that which he or she makes. The discussion paper goes on to point out that "the act of viewing is a (re)creation of both the painting and the receiver who is (re) made in and through the experience". The paper continues as it delivers an opinion that experiences "of this sort cumulate over time, each making possible the next in a richer and more fulfilling way".

The Arts in Education states that education "needs the arts" not only because the arts are "intrinsically important symbol systems of languages, but because the languages of art operate differently to verbal or numerical languages". The discussion paper goes on to point out that in particular "attention is drawn to the quality of immediacy of aesthetic experience and to the presence of the art object". It continues by informing the reader that a fine work of art cannot be "paraphrased". It goes on to say a fine work of art means what "it is rather than what it refers to". The paper recognises that as with "other symbol systems, meaning in art serves fundamental human desires and needs, including the desire to know". The discussion paper goes on to recognise that the "making and receiving of art in an educational context calls for human processes which, of their nature, are not required in other curricular areas such as the sciences, languages or business studies".



Arts Education.

The Arts in Education, the Curriculum and Examinations Board discussion paper explains that a comprehensive policy for the arts in first and second-level education must seek the achievement of three general aims".

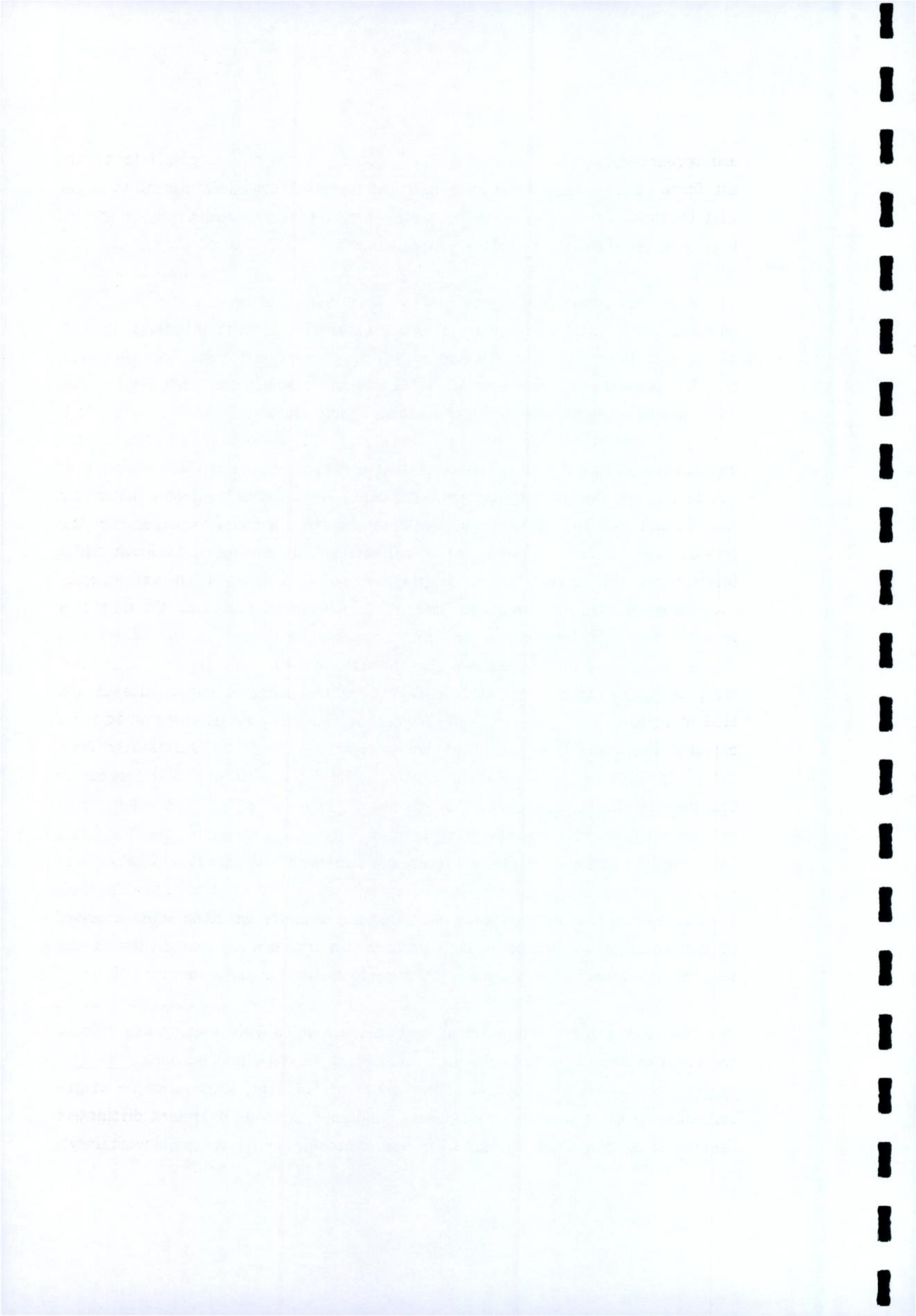
The discussion paper points out that the first aim requires that the student be enabled "to develop an interest in and a value for the arts in a way that is appropriate to his or her needs and abilities". It goes on to point out that such interest and valuation can over a period of time "develop into that love of art which should be regarded as an ideal outcome of arts education."

The discussion paper goes on to state that a "key factor in the achievement of this aim is the work of the teacher". The paper continues as it informs the reader that it is in relation to an "enthusiastic teacher that a student's interest in the arts is most likely to arise in the school setting". It goes on to point out that this assumes that in their "own education as teachers of the arts they themselves have been enabled to value and love the art form in question, and that this experience sustains their enthusiasm which is a prerequisite for good arts education". It goes on to state that enthusiasm "for the arts cannot be imposed upon students". Continuing, the paper states that to develop "a true sense of value, interest and love of the arts" among young people, the teacher must take account of the "cultural values and beliefs of the young people themselves".

The Arts in Education explains that a second major aim of arts education "is to provide students with an education in both making art (artistic education) and receiving art (aesthetic education). These are two complementary processes".

The discussion paper delivers an opinion that an excessive emphasis on one process, to the exclusion of the other, will produce "an imbalance inappropriate to the arts education needs of primary and junior-cycle students in particular".

The discussion paper points out that "both artistic and aesthetic education involve the development of particular skills". It goes on to state that becoming "skillful in the arts requires discipline. "The paper states that consequently an arts education" must be disciplined education, "and goes on to say that such discipline" cannot be imposed upon the students but must emerge from experiences which

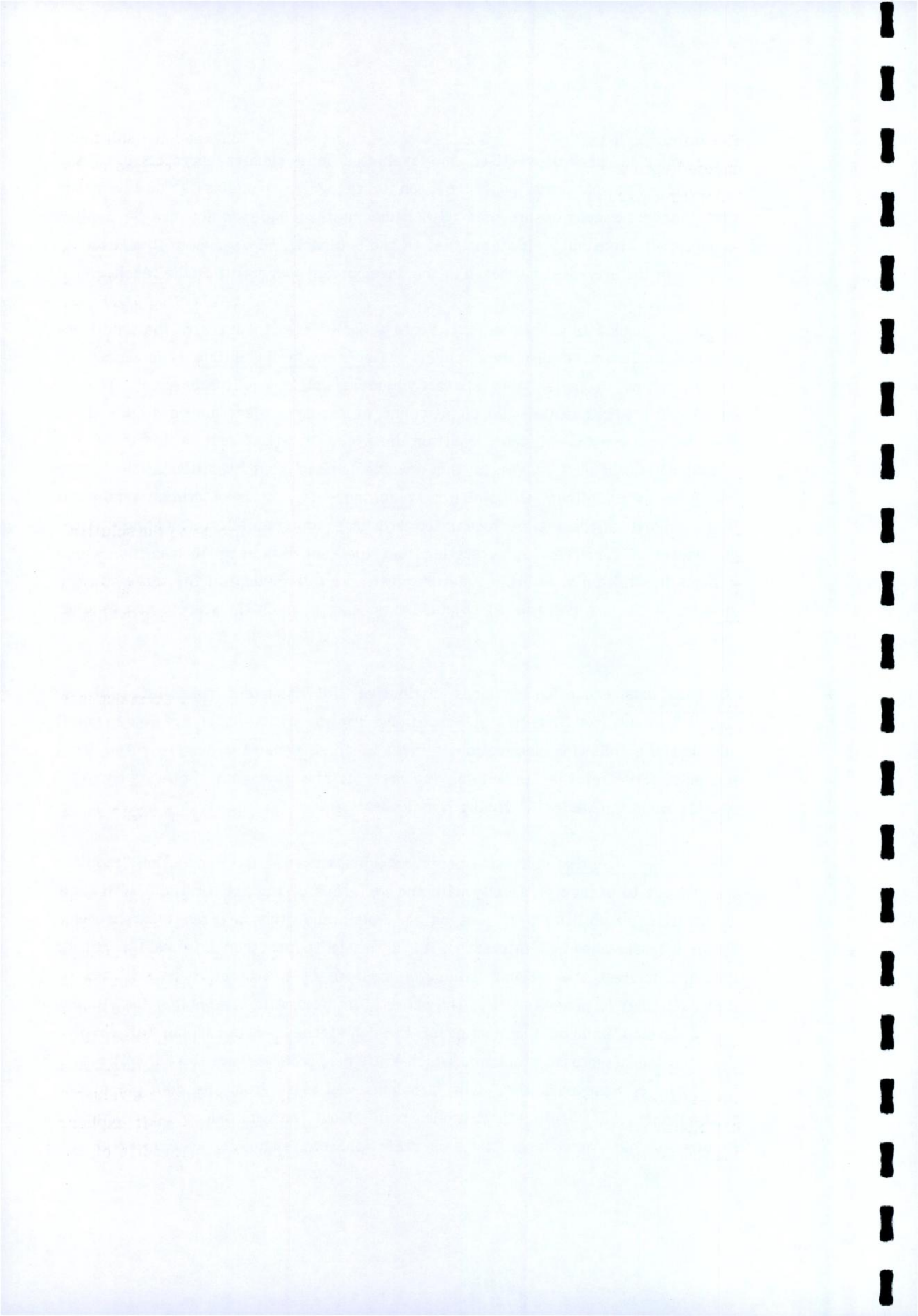


are sequenced, paced, practised and evaluated in a manner appropriate to the art form. The discussion paper goes on to recognise that this is "not to argue that teachers should be provided with handy methodologies which can be applied in an unreflective way. "It states that on the contrary, "approaches to the teaching of skills in the arts must be rooted in the development judgement of the teacher."

"A third aim of arts education must be to acquaint the student with the traditions of art", explains the discussion paper - The Arts in Education. The discussion paper goes on to explain that all "art objects exist in a cultural world". It goes on to point out that the "full significance of the art object emerges when it is seen in the context of that tradition in which it arises and in terms of the contribution which it makes to the development of that tradition". The paper continues as it delivers an opinion that consequently, "it is of crucial important that a student of the arts be acquainted with tradition from a historical and critical perspective. "It carries on by stating that the "understanding of tradition which informs this third aim of arts education must take full account of the contemporary cultural world in which the art object exists" and in which the student and teacher live.

"A good arts education develops distinctive and important capabilities in the student", points out The Arts in Education. The discussion paper goes on to point out that the following description it gives of these capacities "is presented from the prespective of the student making art". It also says that similar "processes operate when the student critically receives art".

The Arts in Education discussion paper recognises that artistic education "requires the student to engage personally with the materials of the art form and with their qualitiative possibilities". It goes on to explain that this is often "characterised by an intense, absorbed interest". The discussion paper then informs the reader that it "involves the student gaining a mastery of the creative possibilities of that particular language of art". The paper also informs the reader that the student "must develop skills in the shaping of these materials. This shaping will involve the creation of artistic problems, which must be perceived and solved". The Arts in Education recognises that such "problems will arise from the dialogue of the student with the materials". It is also pointed out that an "important distinctive feature of such artistic problems is their inherent ambiguity and uncertainty".



The discussion paper also points out that artistic problems "cannot have solutions imposed upon them. The solution to an artistic problem cannot be arrived at by following a given set of rules".

The Arts in Education discussion paper carries on by explaining that to recognise and arrive at solutions requires the development of particular dispositions in the student; such dispositions can be developed in a good arts education". The discussion paper points out that these dispositions include;

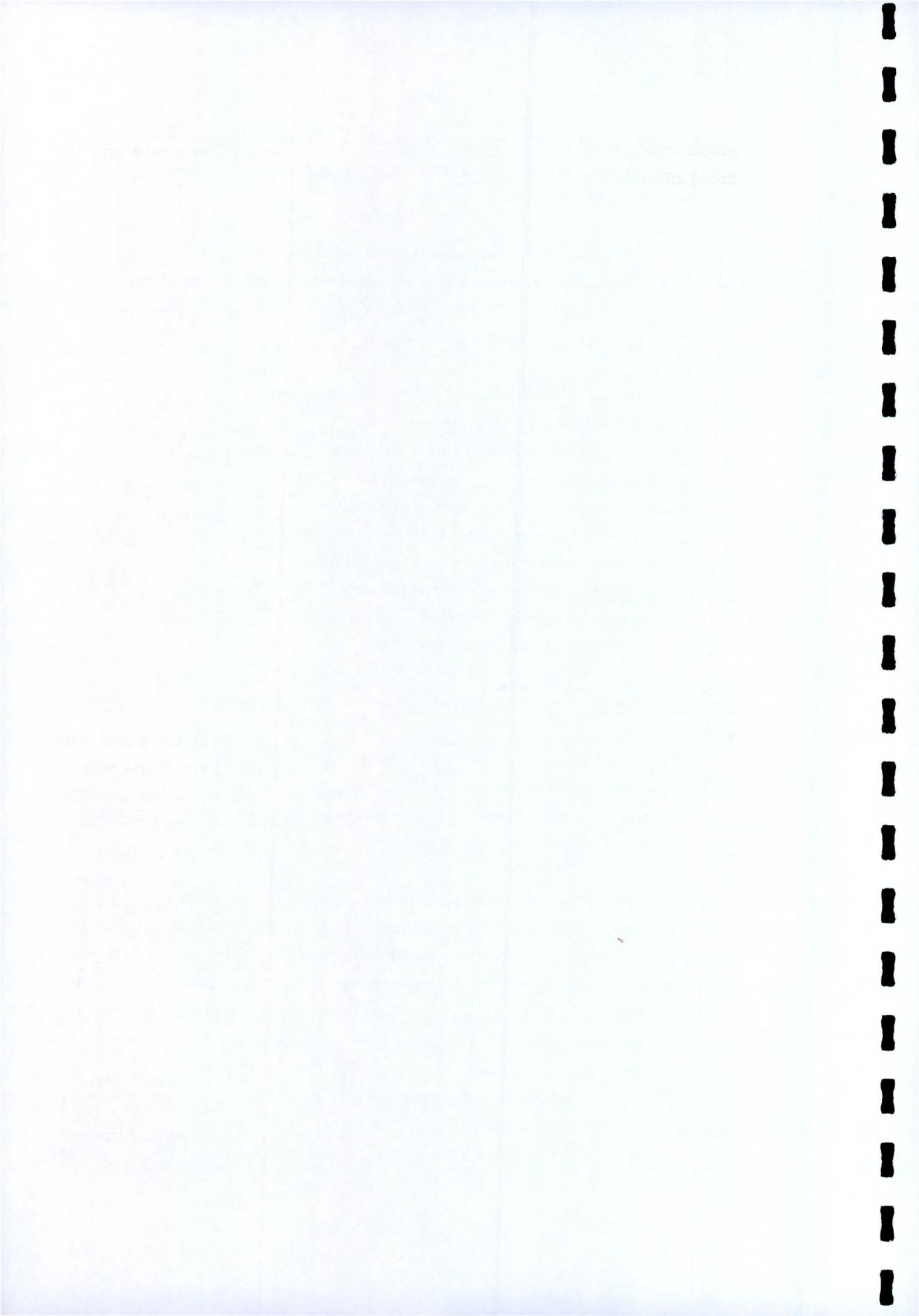
- "patience
- responsiveness to the power of the materials themselves.
- an ability to tolerate ambiguity
- a commitment not to be satisfied with premature solutions
- a willingness to relinquish unsuccessful strategies
- an ability to anticipate the form of the solution
- confidence in the role of the developed intuition to contribute to the solution
- an ability to evaluate the merits of that solution."

The Arts in Education discussion paper explains that while such a list is not intended to be exhaustive, "the given qualities describe a flexibility of thinking which is a highly desirable outcome of good education."

The Arts in Education discussion paper points out that a good arts education depends upon:

- "an authentic rationale from curriculum planners.
- the developed judgement of skilled teachers.
- the personal commitment of students, grounded in challenging experiences of the arts."

In the school experience of students, "understanding and love of the arts will depend on the informed enthusiasms of the teacher", explains the discussion paper. The paper goes on to state that students can "encounter teachers of the arts in a particular way which should include the revelation by the teacher of authentic personal response and feelings. Such encounters encourage students to recognise and value their own feelings." The paper goes on to point out that if "education values the promotion of a respect for the diversity of individual feeling, then the pedagogical relationships which should characterise the arts will make a valuable contribution to the achievement of this aim. The paper continues as it explains that in addition, if the arts are valued as a central experience in the life of the



school community, the physical environment, the educational ambience and the social climate of the entire school will be enriched".

THE VISUAL ARTS.

The Arts in Education discussion paper states that visual arts education "is an active process through which the student learns to see and to think visually. This learning process involves both the artistic and the aesthetic experience. At primary and post-primary levels it develops through the related activities of the disciplines of art, craft, and design". These three disciplines are understood to form the basis of the term "visual arts education" as used in The Arts in Education discussion paper. The discussion paper recognises that the "interdependence of art, craft, and design is vital to the development of visual thinking at primary and post-primary levels and may attempt to separate them would reduce the value of the total educational experience. The paper also recognises that the artistic and aesthetic experience can not be separated since the "making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms".

Rationale of Visual Arts Education.

The Arts in Education discussion paper presents a rationale for the visual arts in education. The discussion paper states that education in the visual arts "should develop those processes which function through imagery and visualisation". The paper goes on to state that the visual arts help to develop "self-esteem, self-reliance and personal identity through creative achievement". It continues by informing the reader that a good visual arts education "enables students to create and master their world in order to understand it and to affect it positively". The paper informs the reader that the creative and practical approach of a visual arts education which incorporates the artistic and aesthetic" is an essential aspect of education".

"Visual arts education relies more on the active involvement of the student rather than on the passive receiving of an existing body of subject matter", explains The Arts in Education. The discussion paper points out that visual thinking and curiosity are developed through "sight (the education of visual perception), touch (sensitivity and dexterity), light (tone, colour and form), space (shape, form and location) and an interaction with and mastery of the diverse materials of the

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
CHICAGO, ILLINOIS 60637

TO THE DIRECTOR, NATIONAL BUREAU OF STANDARDS
WASHINGTON, D. C. 20535

RE: Standardization of the
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visual arts". The paper goes on to explain that the visual arts "differ from many other school subjects in that they do not seek to provide ready-made answers, but to equip students with ways of working, to identify problems and to arrive at their own answers at their own pace".

The Arts in Education discussion paper carries on by explaining that a well-planned visual arts education helps students;

- "to make decisions regarding subject, content, shape and form
 - to consider materials and possible responses to them
 - to make further decisions as the work grows and changes
 - to persist sensitively and with determination to a point of completion".
- The discussion paper points out that this "active process involves the whole person - mental, physical and emotional". The paper also points out that all students, "irrespective of their levels of academic achievement, would benefit from a good visual arts education". It goes on to state that such an education is "welcoming to all and can be sufficiently flexible to cater for individual needs and abilities".

"A vigorous visual arts programme in any school can do much to transform the whole school environment and exerts an effect far in excess of the boundaries of the discipline itself" explains The Arts in Education.

"Visual arts education aims to encourage visual awareness and a curiosity" in each student, and to provide "the means to express visual and tangible ideas and feelings, to communicate with self and with others", states The Arts in Education. The discussion paper elaborates to point out that these aims "should remain constant throughout the continuum of primary and post-primary education. It is also pointed out that the objectives are "formulated to suit the development of the vocabulary specific to the visual arts and the enrichment of the ideas peculiar to this area of experience". The discussion paper continues as it informs the reader that access "to the knowledge, ideas and values of our heritage and of the contemporary visual culture is an integral part of the visual arts education process".

The Situation of the Visual Arts in Schools in the mid 1980's.

The Arts in Education discussion paper examined the situation of the visual arts in the schools in the mid 1980's. The discussion paper has found that while "there is good visual arts education in some primary schools where teachers have taken

a particular interest in the area, the inadequate visual arts education in many primary schools is a matter of concern". The paper also revealed the disturbing facts that attitudes "to the arts, the quality of teacher education, pupil-teacher ratios, class size, pressures on class time from other areas of the curriculum and inadequate facilities and materials are among the factors that have reinforced the neglect of the arts at this level". According to the findings of the paper the "situation has not been helped by the lack of a support system which should involve inspectors/advisors, adequate in service provision and resource materials for teachers". It was also found that without "a realistic funding for materials and equipment, teachers cannot do full justice to the Arts and Crafts syllabus".

The Arts in Education points out that teachers "at primary level do not always place a sufficiently high value on visual arts education". The discussion paper delivers an opinion that in order "to intergrate the visual arts into the whole curriculum and the child's overall pattern of development, the aims and objectives of visual arts education at primary level must be re-evaluated". The discussion paper informs the reader that the "teacher must endeavour to work with a large number of pupils, often as many as forty in a room, in a subject area that demands a more intimate working relationship" between teacher and pupil.

The discussion papers findings include the statement that in "the process of improving the quality of visual arts education at primary level changes should be made in the colleges of education". The paper goes on to state that "a tiny percentage of the annual student intake into colleges of education have achieved even a grade D in Leaving Certificate Art, yet further training of these teachers in visual education may be as little as thirty hours of scheduled instruction over the whole course of training".

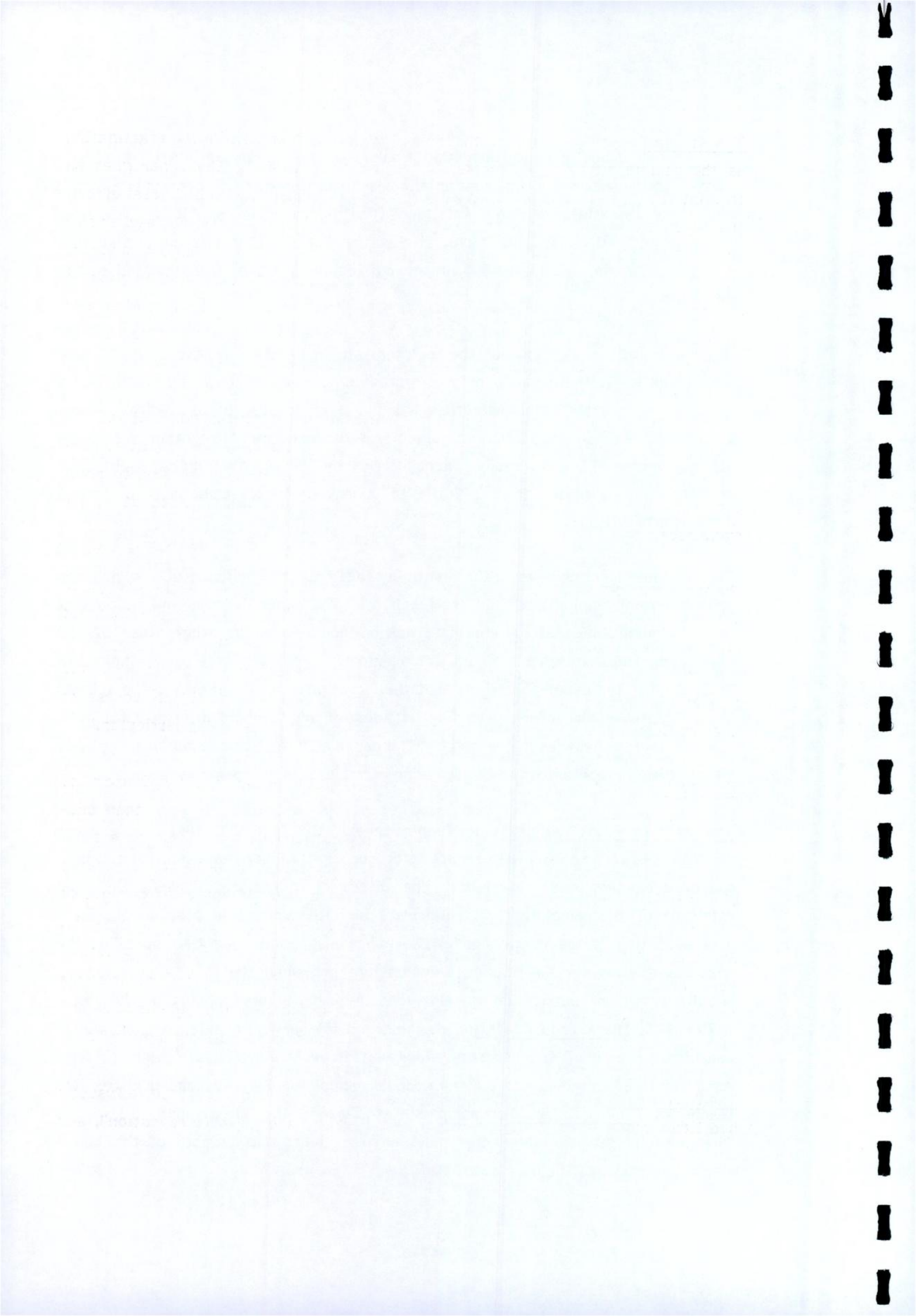
The Arts in Education discussion paper goes on to make the recommendation that as well as "raising entry standards in visual education and increasing the time allowed for the visual arts in the colleges of education, a complete review of staffing levels, course content and quality, and the provision of resources must be undertaken in these colleges as a matter of urgency". The paper also states that it is similarly "important that the status of Art and Crafts as a discipline within the colleges should be examined".

The Arts in Education has found that weaknesses in the "primary Art and Crafts curriculum have become apparent in those schools where it has been implemented and it is essential that the Arts and Crafts curriculum should be reviewed immediately". The discussion paper also states that it is "no less imperative that the extent to which this section of the curriculum has been implemented should be investigated".

The paper goes on to point out the fact that an "important strength of good visual arts education is the continuum it can provide between primary and post-primary education but this crucial advantage has not been availed of as a direct result of the failure to identify aims and objectives for visual arts programmes at post-primary levels". The discussion paper carries on to say that unless such "aims and objectives are stated, it is futile to endeavour to prescribe the content of a visual arts syllabus".

The Arts in Education reveals the disturbing fact that the "majority of post-primary schools do not employ qualified art teachers". The paper delivers an opinion that it is unimaginable that "a similar situation could arise in other areas of the curriculum and that schools would, for example, employ teachers for Mathematics or Science". The paper points out that the "low status of visual arts in the schools is not helped by the inferior financial standing of art teachers in comparison with most of their colleagues in the staff. "The paper adds that this is "an unacceptable situation that perpetuates the downgrading of visual arts education".

The Arts in Education discussion paper reveals the fact that there is "a great variation between schools with regard to resources - teacher provision, timetabling, space, equipment and materials". The discussion paper also reveals that the "attitude of the principle is often central in determining the position of visual arts education in the curriculum". The paper also points out that in 1985 "the Irish Association for Curriculum Development published the results of a survey on the extent of curriculum development in post-primary schools in the years 1970 - 84." The Arts in Education explains that the survey revealed that principals considered the "pupil-teacher ratio the greatest constraint on curriculum reform. As a result of this constraint many schools cannot employ full-time qualified art teachers". The Arts in Education states that if the visual arts are to be "meaningfully taught, all schools must have at least one teacher of the visual arts as a member of the permanent staff."



The Arts in Education has found that there "is an over-emphasis on the examination as the goal in visual arts education at junior-cycle levels". The paper goes on to point out that as it presently stands "the pupil can master, with little real effort, the superficial skills necessary to achieve a D grade in the Intermediate and/or Group Certificates. "The paper continues as it points out the "current mode of examination does little to improve the situation since it takes neither process nor course work into account." It goes on to explain that the "lack of aims and objectives have increased the disparity between what is studied on the Intermediate and Group Certificate courses and what is assessed in these examinations."

"There is a general lack of awareness among teachers, parents, and pupils of the intrinsic and practical advantages of a rigorous visual arts education at senior-cycle level" explains The Arts in Education. The discussion paper goes on to point out that "many post-primary schools do not provide art as an option at senior cycle because they do not employ qualified art teachers."

"In those schools where visual arts education is offered not all pupils are given the opportunity, or the guidance, to take the course despite strong talent and/or interest in the visual arts. This is especially true of boys", explains The Arts in Education. According to the findings of the paper the "high achievers in academic subject areas are very often discouraged from following a visual arts course at Leaving Certificate level and are directed towards other areas of the curriculum".

The Arts in Education discussion paper informs the reader that the History of Art paper of the Leaving Certificate examination "accounts for more than one-third of the art examination marks. It also points out that the course covers "an unrealistic time-span and is concerned with memory and verbal skills at the expense of appreciation and enjoyment of art". It goes on to say that the examination allows "little scope for genuine aesthetic response", and that it is possible, therefore, to "achieve a grade D in the examination with a minimum of practical work and visual awareness". The discussion paper continues by making the recommendation that as at junior cycle, "it is imperative that the modes and techniques of assessment should be reviewed as a matter of the utmost urgency".

The Arts in Education discussion paper has found that student teachers have "usually had little encounter with the visual arts in first and second-level education", and

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the work done in the field, the second section deals with the results of the work done in the laboratory, and the third section deals with the results of the work done in the office.

4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is divided into three main sections: the first section deals with the conclusions drawn from the work done in the field, the second section deals with the conclusions drawn from the work done in the laboratory, and the third section deals with the conclusions drawn from the work done in the office.

5. The fifth part of the report deals with the recommendations made for the future work. It is divided into three main sections: the first section deals with the recommendations made for the work done in the field, the second section deals with the recommendations made for the work done in the laboratory, and the third section deals with the recommendations made for the work done in the office.

that "their opportunities to do so in the colleges of education are minimal, even when they choose visual art as an elective". The findings of the discussion paper includes the fact that insufficient time "is allocated to visual arts education in the colleges and the whole question of the attitudes of policy-makers needs to be examined".

According to the findings of the discussion paper there "is a need for a support network for the primary teacher". The paper explains key factors in this network "would be a planned sequential in-service programme and access to specialist advisers at local level". The paper also explains that teachers' centres "could offer much in this respect if permitted and adequately funded to do do".

"The present system of educating teachers of visual art for post-primary level needs urgent review", states The Arts in Education. The paper points out that the special problem of "student finance on a long an practical course that generally involves considerable outlay on materials and equipment needs to be addressed as a matter of priority".

The discussion paper goes on to point put that there are qualified visual arts teachers "who cannot obtain a full-time teaching post". According to the findings of the paper this situation "has been artificially created by the number of post-primary schools that do not employ full-time teachers in the visual arts, the number of schools that do not offer visual arts at all."

"There is a need for carefully structured and continuing teacher development in order to improve the quality of visual arts education at post-primary level", states The Arts in Education. The discussion paper goes on to recognise that it is similarly important that "there should be a significant increase in the number of visual arts inspectors to enable them to act in advisory capacity".

The Arts in Education has found that there has been "an improvement in the number of in-service courses provided for teachers of the visual arts". The discussion paper explains that the "next stage would be to develop these as part of a coherent and overall strategy for improving the teaching of visual arts in our schools".

The Arts in Education discussion paper has found that while many teachers, students, parents and community organisations "work in and for the arts with enthusiasm

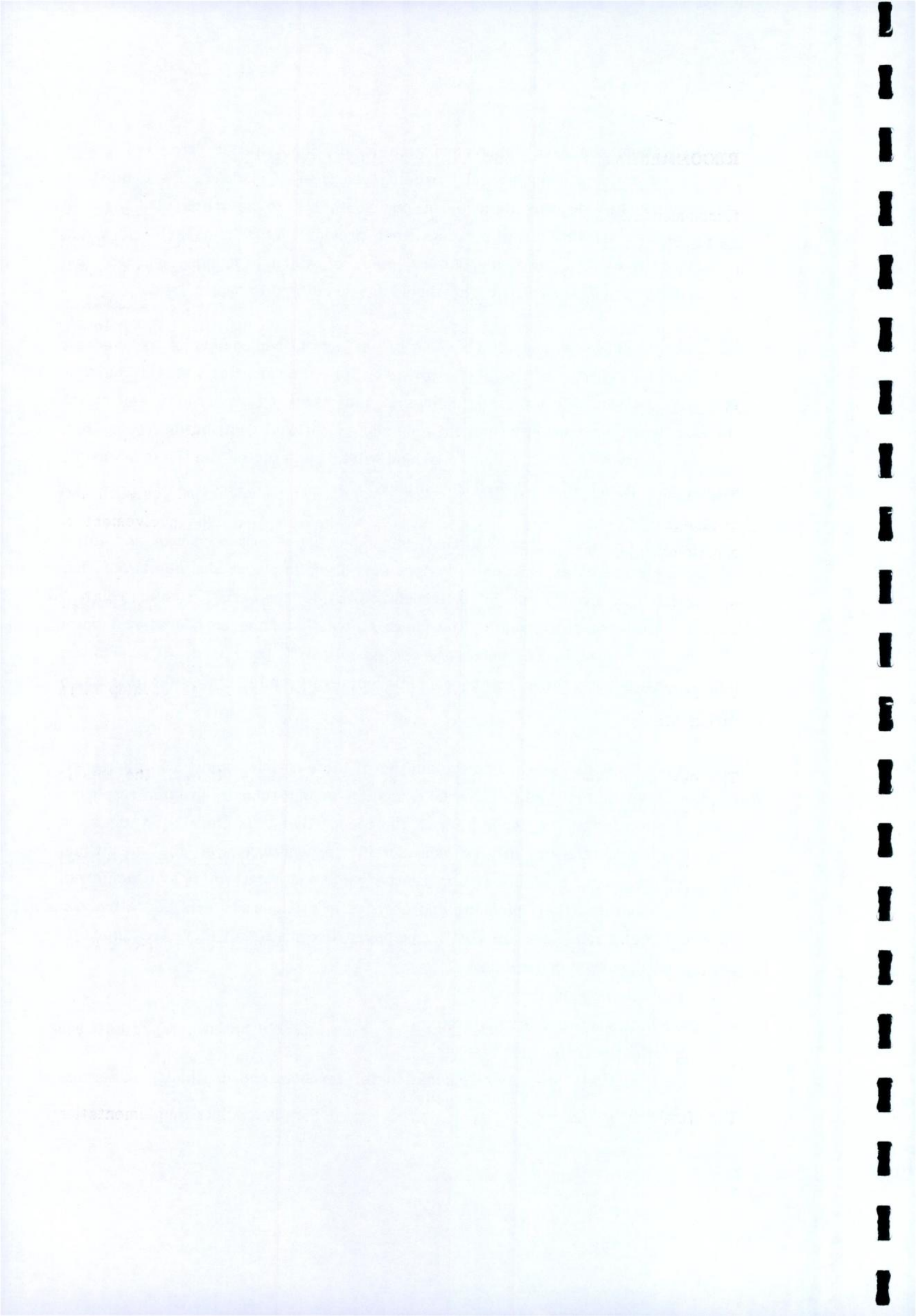
and dedication, and have achieved a great deal", the evidence presented in The Arts in Education is unequivocal: "existing provision is inadequate and must be improved if the educational needs of our youth are to be met". The Arts in Education reveals the disturbing fact that previous "reports on arts education in Ireland have made recommendations, many of which have been ignored" and states that it is imperative that "this should not be allowed to happen again".

"The lack of understanding of the value of the arts in our society is the greatest impediment to change and to better provision for arts education", states The Arts in Education. According to the findings of the discussion paper, until and unless the arts "are taken seriously and their unique educational contribution recognised, the present low status of the arts in Ireland will be perpetuated and the indefensible neglect of arts education allowed to continue."

The discussion paper recognises that arts education "must be broad and allow for a wide range of experience in various arts disciplines". It also points out that a "properly conceived rationale" is needed to provide "the basis for policy relating to the arts in the curriculum". The paper states that from an educational point of view the change that is necessary can no longer be postponed. "The arts are not peripheral but central to the education of every child" states the discussion paper.

The Arts in Education goes on to explain that if there is to be "major and significant improvements in the quality of arts education in our schools, greater resources must be allocated". The paper informs the reader that it is clear "that ideal and long-term" requirements involve considerable expenditure. In the meantime, the discussion paper explains a start can be made and a certain amount achieved. The paper mentions that "planning and changes in attitudes to arts education can be effected at a relatively low cost". The paper recognises that there are "financial implications involved in providing

- school-based assessment
- adequate space and art material
- sufficient qualified arts teachers
- more adequate pre-service education for teachers and continuing in-service education".



RECOMMENDATIONS MADE BY THE ARTS IN EDUCATION.

Recommendations for "Immediate Implementation".

As I explained earlier in this text, The Arts in Education is a discussion paper based in the work of the Working Party on the Arts which was established to examine the position of the arts in schools and to make recommendations. The Arts in Education made a number of recommendations in 1985 which were designed for immediate implementation.

The Arts in Education first recommendation reads as follows;

"There must be an overall plan for the development of the arts in education".

The second recommendation reads; "A rationale must be developed for each arts discipline with clearly stated aims, objectives and criteria. The involvement of practicing teachers is essential in this work."

The third recommendation appears as follows; "There must be a complete review of the education of teachers for the various arts areas".

The fourth recommendation states that efforts "must be made to develop more favourable attitudes towards the arts in education".

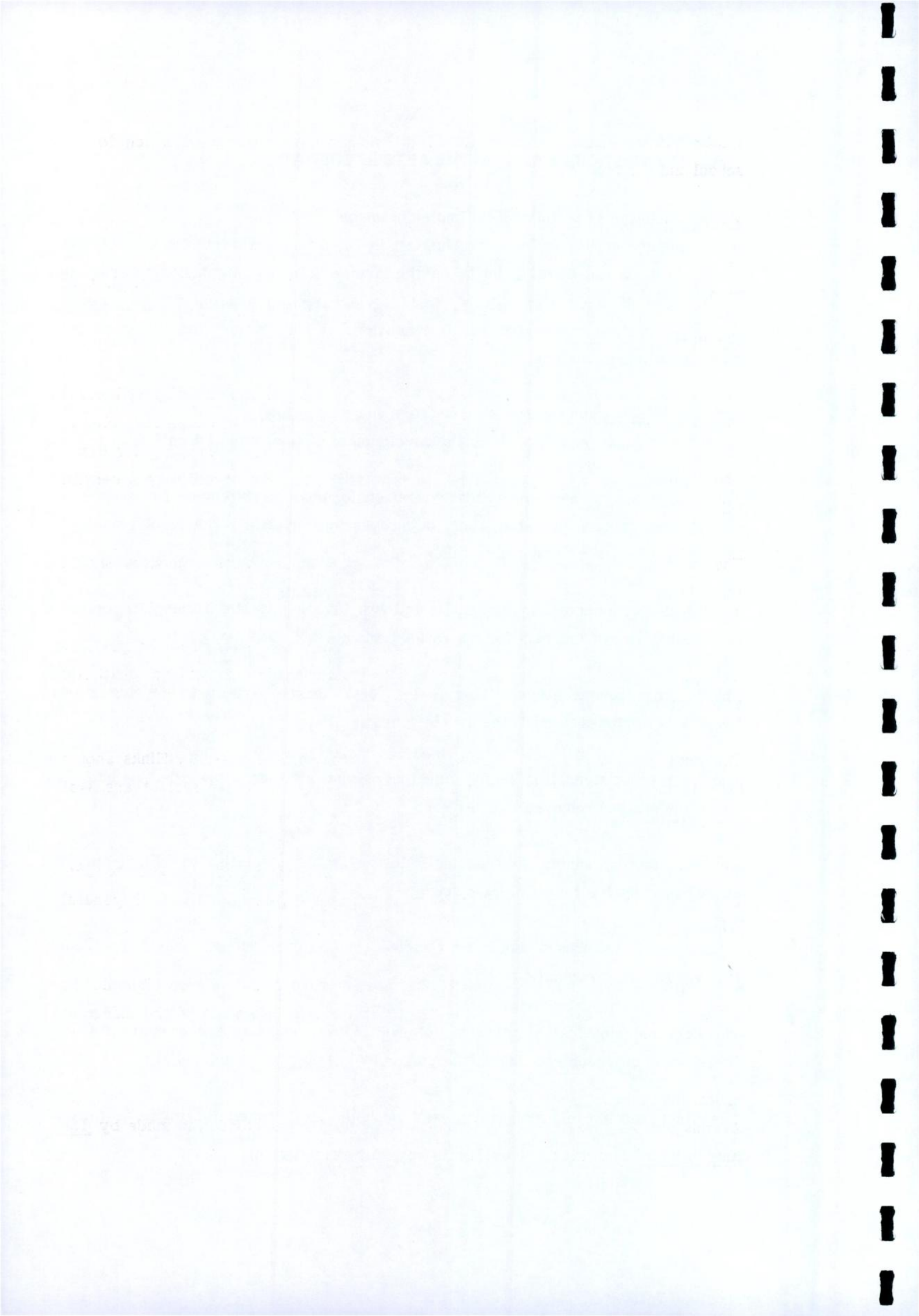
The next recommendation points out that sexist attitudes "towards the arts in education must be removed".

Recommendation number six reads as follows; "Problems relating to subject-choice at post-primary level must be resolved".

"Existing arts syllabuses should be reviewed and where necessary revised", reads the seventh recommendation.

The next recommendation reads as follows; "Links should be encouraged between the arts and other subjects across the curriculum at post primary level".

The final recommendation which was designed for immediate implementation



reads; "Closer relationships should be established between arts education in the school and the community".

General Recommendations.

Syllabus/curriculum/class-size.

The Arts in Education also made a number of other recommendations. Let us now have a look at recommendations which concern such things as the syllabus, the curriculum, and the size of classes.

The first of these general recommendations reads as follows; "Existing syllabuses should be reviewed immediately and restructured where necessary to include clearly stated aims and objectives. Syllabus review should take place on a regular basis. The expertise of arts teachers should be acknowledged; they should have a central role in the development of arts syllabuses".

The next general recommendation appears as follows; "Arts syllabuses should form a continuum from primary through junior cycle to senior cycle".

The following general recommendation states that arts education "at primary and post-primary levels should contain a balance of artistic and aesthetic education".

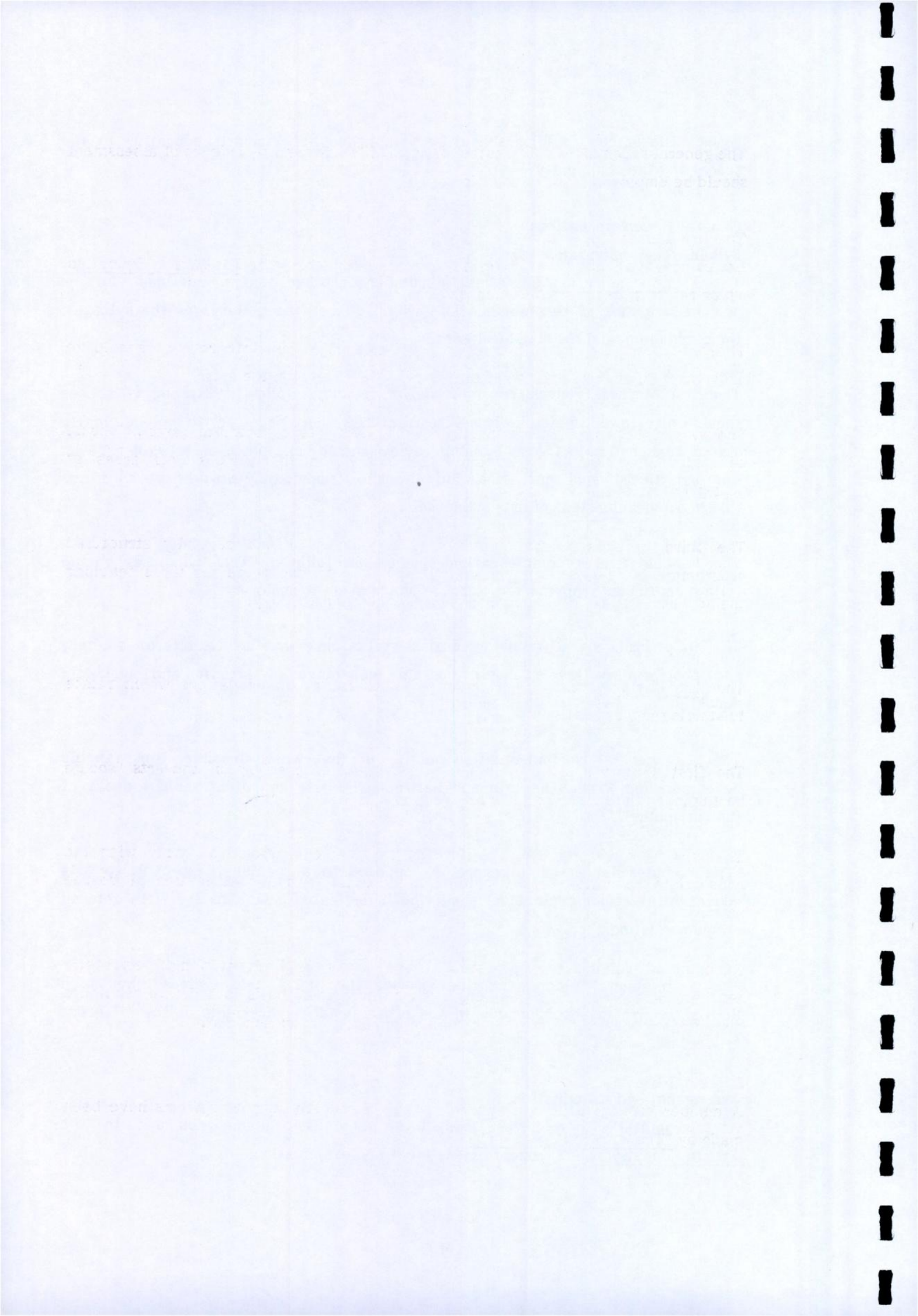
The next general recommendation points out that where feasible, "links should be established within the arts and between the arts and other subject areas of the curriculum".

"The complex issues of a general as opposed to a specialist approach to arts education at senior-cycle level should be investigated", explains the fifth general recommendation.

The sixth general recommendation informs the reader that classes "should be limited in size in accordance with the professional requirements of the different arts areas".

Assessment and Examination.

At this point I wish to have a look at the general recommendation made by The Arts in Education which concern assessment and examination.



The general recommendation states that varied "modes and techniques of assessment should be employed in arts education".

Teacher Education.

Let us now study the three general recommendations made by The Arts in Education which relate to teacher education.

The first recommendation informs the reader that a complete review "should be undertaken of the preparation of primary teachers to teach the arts."

The second recommendation informs the reader that a complete review "should be undertaken of the education of teachers for the various arts areas at post-primary levels".

The third recommendation states that a "sequential and carefully structured programme of in-service courses for all primary teachers and for those teaching the arts at post-primary level should be provided immediately.

Staffing/Resources.

The Arts in Education have made three general recommendations which relate to staffing and resources.

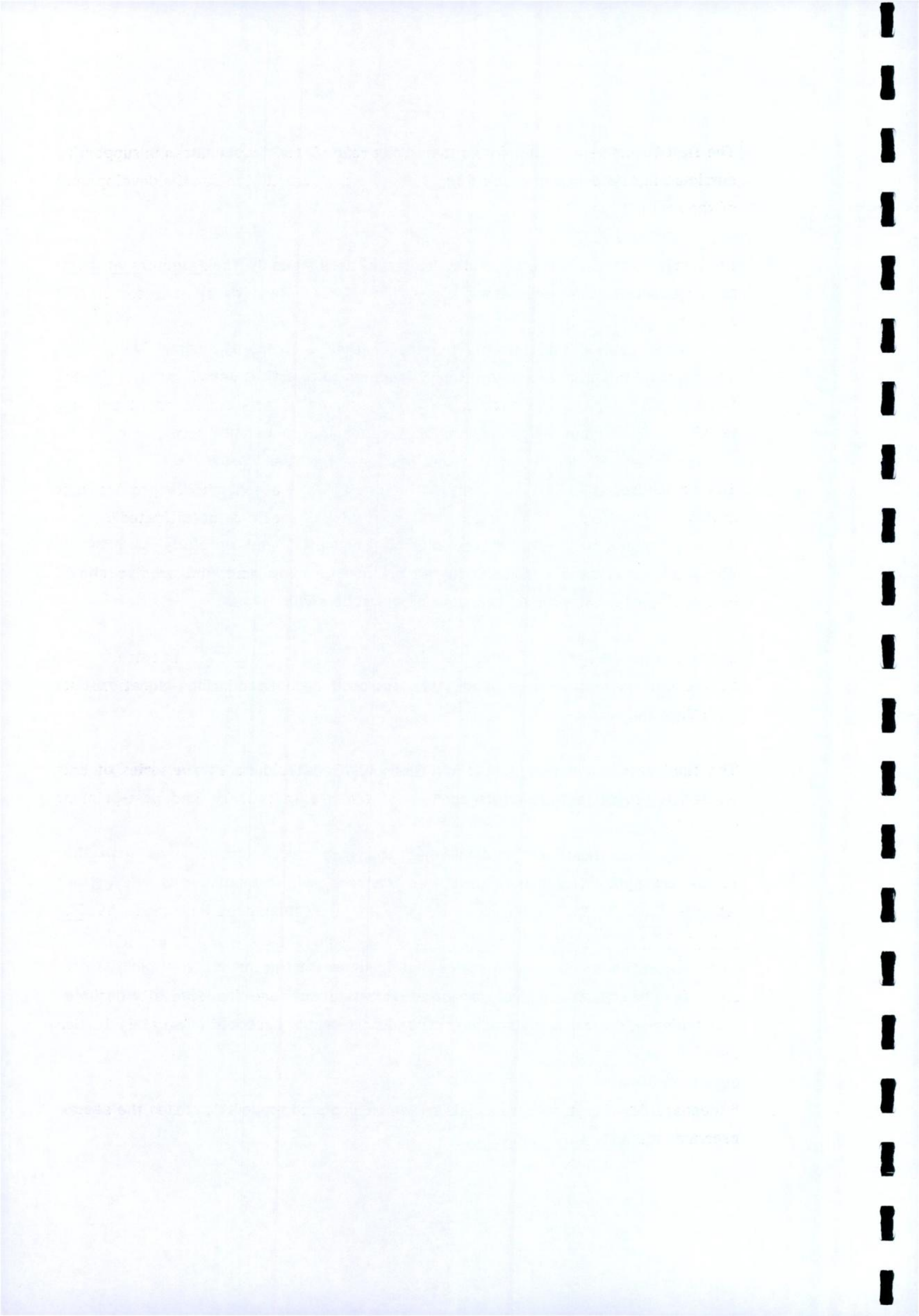
The first recommendation points out that qualified teachers of the arts "should be employed in all post-primary school".

The next recommendation explains that arrangements should be made with the appropriate authorities "to provide arts teachers with a qualification of degree status".

Recommendation number three states that schemes for the "provision of peripatetic teachers of the arts should be organised on a regional basis in order to eliminate discrimination against many students in rural post-primary schools".

Support Systems.

A number of general recommendations which concern support systems have been made by "The Arts in Education".



The first recommendation points out that the role of "teachers' centres in supporting curricula in arts education should form part of the overall plan for the development of the arts in education".

Another recommendation points out that the number of "arts inspectors at post-primary level should be increased to provide an adequate advisory and consultative service for teachers".

The third recommendation explains that inspectors with "special interest in the field should be given responsibility for the support of arts education at primary level".

The fourth recommendation informs the reader that a scheme "to provide arts advisors on a local basis, particularly at primary level, should be investigated".

The next recommendation explains that a "resources centre and archive should be established for the use of arts education teachers".

According to the findings of The Arts in Education a "promotional campaign, aimed at the education profession, should be introduced to familiarise educationalists with the potential of arts education for all students".

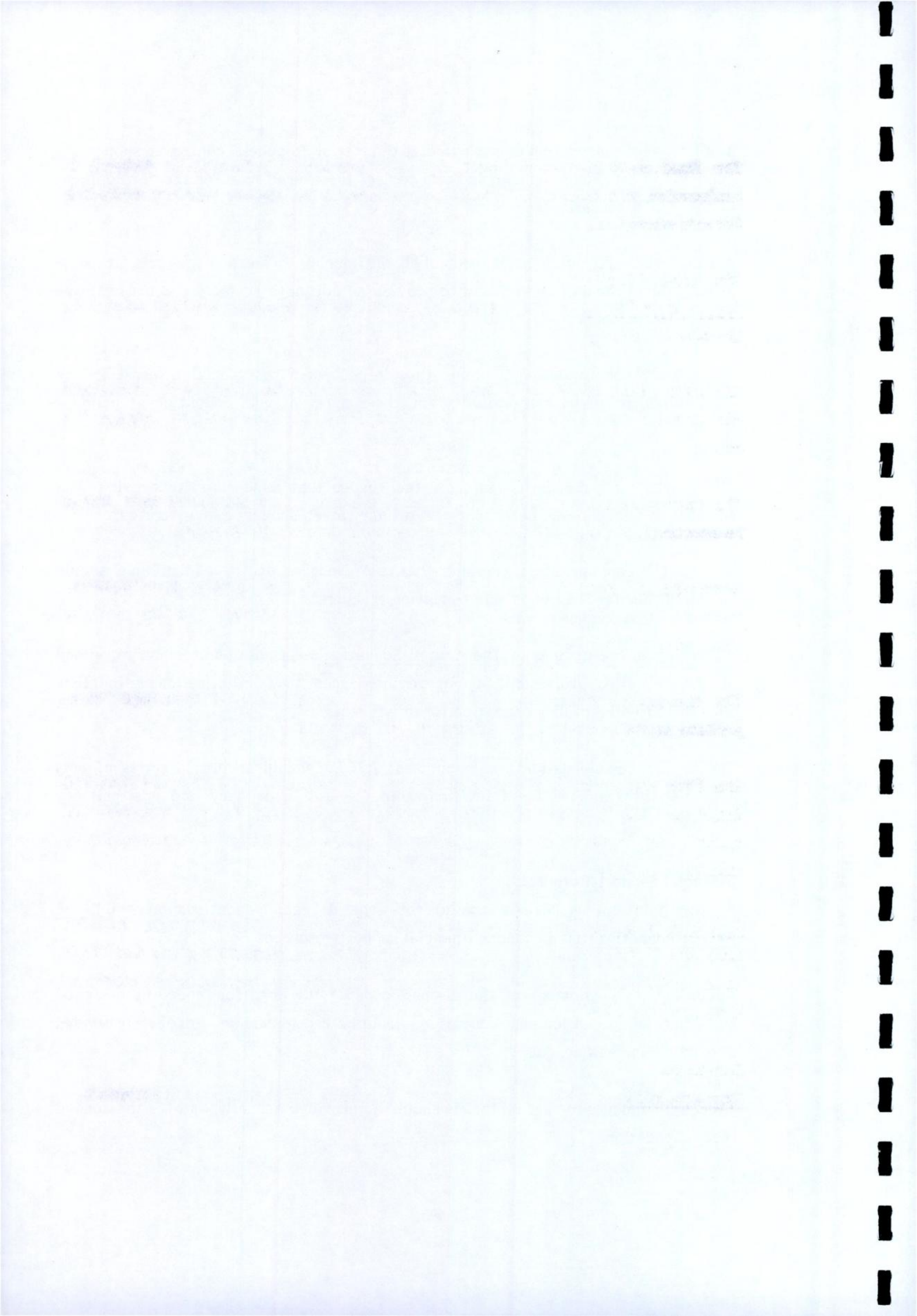
The final recommendation points out that R.T.E. "should develop a series of arts education programmes for television/radio for use in primary and post-primary schools".

Financial Support/Resources.

At this point let us have a look at the general recommendations made by The Arts in Education which concern financial support/resources.

According to the findings of the discussion paper the need for "specially designed and equipped spaces for arts education should be recognised and adequately funded in existing and new schools".

"Adequate funding for art materials should be provided annually", states the second recommendation.



The final recommendation points out that educational publishers in Ireland, in conjunction with teachers, " should be encouraged to produce teaching materials for arts education".

The Arts and Society.

The Arts in Education has made a number of recommendations which relates to the arts and society.

The first recommendation states that students should be "enabled to understand and interact with their traditional, contemporary and local culture through the arts".

The discussion paper's second recommendation reads as follows; "Schools should be encouraged to organise a series of cross-border projects in the arts".

According to the findings of the discussion paper links should be fostered"between teachers of the arts in primary and post-primary schools and the artistic community".

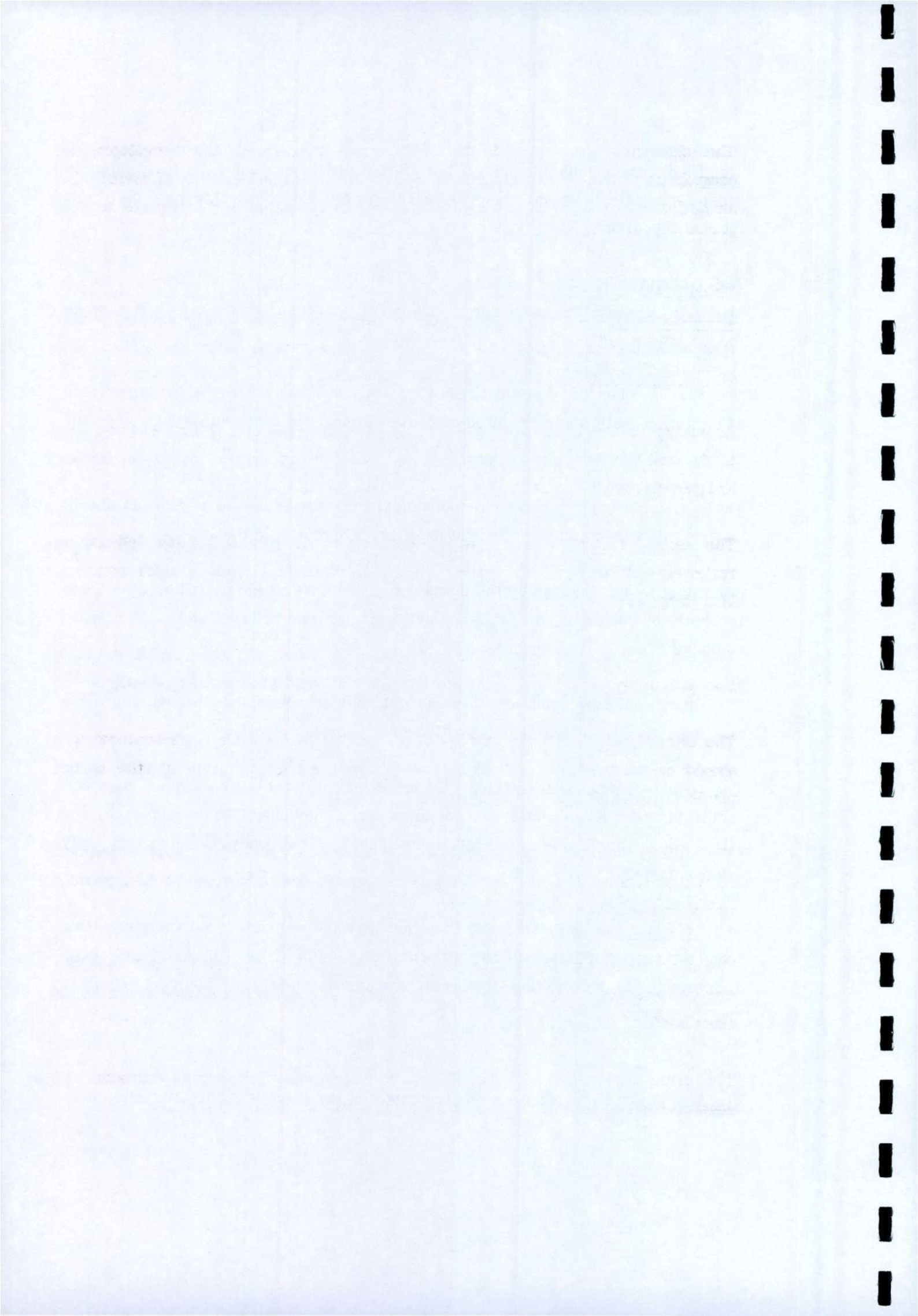
The discussion paper goes on to point out that schools should encourage "more positive attitudes towards arts education among parents".

The fifth recommendation states that art syllabuses should be designed that will facilitate "the development of special children, including the handicapped, the gifted and those who are socio-economically, culturally or geographically disadvantaged".

The Arts in Education also found that the disparity and sex-stereotyping resulting from the fact that less than half the total number of those sitting Art and Music at Intermediate and Leaving Certificate examinations are boys should be examined and changed".

Research.

The Arts in Education has made one recommendation which is related to research.



The discussion paper found that within the context of the "developmental programme of the Curriculum and Examinations Board the feasibility of establishing an action research pilot scheme for the arts in education with adequate support structures should be pursued".

Visual Arts.

The Arts in Education made a number of other recommendation which concerned specific arts areas. Let us now have a look at the general recommendations made by The Arts in Education concerning the visual arts.

According to the findings of the discussion paper aims and objectives should be formulated for "a developmental programme of visual arts education in primary and post-primary schools."

The second recommendation states existing visual arts syllabuses "should be reviewed and design and design-related skills should be given greater emphasis in such revision".

The discussion paper goes on to recommend that all students "should be given the opportunity to follow a visual arts course throughout their years at school".

The discussion paper also recommends that a "more desirable pupil-teacher ratio should be provided in visual arts education at post-primary level in view of the particular style of teaching involved".

The following recommendations states that the "mode and techniques of assessment for visual arts at post-primary levels should be reviewed in order to take process and course-work into account".

The next recommendation made by The Arts in Education points out that the "implementation of the current primary Art and Crafts curriculum should be examined".

The discussion paper has found that the post-primary student's "artistic and aesthetic education in the visual arts should be thoroughly integrated".

According to The Arts in Education, the importance and influence "of the media should be recognised and incorporated into syllabuses for primary and post-primary visual arts education".

The Arts in Education continues by recommending that better provision should be made "in the colleges of education for the teaching of visual arts".

The discussion paper goes on to recommend that student-teachers in the colleges of education "should understand the rationale behind the teaching of the visual arts".

It is also recommended by The Arts in Education that the present method of "educating post-primary teachers in visual arts should be reviewed as a matter of priority".

The discussion papers next recommendation states that a "coherent and overall strategy should be planned for sequential in-service courses in visual arts teaching for primary and post-primary teachers".

The following recommendations point out that schools "should employ qualified teachers of art to teach visual arts education at post-primary level".

According to the discussion papers findings, the "position regarding the status, salaries and allowances for visual arts teachers at post-primary levels should be addressed and anomalies and inconsistencies eliminated".

The Arts in Education goes on to recommend that additional "inspectors with a visual arts education background should be appointed to the primary school section".

The Arts in Education also recommends that links "between the visual arts and other disciplines should be developed in post-primary schools".

The discussion paper has found that realistic "funding for materials and equipment should be made available for the teaching of the visual arts at primary and post-primary level".

The Arts in Education discussion papers final recommendation points out that a range of "teaching resources and support materials should be produced for the teaching of visual arts at primary and post-primary level".

As I mentioned earlier in this text, The Arts in Education discussion paper is based on the work of the Working Party on the Arts which was established by the Curriculum and Examinations Board to examine the current position of the arts in schools and to make recommendations. A Board of Studies for the Arts has been set up by the Curriculum and Examination Board. The Arts in Education discussion paper has proved extremely helpful to that board in its deliberations. The Board of Studies has concerned itself with curriculum and assessment in the various disciplines, courses and programmes that constitute arts education. "It is recognised that more time for arts, music, drama and dance on the school timetable is not enough, and the Board (Curriculum and Examinations) favours an integrated approach to the arts in the curriculum and the provision of adequate facilities to enable the arts to fulfil their educational role". (99).

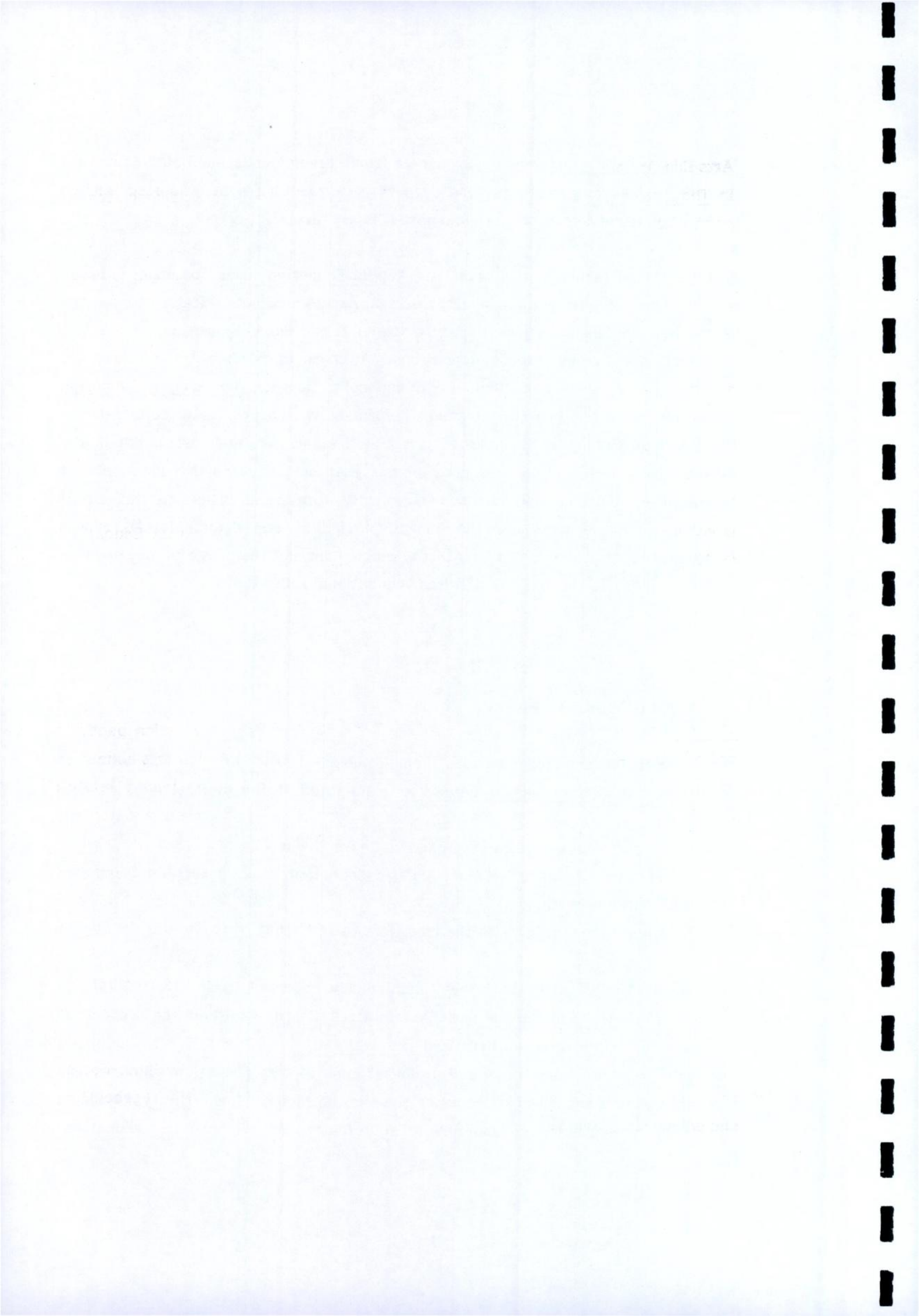
THE ARTS DISCUSSION PAPER.

The Curriculum and Examinations Board published The Arts in Education in September 1985. The Arts in Education highlighted "three general aims of arts education:

- to develop a love of, interest in and value for the arts
- to achieve a balance between artistic education (making art) and aesthetic education (receiving art)
- to acquaint the student with the traditions of art" (100).

The Board of Studies for the Arts "unanimously endorsed these aims" (101). In August 1987 the Curriculum and Examinations Board published the Report of the Board of Studies which was entitled The Arts.

The Arts proceeds from those three general aims of arts education which appear above in the text and seeks "to focus on the aims of each art form, firstly in general terms and subsequently as appropriate to primary and post-primary education" (102).



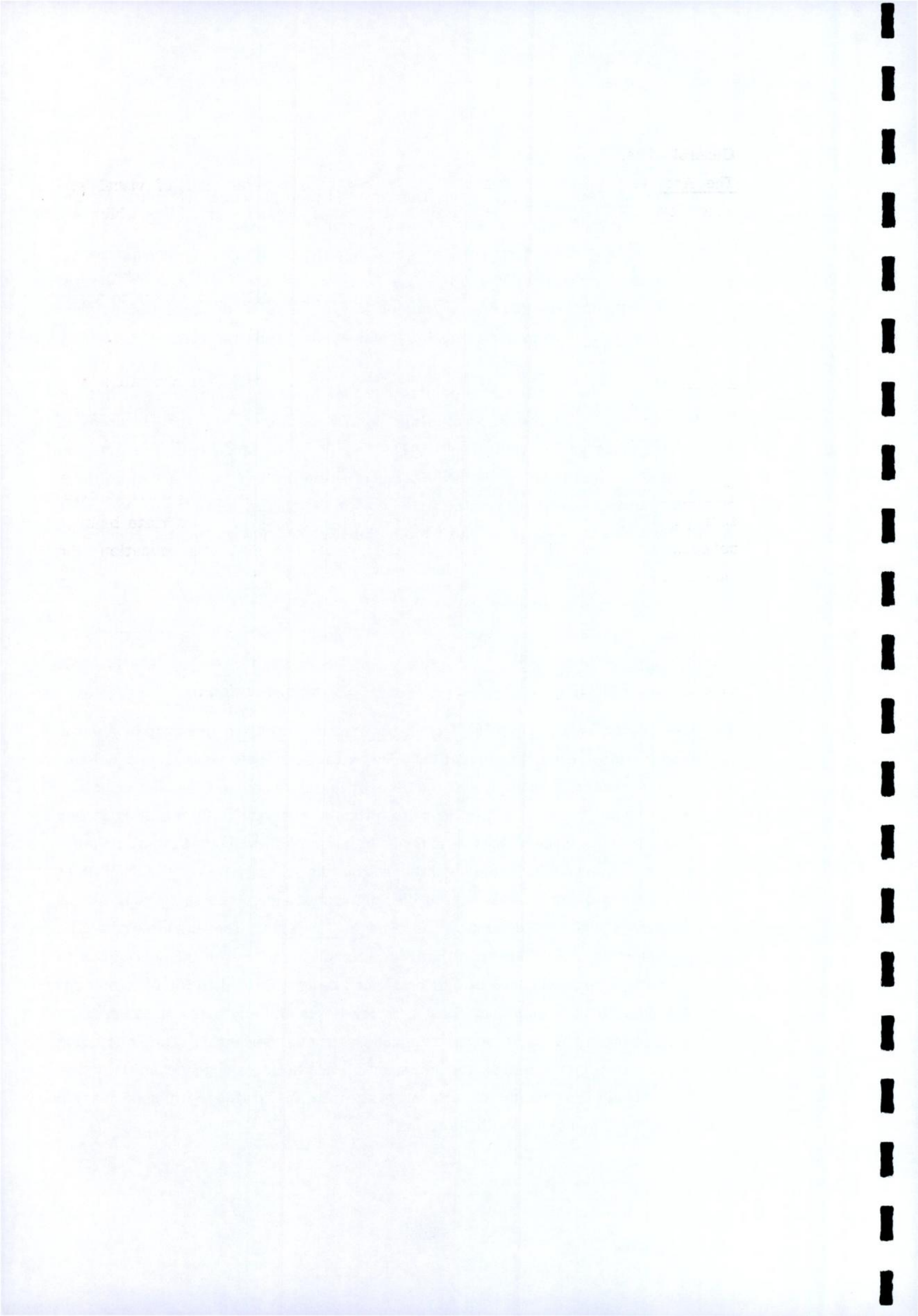
Arts Education.

In The Arts in Education the term "the Arts" is used as "a generic term for the human activities of dance, drama, literature, music and the visual arts, each of which is itself a generic term for a range of significant human experiences created and understood symbolically" (103). The Board of Studies for the Arts adopted this description of Arts Education, subject to the inclusion of areas not covered in The Arts in Education such as film and media studies, and literature.

The Board of Studies for the Arts pointed out that there are "many areas of overlap between its work and the work of other boards of studies, and further areas of overlap may emerge in the future" (104). The Board of Studies for the Arts has also pointed out that in particular, the areas of literature and drama are of common interest to boards of studies for the Arts and for Languages, while media education is common to Arts, Languages and Social, Political and Environmental Education" (105).

VISUAL ARTS

The Arts report used an extract from The Arts in Education discussion paper in order to introduce visual arts education. The extract describes visual arts education as an "active process through which the student learns to see and to think visually". It goes on to point out that this learning process involves "both the artistic and the aesthetic experience". In the extract it is also pointed out that at primary and post-primary levels it develops through "the related activities of the disciplines of art, craft and design". These three disciplines are understood to form the basis of the term "visual arts education" as used in The Arts. The extract from The Arts in Education which I have already examined on page _ of this text goes to state that the interdependence of art, craft, and design "is vital to the development of visual thinking at primary and post primary levels and any attempt to separate them would reduce the value of the total educational experience". The concluding line of the extract states that the artistic and aesthetic experience must not be separated "since the making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms".



General Aims.

The Arts report has taken a detailed look at the general aims of visual arts education. At this point I wish to have a look at those general aims which are catalogued in The Arts.

According to The Arts, one of the general aims of visual arts education is to foster in pupils "a love of, an interest in and a value for the visual arts".

The Arts goes on to point out that a general aim of visual arts education is to help pupils "to know themselves and the world in visual terms through a structured integration of the dynamic between perceiving, thinking, feeling and expressing".

The Arts points out that another general aim of visual arts education is to offer each pupil "a wide range of visual arts experiences with an appropriate balance between artistic education (the pupil making art) and aesthetic education (the pupil receiving art)".

The report explains that a general aim of visual arts education is to develop pupil's ability "to make a wide range of symbols, images and forms appropriate to their developmental level, cultural background, and personal disposition".

THE ART, CRAFT AND DESIGN JUNIOR CERTIFICATE SYLLABUS.

The Art, Craft and Design Junior Certificate Syllabus informs the reader that Art, Craft and Design "are three inter-dependent disciplines". The Junior Certificate Syllabus goes on to point out that Art, Craft and Design are "fundamental to human existence, predating written language". It goes on to explain that they play "a major role in human evolution and development". It also states that Art, Craft and Design involves different ways of thinking:

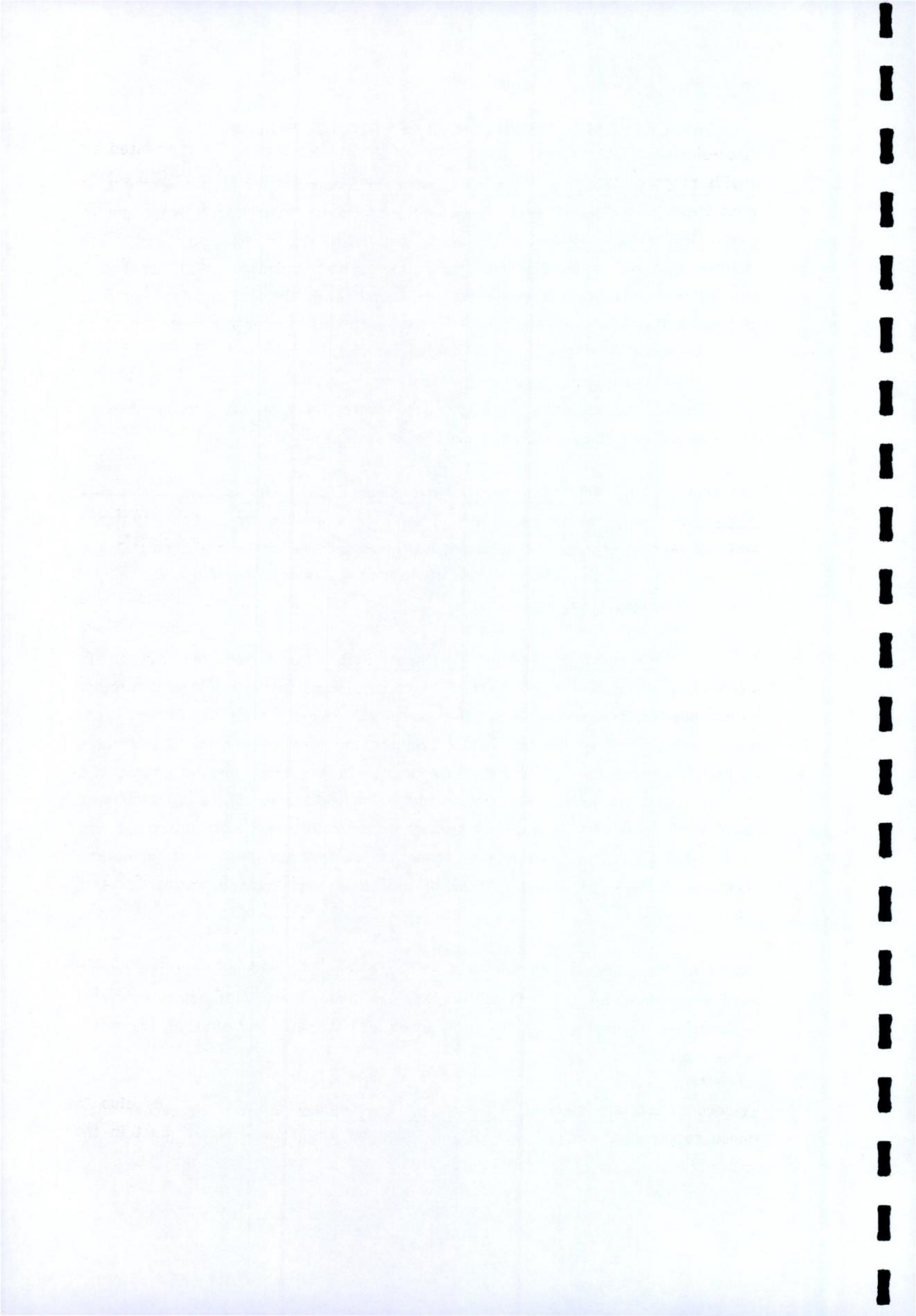
- "Art emphasises ideas, feelings, and visual qualities
- Craft emphasises the right use of tools and materials
- Design emphasises planning, problem-solving and completion, using drawing as a means of thinking".

According to the Art, Craft and Design Junior Certificate Syllabus Art, Craft and Design "unite in the basic human drive to shape the world, for functional purposes, and to express and communicate ideas and feelings". It also states that the contribution of the "visual and plastic arts to the celebration of life is a unique and enriching experience for all".

The Art, Craft and Design Junior Certificate Syllabus points out that Art, Craft and Design provides "a unique part of the education of the whole person, through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others". It continues by explaining that the benefits of "an education in Art, Craft and Design for the student at this developmental stage extend far beyond a competence in the subject itself (and the ability to apply it through life). It elaborates by informing the reader that Art, Craft and Design education "develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility and self-reliance".

The Art, Craft and Design Junior Certificate Syllabus explains that its framework is designed for the "full ability range in Junior Cycle". It points out that to facilitate its implementation, "it is essential that sufficient time be allocated to the subject".

The Art, Craft and Design Junior Certificate Syllabus informs the reader that the practical core syllabus in "Drawing, two-dimensional Art, Craft and Design,



three-dimensional Art, Craft and Design, with Support Studies, is augmented by a wide range of options". It continues by explaining that "the teacher will select a minimum of one option for Ordinary Level, and a minimum of two for Higher Level, to suit the ability, developmental stages, previous experience, interest and potential of the students". It also explains that the "teacher's specialist skills, the school's resources and facilities, and local identity and tradition should also be taken into account". It elaborates to state that the core syllabus is to be applied "to the teaching of the selected options, so as to widen and deepen the students development".

According to the Art, Craft and Design Junior Certificate Syllabus Support Studies involve "History, Critical Appraisal, Evaluation, Appreciation, Science, Technology and correct working vocabulary". The Art, Craft and Design Junior Certificate Syllabus points out that the lessons should be organised as "sequential, practical, learning experiences incorporating Drawing and Support Studies as appropriate".

According to the Art, Craft and Design Junior Certificate Syllabus the starting point (or subject matter) "informs each learning experience is crucial in developing the student's capacity for focussed personal response". It goes on to explain that the motivation "should be visually orientated, and derive from the student's direct experience of the natural, social or constructed environment".

AIMS OF ART, CRAFT AND DESIGN AT JUNIOR CYCLE

Let us now have a look at the aims of Art, Craft and Design at Junior Cycle according to the Art, Craft and Design Junior Certificate Syllabus.

One of the aims of Art, Craft, and Design at Junior Cycle is to "promote in the student an informed, inquiring and discriminating attitude to his or her environment and to help the student relate to the world in visual, tactile and spatial terms" (A1).

A second aim of Art, Craft and Design at Junior Cycle must be to develop "a sense to personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design" (A2).

Another aim of Art, Craft and Design at Junior Cycle is to develop in the student "an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal" (A3).

An aim of Art, Craft and Design at Junior Cycle is to develop in the student "the ability to apply evaluative criteria to his/her own work and to the work of others and in his/her daily encounters with the natural, social and built environments and with the mass media" (A4).

One aim of Art, Craft and Design at Junior Cycle is to promote in the student "a practical understanding of and competence in the principles and skills underlying visual and constructional design and problem-solving" (A5).

Another aim of Art, Craft and Design at Junior Cycle is to develop the student's "artistic and aesthetic sensibilities and qualities of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity" (A6).

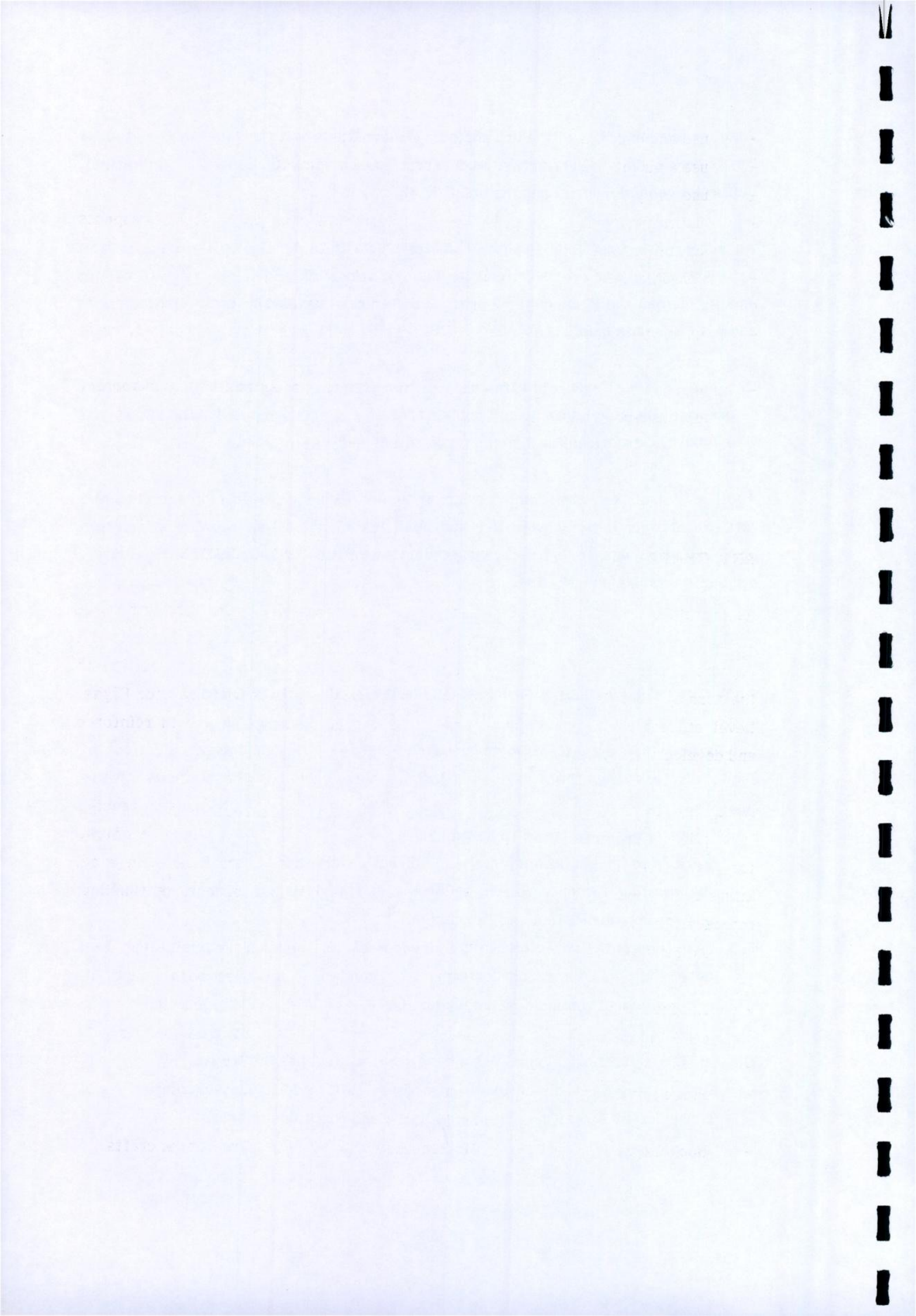
ART, CRAFT AND DESIGN COURSE OBJECTIVES AT JUNIOR CYCLE.

Let us now turn our attention to the Art, Craft and Design course objectives at Junior Cycle. "The Art, Craft and Design course develops the student's ability to;

- give a personal response to a stimulus
- work from imagination, memory and direct observation
- use drawing for observation, recording and analysis, as a means of thinking and for communication and expression.
- use the core two-dimensional processes in making, manipulating and developing images, using lettering and combining lettering with image, in expressive and communicative modes" (A7).

The Art, Craft and Design course also develops the student's ability to;

- "use the three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes



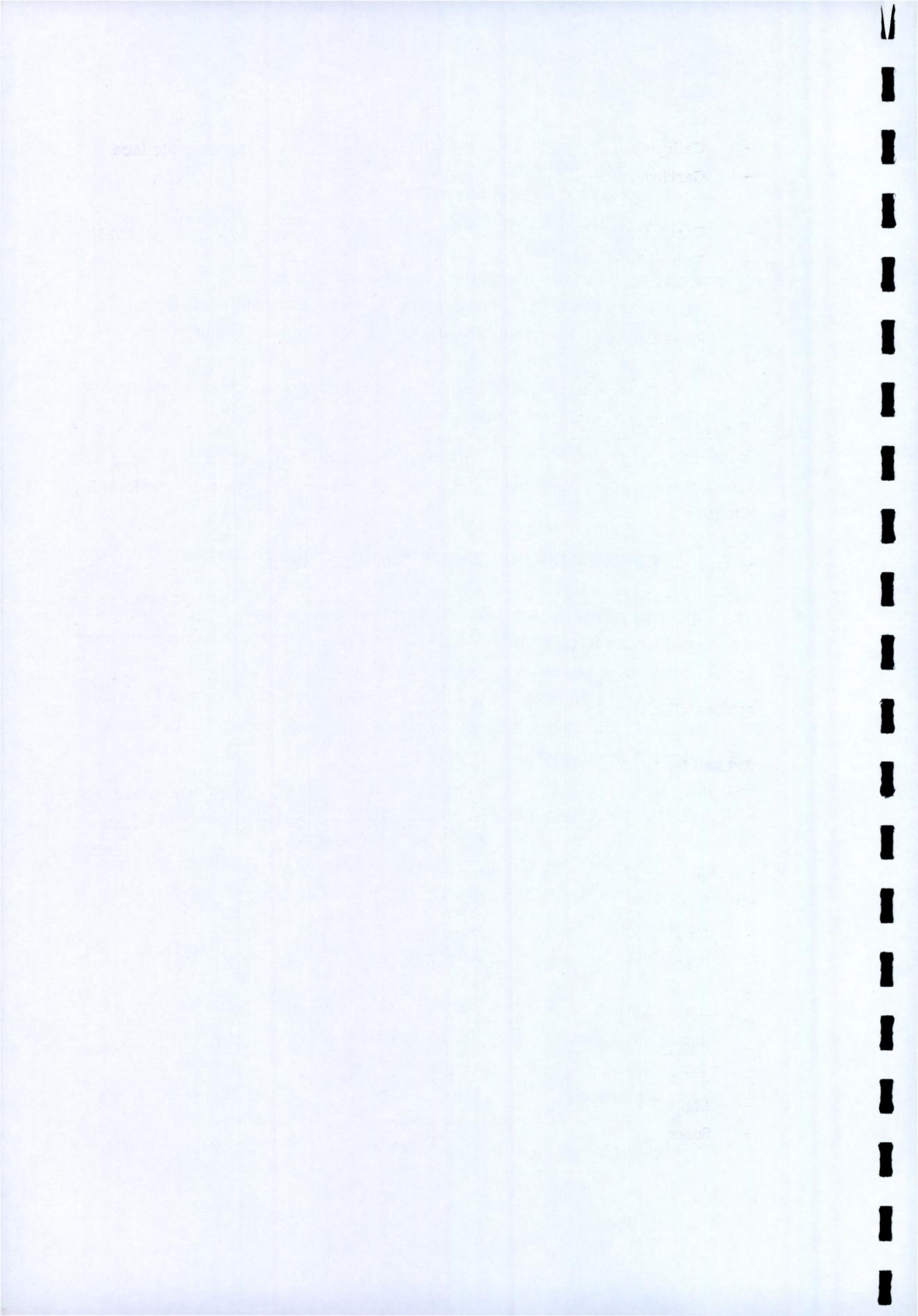
- use and understand the art and design elements
- use a variety of materials, media, tools and equipment
- use an appropriate working vocabulary
- understand relevant scientific, mathematical and technological aspects of art, craft and design
- sustain projects from conception to realisation
- appraise and evaluate his/her own work in progress and on completion
- understand the historical, social and economic role and value of art, craft and design.
- understand, interpret and evaluate, as a consumer, aspects of contemporary culture and mass media" (A8).

ART, CRAFT AND DESIGN COURSE STRUCTURE AT JUNIOR CYCLE

As I explained earlier in the text the practical core syllabus in "Drawing, two-dimensional Art, Craft and Design, three-dimensional Art, Craft and Design, with Support Studies, is augmented by a wide range of options" (A9). In addition to the core syllabus "a minimum of one option for Ordinary Level, and two for Higher Level students, will be studied. The treatment of each option should reinforce and develop the core experiences" (A10).

According to the Art, Craft and Design Junior Certificate Syllabus a teacher "will select a minimum of one option for Ordinary Level, and a minimum of two for Higher Level, to suit the ability, developmental stages, previous experience, interest and potential of the student" (A11) from its list of options which is reproduced below;

"- Animation	- Film-making	- Screenprinting (Serigraph)
- Art metalwork (incl. enamelling)	- Graphic design	- Soft Sculpture
- Batik	- Jewellery making	- Strip cartooning
- Block printmaking	- Leatherwork	- Tapestry
	- Mixed media	- Toy-making
	Sculpture	
- Bookcrafts	- Modelmaking	- Traditional crafts



- | | | |
|----------------------|-----------------------|-----------------------|
| - Calligraphy | - Modelling/casting | for example lace |
| - Carving | - Packaging | or hedgerow |
| | | basketry. |
| - Computer graphics | - Painting | - Videomaking" (A12). |
| - Embroidery | - Photography | |
| - Fabric print | - Pottery/Ceramics | |
| (screen/block) | - Product design | |
| - Fashion design | - Puppetry/set design | |
| (including knitwear) | | |

The Art, Craft and Design Junior Certificate Syllabus goes on to explain that in teaching any option, "the appropriate design process, including drawing and visual research, and the relevant Support Studies must be part of the learning situation".

It goes on to state that "portfolios, homework drawing books, Support Studies notes, as well as evidence of three-dimensional work, should be kept as a record of work done throughout the three-year course". The Art, Craft and Design Junior Certificate Syllabus of the late 1980's points out that where "special arrangements are necessary to facilitate the assessment of student work, the take up of these options will be phased in on a pilot basis".

Art and Design Elements.

The elements of art and design which are listed below "should be introduced, not in isolation, but as an integral part of Art, Craft and Design learning experiences. However, it may be necessary, on occasion, to highlight elements through specific lessons" (A13).

- | | | |
|-----------|-------------|---------------------|
| "- Dot | Structure | Contrast |
| - Line | Pattern | Symmetry |
| - Shape | Composition | Proportion |
| - Tone | Balance | Area |
| - Texture | Scale | Volume |
| - Colour | Rhythm | Abstraction" (A14). |
| - Form | Unity | |
| - Light | Style | |
| - Space | Harmony | |

Starting Points.

The Art, Craft and Design Junior Certificate Syllabus states that the student's "direct experience, real or imagined, of the natural, social and constructed environment should be the starting point for Art, Craft and Design work". It also states that the experiences "should be organised/selected by the teacher and student so as to provide strong, visually orientated motivation".

Support Studies.

According to the Art, Craft and Design Junior Certificate Syllabus, History of Art, Craft and Design should be introduced "in relation to the learning experience, with examples from past and present, worldwide as well as local Irish or European work, so as to acquaint the student with adult and child art, craft and design from many cultures". It is also pointed out that critical appraisal and evaluation skills "should be developed, so as to lead to an understanding and appreciation, as well as enjoyment, of their own work and that of others".

The Art, Craft and Design Junior Certificate Syllabus explains that there are certain "scientific/mathematical/technological elements in Art, Craft and Design and these should be taught as an integral part of each learning experience, as necessary and as they arise".

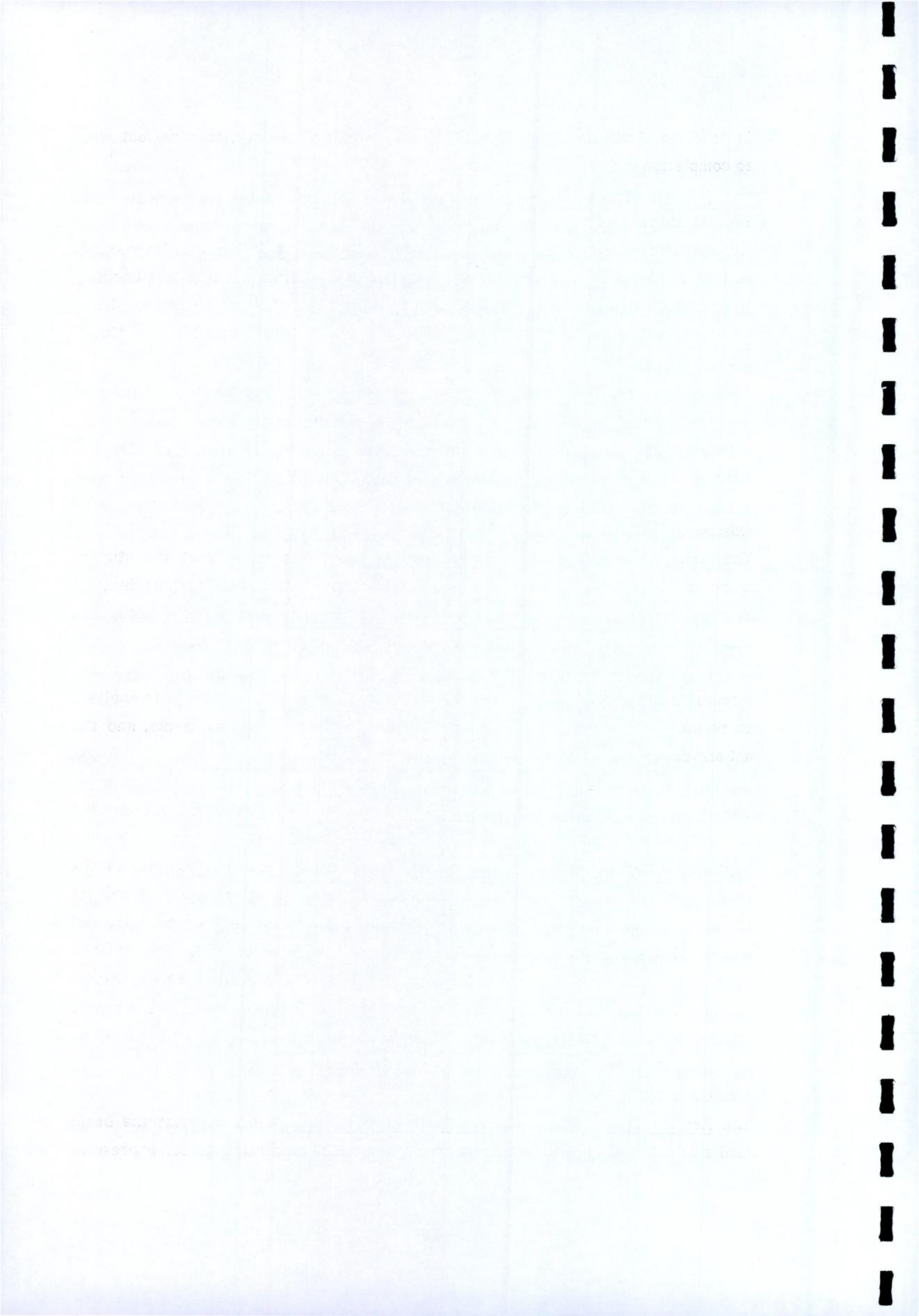
According to the Art, Craft and Design Junior Certificate Syllabus for "each material there are specific tools and equipment including certain power tools, which must be used safely and correctly".

The Art, Craft and Design Junior Certificate Syllabus informs the reader of the fact that Art, Craft and Design processes and concepts "have a particular vocabulary, and the accurate use of relevant words is crucial to the student's developing grasp of the subject area".

Design.

The Art, Craft and Design Junior Certificate Syllabus states that Design must not be regarded "as mere decoration or embellishment of finished products".

The syllabus also explains that students should be taught how "to analyse design problems, to plan and research, to use design processes appropriate to the task



in hand, to clarify ideas through the use of working drawings, to carry out work to completion and to evaluate the finished work".

Presentation and Display.

According to the Art, Craft and Design Junior Certificate Syllabus students should be able to select a piece of their own work, trim the work, mount it on a backing, and place it on a display board or wall. It goes on to explain that students should be able to "make appropriate presentation of notebooks, sketchbooks, and three-dimensional work".

DRAWING

Observational Drawing.

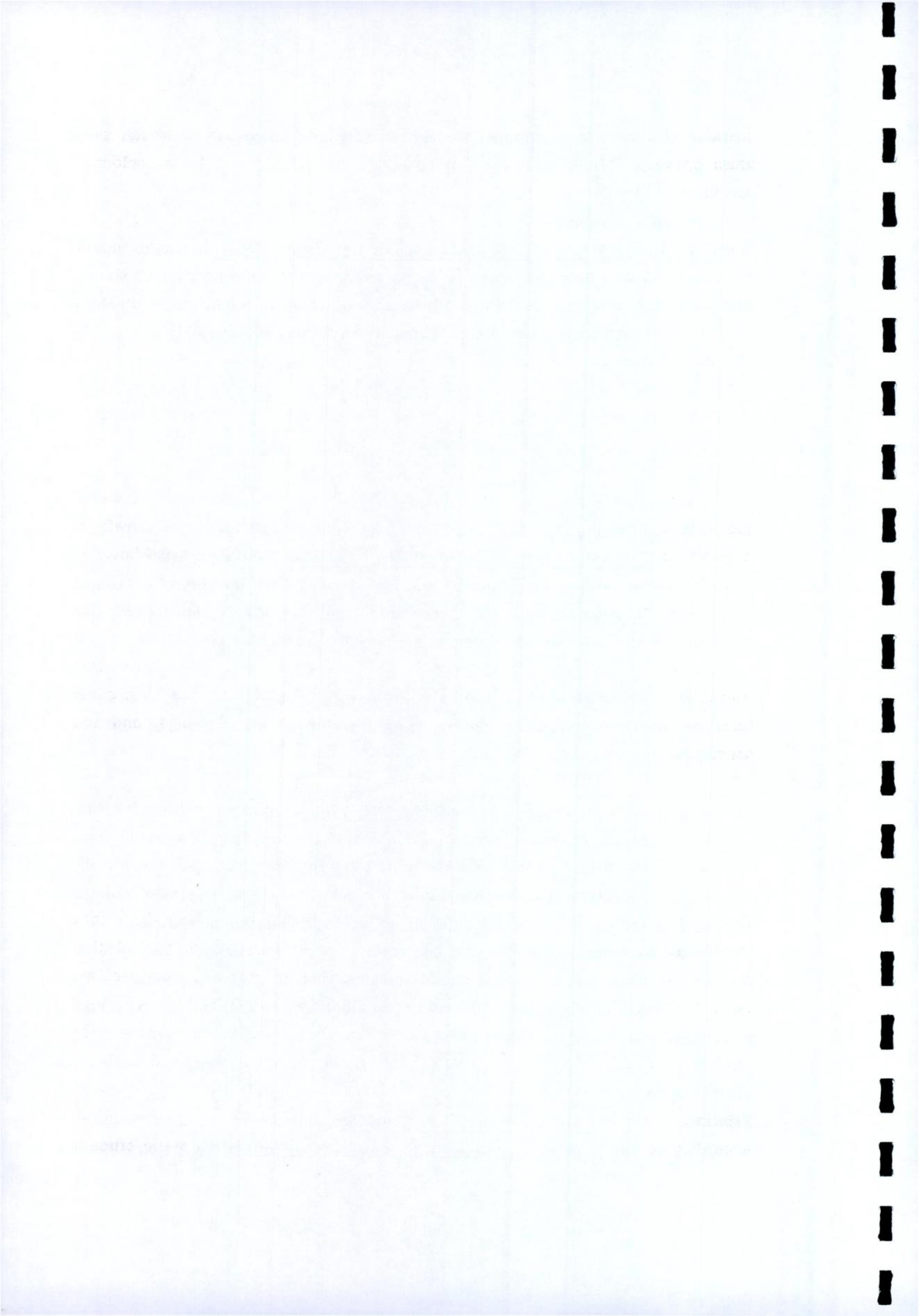
The Art, Craft and Design Junior Certificate Syllabus states that the student is expected "to develop observational drawing, drawing from memory/imagination, drawing for two-dimensional and three-dimensional Art, Craft and Design, and to be able to represent three dimensions in a two-dimensional image".

According to the syllabus the student should "be able to observe closely, to analyse, to record and to communicate clearly, using a variety of drawing media, and the art and design elements".

The Art, Craft and Design Junior Certificate Syllabus informs the reader that the starting points, or subject matter, for observational drawing, "can come from anything in the natural, social or constructed environment". It also informs the reader that the "artroom itself should have a regularly changing display of objects of visual interest, organic and inorganic, collected by teacher and students, and studies of the human figure should also form part of the course". The syllabus goes on to state the fact that "the development of observation, concentration and drawing ability is greatly helped by drawing outside the artroom, in the school and in the locality, and the homework drawing".

Media and Tools.

The Art, Craft and Design Junior Certificate Syllabus points out that the basic media which the student should learn to use, each according to its expressive



character include "various grades and points of pencil an eraser, charcoal, pen, brush drawing, ink and wash, and for colour studies, chalks, crayons, coloured pencils and felt tip pens".

The Art, Craft and Design Junior Certificate Syllabus explains that the student should learn the use of a viewfinder "to select and compose the image, and should be able to draw forms in contour, cross-contour, gesture drawing, and with tone, texture, and colour, using basic linear perspective and choice of viewpoint".

The syllabus also points out that students should learn to use a T-square, set-square, drawing board, compass and measure". It goes on to explain that students should learn to "simplify/abstract, trace, reverse, and enlarge".

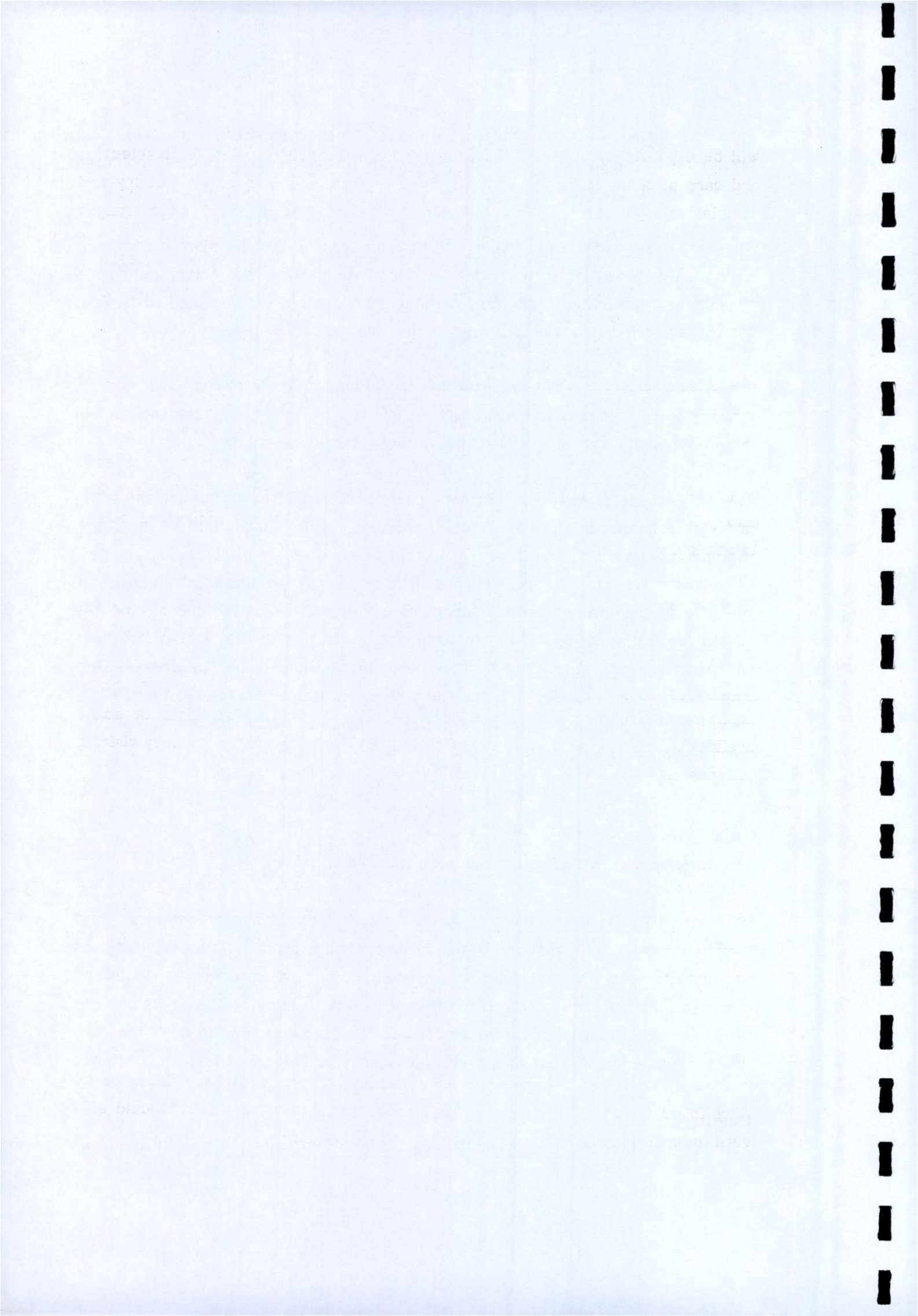
The syllabus states that the student should understand the difference between, and various purposes of, sketch books, working drawings, and finished drawings. It points out that the purpose of a sketchbook is as a source of "ideas and images" as well as a record. The syllabus goes on to state that the student should be able to "identify the medium used in drawings by others, to analyse and discuss the content of a drawing by others, to form a judgement as to how well the purpose has been achieved". According to the syllabus that student should "become familiar with drawings from different times and places, for example; cave drawings, early Christian illuminations, drawings by Durer, Japanese brush drawings, and ink drawings of Van Gogh".

TWO-DIMENSTIONAL ART, CRAFT AND DESIGN.

The Art, Craft and Design Junior Certificate Syllabus explains that Two-Dimensional Art, Craft and Design involves "image-making, image manipulation and development (for example; enlargement, cropping, reversing, abstraction, changes in colour and treatment) and sequential imagery, lettering, combined with image". The syllabus states that these "are to be studied through the core syllabus in painting, printmaking, basic photography, and graphic design and display".

Painting.

According to the Art, Craft and Design Junior Certificate Syllabus the student



will be expected to use water-based opaque and translucent paints, with selection and care of brushes, to carry out colour mixing (primary, secondary, tertiary and complementary), to apply smooth coats, textured paint, and washes, to analyse and paint local colour". The syllabus goes on to state that these "should be learnt in conjunction with basic pictorial composition from observation and imagination, using foreground and atmospheric perspective to create depth and form, as well as linear perspective".

The Art, Craft and Design Junior Certificate Syllabus informs the reader that the starting points for pictorial composition can come "from anything in the student's actual or imaginative experience of the natural, social, and constructed environment". The syllabus also informs the reader of the fact that this area of art is "particularly suited to expressive work for this age group". The syllabus also points out that the student may develop different combinations of colour to enhance the expressive power of the work".

"Support Studies can provide a lively introduction to painted images from, for example, Egypt, Crete, Russia, medieval and Renaissance European painting, modern American and Irish work" states the Art, Craft and Design Junior Certificate Syllabus. The syllabus goes on to explain that the student should experience the "difference between real paintings and reproductions in books or slides". The student should, according to the syllabus "learn how to enjoy visiting galleries, and to use the public libraries' art, craft and design sections."

Printmaking.

The Art, Craft and Design Junior Certificate Syllabus explains that the student should learn how to make a print using any of the three simple processes it outlines. The processes which are outlined are monoprinting, relief/block printing, and stencil printing. The syllabus points out that the student should "develop an understanding of the role of drawing and the importance of planning" when designing an image to be printed.

The first process outlined in the syllabus is monoprinting. It explains that the student should learn how to make a monoprint by using his or her finger or by using found objects. The syllabus goes on to explain that the student should also learn to make a monoprint by drawing into an inked plate.

Relief/block printing is the second process outlined in the Art, Craft and Design Junior Certificate Syllabus. The syllabus points out that the "block can be built up or carved away, leaving a surface onto which ink is applied. The print gives a reverse image". It is also pointed out that the image "can be used to form patterns, or manipulated and developed with regard for positive and negative shapes and quality of line". The syllabus continues by explaining that the student should "learn the elimination process of lino printing.

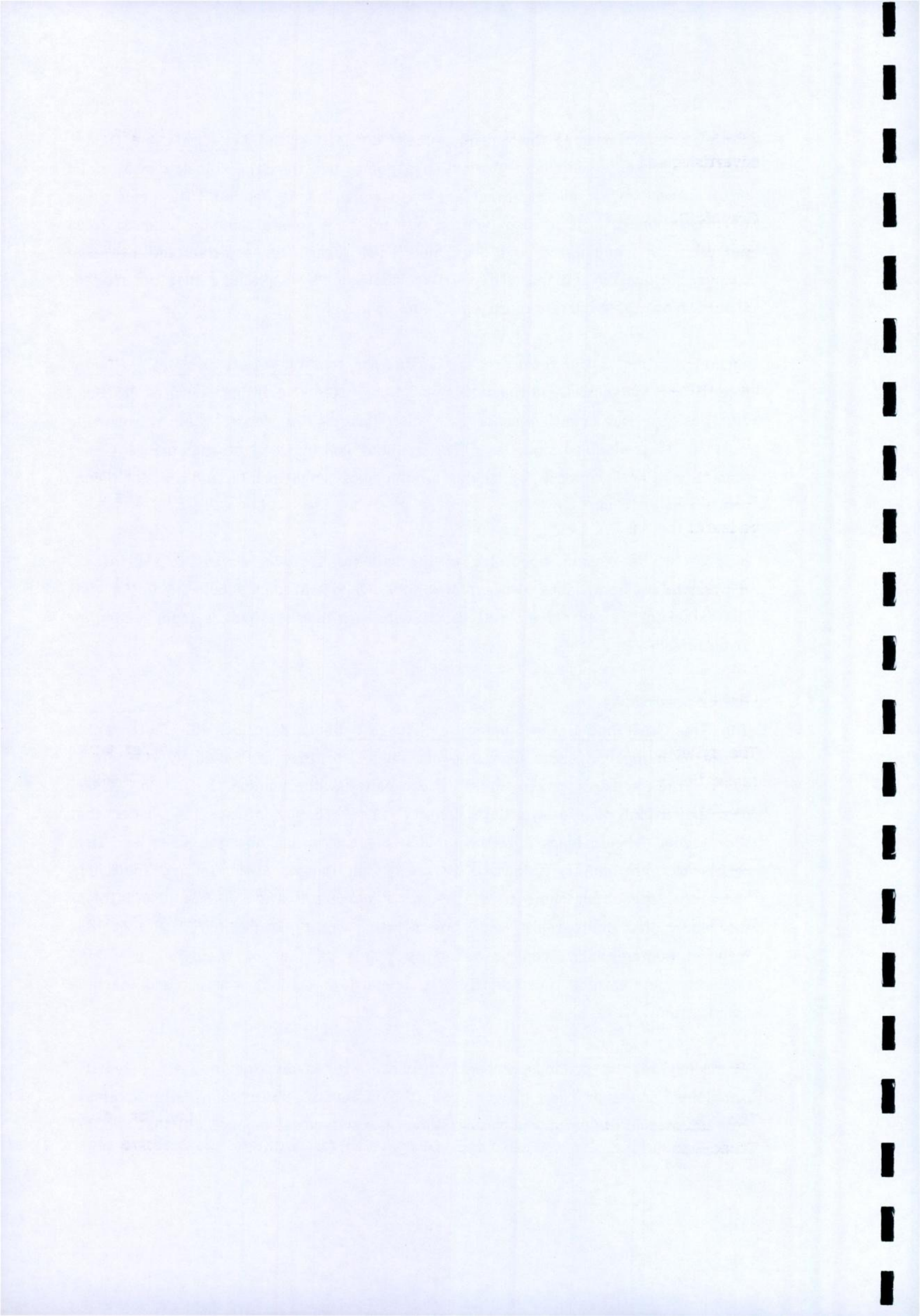
Stencil printing is the third process outlined in the Art, Craft and Design Junior Certificate Syllabus. According to the syllabus stencil printing operates "through flat positive and negative shape". It also informs the reader that overprinting "adds to the colour possibilities". The syllabus continues by stating the fact that stencil printing is suitable for making a number of repeat prints, and also for direct printing of lettering".

Support Studies should, according to the syllabus, include "a visit to a printer's, if possible". The syllabus also explains that Support Studies should include a visit "to exhibitions of prints as well as studying printmakers images from a number of cultures".

Basic Photography.

The Art, Craft and Design Junior Certificate Syllabus describes the photographic image as being "different from the art image, or that perceived by the human eye". The syllabus states that photography is the major means of visual communication" of the twentieth century. The syllabus informs the reader that the student "should learn how the pinhole camera works, how the sensitised film reacts to light and is processed to create an image, about lenses, focussing, aperture, speed, and how to use a simple camera." The syllabus also informs the reader that photographs "show how printing works", and coloured photographs, "printed commercially, can be taken by pupils as part of their image-making research and learning, particularly with regard to subject matter, and learning composition".

According to the syllabus, Support Studies "will involve some basic scientific principles, and appraising images from the history of photography", for example Fox Talbot, and Daguerie war photography. The syllabus also points out that Support



Studies will also involve appraising the "use of photographic images in general advertising and in the mass-media".

Graphic Design and Display.

Graphic design and display is, according to the Art, Craft and Design Junior Certificate Syllabus, "concerned with clear communication through images, symbols, lettering and display".

The syllabus informs the reader that the student "needs to analyse what is to be communicated, and develop means of conveying the information as clearly as possible".

The syllabus goes on to explain that the way of working "has to be systematic, with notes, sketches and visual research, and working from available images can be learnt for this".

The Art, Craft and Design Junior Certificate Syllabus states that the student should be able to use "a simple style of lettering, torn out, cut out and collaged, stencil printed, or hand drawn, and painted or inked". It goes on to state that there "should be good judgement of spacing and layout with or without an allied image".

The syllabus informs the reader that the student should "become familiar with sequential imagery, including analysis of operations and activities, with storyboards, and strip cartoons".

The syllabus goes on to point out that "in awakening the student's interest in the whole field of visual communication, the local environment provides examples of graphic design and display" in use, for example "on shop fronts, the sides of vans, newspapers and magazines and roadsigns.

THREE-DIMENSIONAL ART, CRAFT AND DESIGN.

The Art, Craft, and Design Junior Certificate Syllabus explains that Three-Dimensional Art, Craft and Design "covers additive, subtractive and

constructional processes". The syllabus states that "all the Art and Design elements are involved, and drawing has a particular importance in the translation from three to two dimensions, and the development of form by the student in three dimensions".

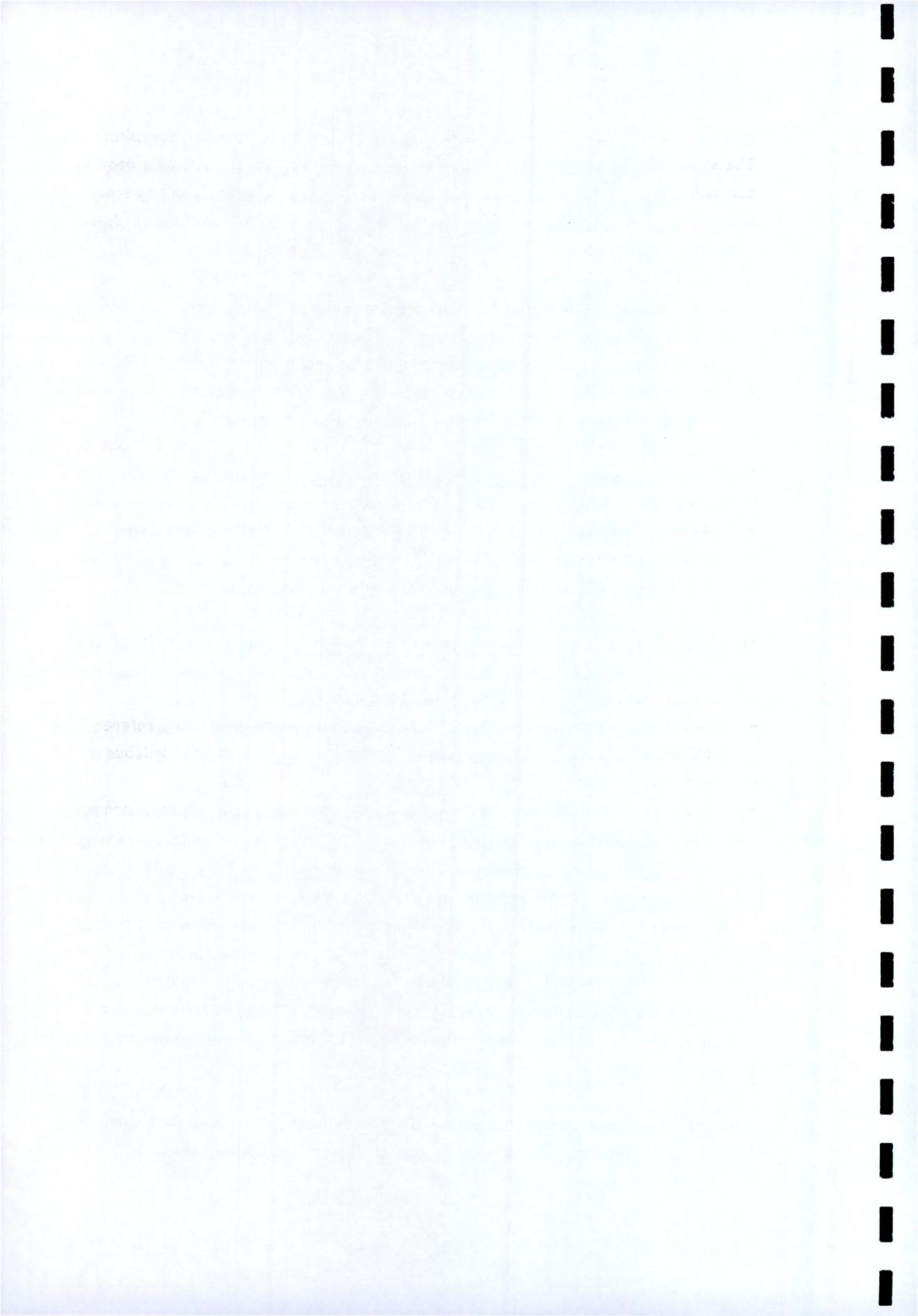
The syllabus explains that the additive process involves making forms "by adding material gradually, as with clay, plasticine, plaster", and papiermache. It is also pointed out that a support "may be needed which is usually a very simplified version of the final form. "The syllabus goes on to inform the reader that casting is "related to modelling and can be a way of making a fragile form permanent".

The Art, Craft and Design Junior Certificate Syllabus goes on to explain that in the subtractive process, a form is gradually produced by the carving away of material. The syllabus points out that a form is gradually produced by the carving away of blocks of soap, plaster, polystyrene or commercial carving materials using knives and rasps, or by carving wood or stone using appropriate tools.

The Art, Craft and Design Junior Certificate Syllabus points out that in the constructional process almost any material can be cut or shaped using the appropriate tools and then assembled using the appropriate means joining, in order to create a form of sculpture. The syllabus goes on to point out a number of ways in which different materials may be joined.

"Three-dimensional work can be communicative, expressive or functional" for example, it ranges from fine art sculpture and crafts, "to puppetry and bookbinding, and to packaging and product design" according to the Art, Craft and Design Junior Certificate Syllabus. The syllabus goes on to explain that starting points and visual research "will depend on the particular modes of expression or function chosen to give the student a basic experience in each of the three processes, additive, subtractive and constructional, in order to begin to understand the different kinds of thinking involved in each process". The syllabus continues as it informs the reader that records should be kept "through drawing, photographs, video and other means".

The Art, Craft and Design Junior Certificate Syllabus points out that Support Studies could "look at the different types of fine art sculpture, and across the



range of functional three-dimensional objects, as in architecture and furnishings". The syllabus goes on to explain that school "equipment, bicycles and cars provide accessible examples of three-dimensional functional design". It continues by stating that particular emphasis should be placed "on analysis by drawing, and the importance of space, scale, proportion and balance, as well as fitness for purpose, and an understanding of the characteristics of different materials".

ASSESSMENT OBJECTIVES.

The Arts, Crafts and Design Certificate Syllabus states that "on completion of the course, students should be able to;

- give a personal response to stimuli
- sustain and develop a chosen study from conception to realisation
- control a variety of media, materials and processes
- make a clear and communicative presentation of work
- analyse and record direct observations and experience
- translate from three dimensions to two dimensions and from two dimensions to three dimensions
- design and produce three-dimensional forms
- demonstrate, through the practice of making work and presenting reference information, an understanding of the key concepts contained in the syllabus
- demonstrate an understanding of the art and design elements
- show an awareness and understanding of the history and appreciation of Art, Craft and Design" (A15).

SECTION 2.

PROJECT EANACH.

PROJECT EANACH.

As I have stated earlier in the text, my job as a teacher involves four main duties;

1. I must prepare for my classes
2. I must guide or assist the learning of my students
3. I must check student progress
4. I must set good example for my students.

In carrying out these duties I must try to identify and respond to the needs of individual students.

Before each class I must do a number of things such as review subject matter, prepare learning activities, and plan special projects. This preparation is often called a lesson plan. The Department of Education in the Republic of Ireland have developed syllabi which are documents that contain guidelines to help teachers plan their teaching. The Department of Education have developed Art, Craft and Design syllabi. For example, the Department of Education has developed the Art, Craft and Design Junior Certificate Syllabus which I have examined earlier in the text. The Art, Craft and Design Junior Certificate Syllabus contains guidelines which are intended to provide Art, Craft and Design teachers with information which will allow them to "plan and organise a constructive and active learning programme based on the aims and objectives of the syllabus" (B.1), and relevant to the needs of the students for the first three years of Post-Primary education.

As I explained earlier in the text the "learning programme should be flexible in character" (B.2), allow for the Art, Craft and Design teachers intuition, and also allow "for adjustments to unexpected situations and conditions" (B.3). The following programme should be planned to give "a broad understanding of Art, Craft and Design to a diversity of comprehensive levels" (B.4).

The Art, Craft and Design Junior Certificate Syllabus "is structured to ensure a balance between experiencing, making and understanding" (B.5). As we have discovered earlier, Art, Craft and Design are treated as "three interdependent disciplines with support studies forming a vital and integral part of the learning experience" (B.6).

I wish to document the entire life cycle of my personal project which I designed and carried out over a period of months. I designed the project so that it could provide me with an opportunity to study some environmental phenomenon in depth. I also designed the project so that it could provide me with an opportunity to design a project to be carried out in the classroom at Junior Certificate level using a certain method of teaching. I have based my personal project on the learning objectives of the Art, Craft and Design Junior Certificate Syllabus.

According to the Art, Craft and Design Junior Certificate Syllabus the students "direct experience, real or imagined, of the natural, social and constructed environment should be the starting point for Art, Craft and Design work". I decided that my direct experience of the natural environment would be the starting point for my personal Art, Craft and Design project. It was my decision to base my personal project on the beautiful area around my home in Hazelwood, County Sligo. "Eanach (Annagh) was the ancient Irish name for Hazelwood. The castle of Annagh was situated in former times at the extremity of a peninsula jutting eastwards into Lough Gill" (B.7). I decided to call my personal project - "Project Eanach".

Over the last eighteen years my drawing, my two-dimensional Art, Craft and Design work and my three-dimensional Art, Craft and Design work has been greatly affected by my direct experience of the natural, social and constructed environment of Hazelwood. In particular my drawings, paintings, block prints, screen prints, black and white and coloured photographs have been affected by the people and places in and around my Hazelwood family home. My drawings, paintings, block prints, screen prints and photographs generally show sparsely populated or unpopulated rural scenes.

I have long been fascinated by, for example, the open spaces, the picturesque lakes (Figures A.1 and A.2), the natural woodlands and the rolling hills of the Hazelwood area. I am also attracted by the peace and quiet of Hazelwood.

"In former years the Hazelwood estate was well known for the variety and abundance of its trees and shrubs" (B.8). Evidence of this can still be seen along a trail through the natural woodland which is lined with fine specimens of such trees as Beech, Lime, Spanish Chestnut, Silver Fir, Yew, Laburnum, Laurel, Bay,



FIGURE A.1

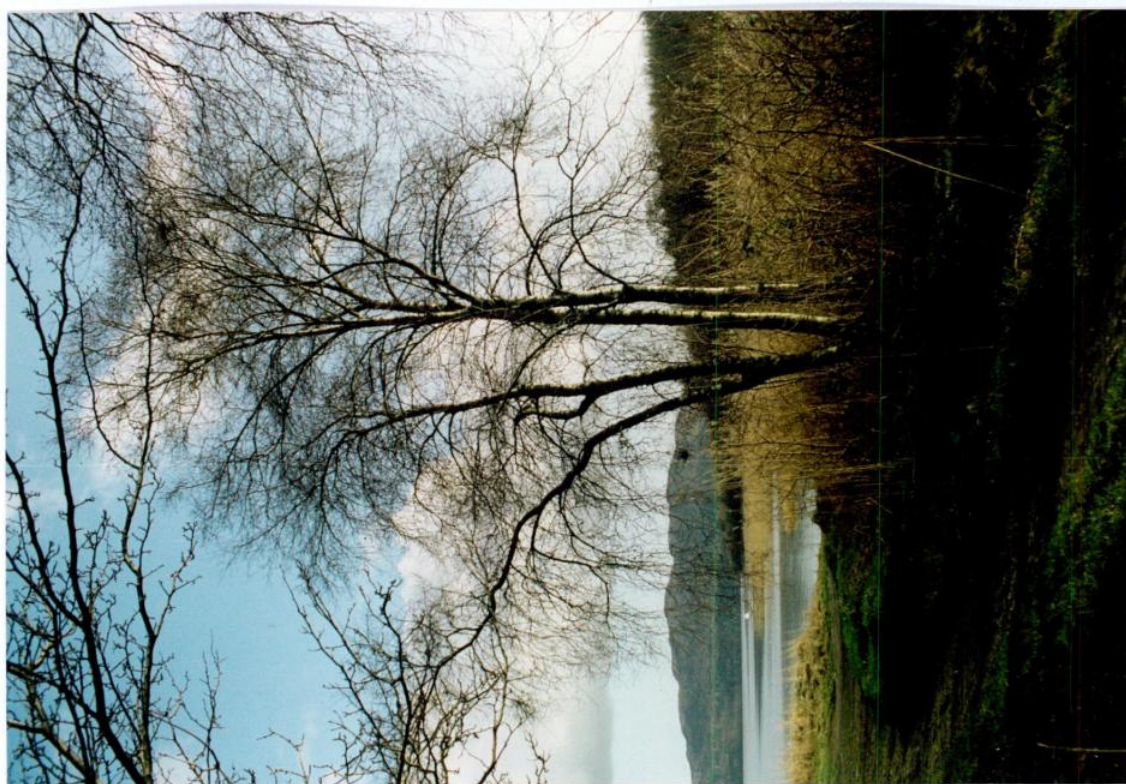


FIGURE A.2



Arbutus, Oak and Beech. The trail through the woods is also lined by such trees as Alder, Ash, Birch, Elm, Sycamore and Scots Pine. "The smaller shrub trees which in places form a dense undergrowth include Blackthorn, Hawthorn, Common Maple, Hazel, Holly, Sorbus, Spindle and Willow" (B.9).

Situated along the trail through the natural woodland in Hazelwood, a "sculpture trail follows the shoreline of the lake and allows magnificent views of Lough Gill and the surrounding countryside (B.10) (Figure A.3). The Hazelwood Sculpture trail was "the first permanent sculpture trail in Ireland. The wood sculpture sited along the trail was created during a symposium held in August 1985, and thereafter by James McKenna who worked for almost two years to complete his suite of figures; the horses, charioteer and warrior" (B.11). "Since its creation, Hazelwood has attracted thousands of visitors from throughout the world and has become a significant recreation area for the community" (B.12). It is hoped "that the trail encourages people to visit this area and for a moment reflect upon the "peace that comes dropping slow" (B.13).

Interaction Publications was a Social Employment Scheme sponsored by County Sligo V.E.C. Much of its work was "involved with highlighting the amenities of the Sligo area" (B.14). Interaction Publications published a book about the sculpture trail in Hazelwood which was entitled The Hazelwood Sculpture Trail. The Co-ordinator of Interaction Publications penned the following words about the Hazelwood area; "The unique combination in Hazelwood of water and wood, living and crafted, movement and stillness, light and shade will leave enduring memories with any fortunate enough to pass this way" (B.15). "In a society rapidly becoming more industrialised and materialistic, the rare places of natural mystery and tranquility enhanced by craftsmanship and care are to be valued all the more highly and nurtured all the more carefully. Hazelwood is such a place where the Earth herself and the children of the earth have conspired to create something precious" (B.16).

I have worked on "Project Eanach" over a period of about ten months. During this time I journeyed through the Hazelwood landscape on several occasions. On some occasions I walked from place to place in Hazelwood while on other occasions I cycled through the area. I visited parts of Hazelwood on foot or on my bicycle at different times of the day and in different kinds of weather.



FIGURE A.3



FIGURE A.4



On each of my journeys through the Hazelwood landscape I carried a bag which contained such materials as HB to GB grades of pencil, erasers, pencil sharpeners, A4 drawing paper, masking tape and an A4 hardboard panel. When I wanted to make an observational drawing in the Hazelwood landscape I attached A4 drawing paper to the hardboard panel with masking tape.

I sometimes bring my students out of the classroom and into the Hazelwood landscape. On each occasion I explain to my students that their job is to discover and record information about the Hazelwood area. This involves making a number of observational drawings of various aspects of the Hazelwood landscape. The observational drawings are made in A4 drawing books which I design and make. Each drawing book contains between four and six pages. Each page contains instructions and a space to make a drawing. I also provide my students with pencils, erasers, and pencil sharpeners.

The purpose of the majority of my journeys through the Hazelwood landscape was to discover and record information about various aspects of the area. As I travelled through Hazelwood I consciously looked all around for interesting areas of the landscape. I have often travelled in the region, looking around, thinking only of finding an interesting area of the landscape which would become the subject of my next observational drawing, or my next observational painting, or my next painting in the studio, or my next photograph.

As I journeyed around Hazelwood, looking all around, suddenly something would capture my attention; for example it might have been a birds nest among the tangled branches of a tree (Figure A.4), or part of a reed growing close to the waters of Lough Gill (Figure A.5), or an old tree (Figure A.6 and A.7), or a small area of a rocky section of Lough Gill's shoreline (Figure A.8).

One day I was walking along the Lough Gill shoreline at Hazelwood when suddenly something captured my attention; there was a white foam floating on the gently lapping water. The gentle lapping action of the water had separated the foam into numerous long thin shapes which ran almost parallel to the shoreline. The numerous long thin lines of foam reminded me of a beautiful high fleecy cirrus cloud. Figure A.9 is a photograph of a four hour drawing which I made of the amazing formation of foam on the waters of Lough Gill at Hazelwood. I developed



FIGURE A.5



FIGURE A.6





FIGURE A.7



FIGURE A.8





FIGURE A.9 A pencil drawing on paper which I made of an unusual formation of white foam on the waters of Lough Gill at Hazelwood.



FIGURE A.10 A waterlily growing in shallow water among reeds along the Lough Gill shoreline.



the drawing in my studio from photographic studies which I made of the unusual formation of white foam.

One evening as I walked along the shoreline of Lough Gill I discovered a number of waterlilies growing among tall reeds in shallow water. I was fascinated by the beautiful colours and shapes of the floating leaves. I made a number of colour photographic studies of the waterlilies. Figure A.10 is one of the photographic studies I made of the water plants. Figure A.11 is a photograph of a pencil drawing on paper which I made of a waterlily. I developed the drawing in my studio from photographic studies of the water plants.

Earlier in the text I stated that "Project Eanach" was based on the learning objectives of the Art, Craft and Design Junior Certificate Syllabus. "Project Eanach" relates to the "main areas of emphasis in the core syllabus which can be broadly categorised as follows: -

1. Development of perceptual/observational/research skills.
2. Development of expressive/communicative skills in two and three dimensions
3. Development of critical/evaluative/appreciative faculties" (B.17).

Development of perceptual/observational/research skills refers to "visual research and enquiry involving different approaches, methods, processes and technical skills which are carried out mainly through the practice of drawing by;

- A. Recording - Observing, recording and describing actual appearances of visual stimuli.
- B. Analysing - Using drawing as an investigative process
- C. Expressing - Developing and making a personal response to visual and tactile phenomena observed.
- D. Communicating - Using drawing, and the learning which evolves from direct experience for further development in two dimensional, or three dimensional studies, and support studies" (B.18).

The student "should be taught how to develop and use a number of methodical ways of observing visual stimuli and identifying the basic art and design elements necessary to form a visual language" (B.19). The students should "develop a variety of skills and graphic techniques necessary for recording from observation" (B.20). The natural and man-made environment should be used wherever possible as "a valuable resource for learning and developing a critical awareness" (B.21). It

is very important that students should "understand, and appreciate the importance of observational work and learn to recognise, understand and use the basic art and design elements as a means of thinking, communicating, and expressing in all areas of the syllabus" (B.22).

As I moved from place to place in the Hazelwood region I made observational drawings of such things as interesting leaves, beautiful trees, and peaceful lake shores. I made observational drawings because I wished to record information about the things in the Hazelwood region which captured my attention. While observing my subject I recorded and described the actual appearance of the visual stimuli through the practice of drawing. My observational drawings ranged from five minute studies to one hour studies. Figure A.12 is a photograph of a twenty minute observational drawing I made of a tree trunk which grows along the Lough Gill shoreline at Hazelwood. I made observational drawings because I wanted to analyse some of the things which captured my attention in Hazelwood. I used drawing as an investigative process.

I also made observational drawings in the Hazelwood landscape because I wanted to express something about the things in the area which fascinated me. Making observational drawings helped me to develop and made a personal response to the visual and tactile phenomena which I observed.

Sometimes as I made a drawing of an area of the Hazelwood landscape I adjusted relationships between forms or I adjusted relationships between areas of light and shade in order to emphasise what originally excited me about the subject. I have sometimes left out parts of, for example, Lough Gill shoreline in a drawing if those parts of the Lough Gill shoreline expressed nothing of what I wished to express about the area.

"A photograph is a picture made with a camera. The word photography means writing or drawing with light. A camera picture is a picture drawn with rays of light" (B.23). Some photographs, like some paintings have lasting value as great works of art. We admire such pictures because they are beautiful, or because they express ideas that we find worth-while" (B.24).

When I bring my students out of the classroom and into the Hazelwood landscape

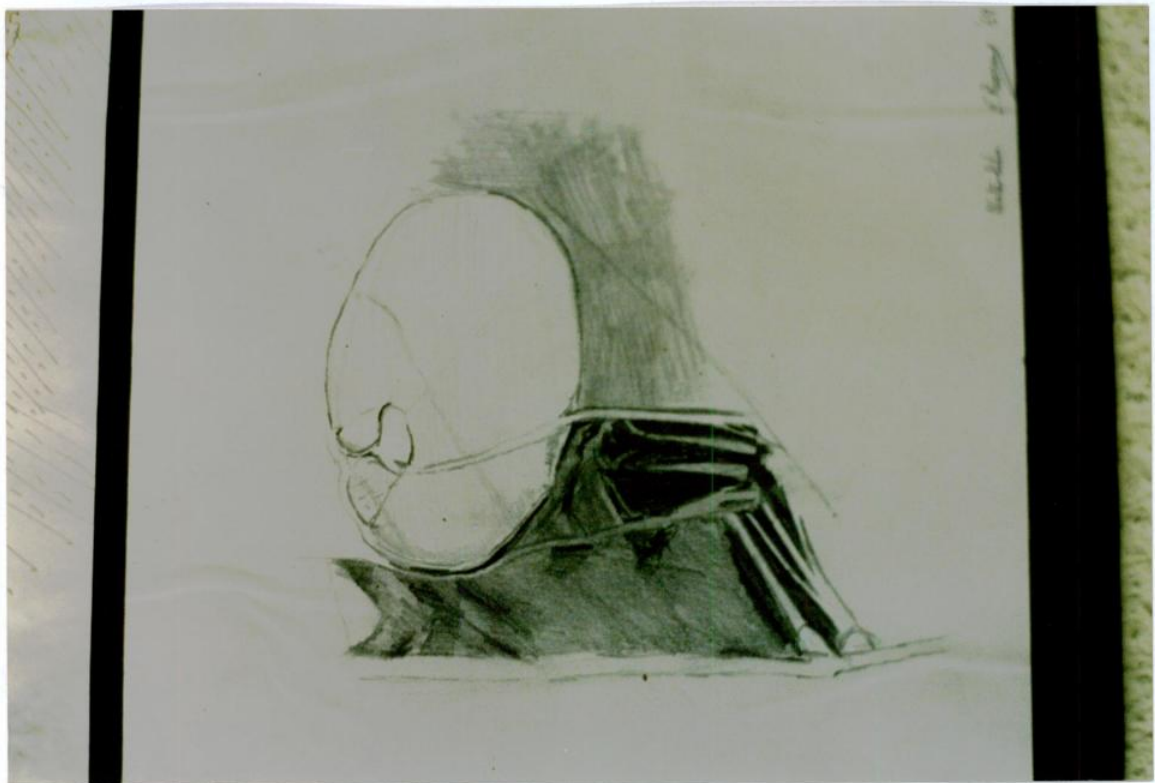


FIGURE A.11 A pencil drawing on paper which I made of a waterlily growing in shallow water among reeds along the Lough Gill shoreline.

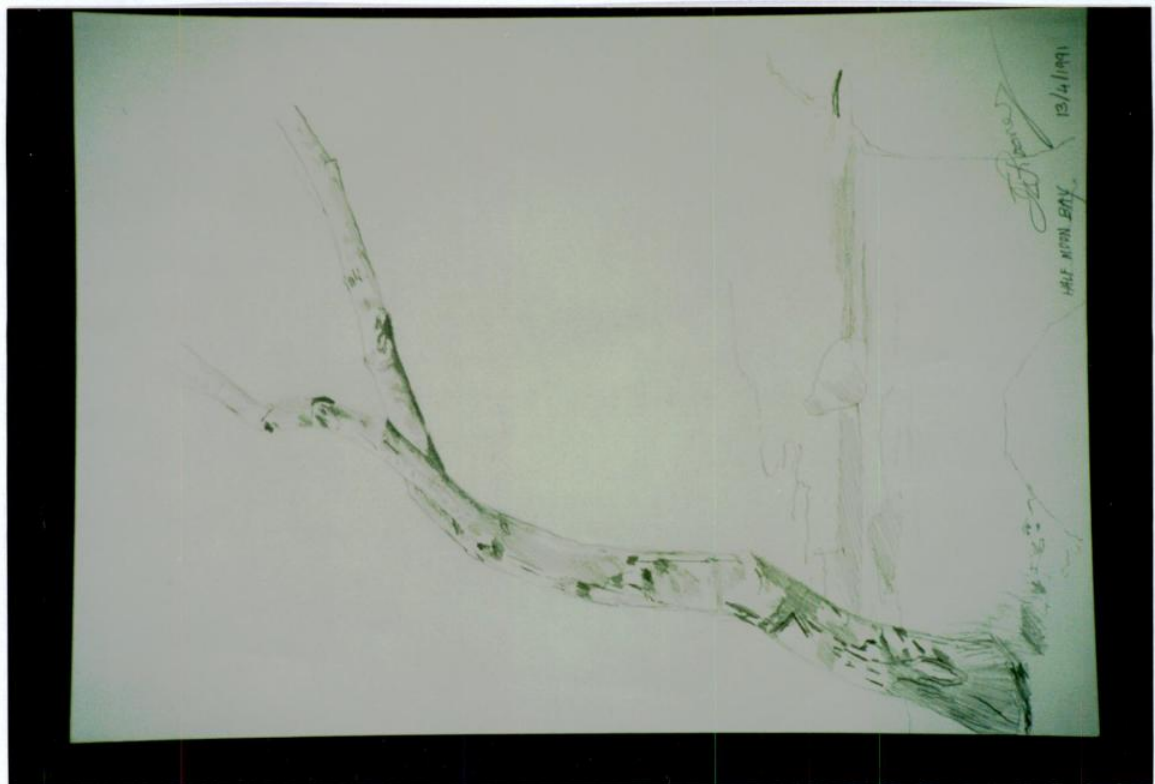
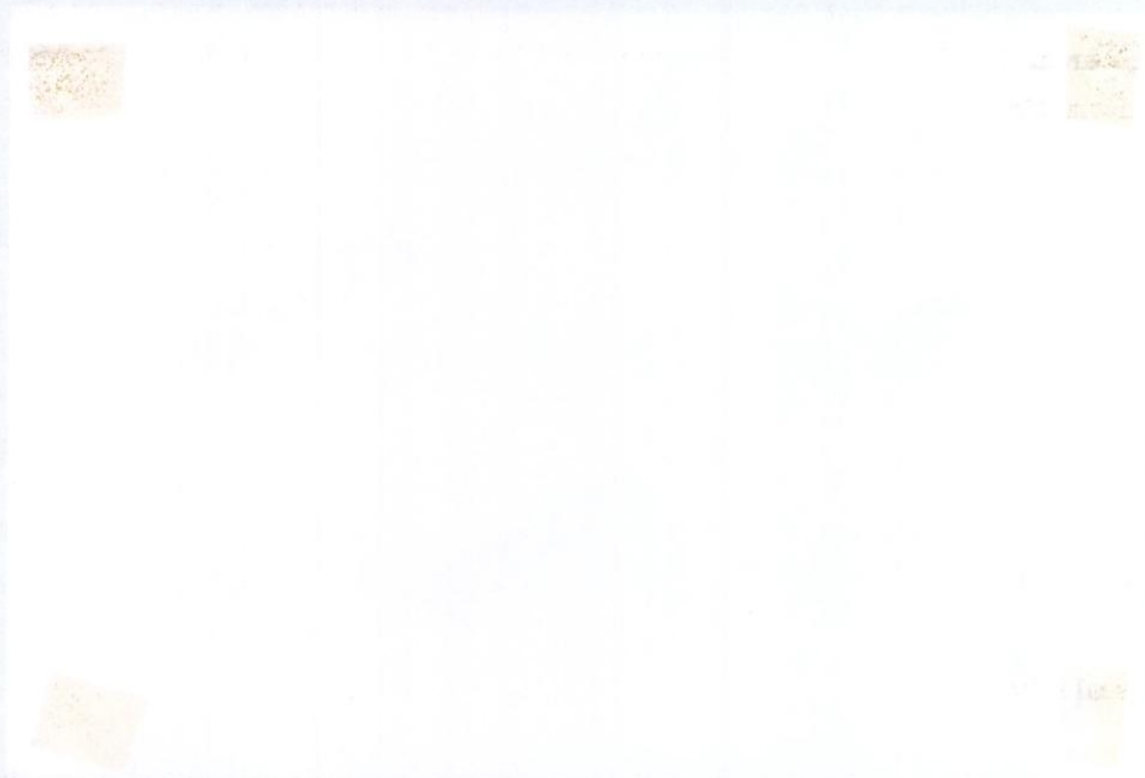


FIGURE A.12 An observational pencil drawing on paper which I made of the trunk of a tree which grows in Hazelwood.



I explain to them that their mission is to discover and record information about the area. I have allowed students to use a 35 mm S.L.R. camera in order to record information about different aspects of the Hazelwood landscape.

It is as important to compose a photograph properly as it is to compose a drawing or painting. Composition is to do with the arrangement of lines, shapes, colours, areas of light and shade, among other elements in for example, a painting or a photograph. Good composition produces a pleasing photograph.

I used the camera to collect visual information for my personal project. Photography became a means of recording, analysing, expressing and communicating while working on "Project Eanach". As well as making an observational drawing of an area of interest I also made a number of photographic studies. I used the photograph as a means of recording and describing the actual appearance of the visual stimuli.

I also used photography in an analytical way, using photography as an investigative process. Photography can also be used in an expressive manner; using it to develop and make a personal response to visual and tactile phenomena being observed.

Whether making a drawing, or painting a picture, or taking a photograph, it is important to study the lines and shapes of the subject material. Certain lines and shapes suggest feeling of peace, dignity or action. For example horizontal lines suggest peace and rest. A picture is more interesting if the horizontal line is off-centre and does not cut the picture in half. Vertical lines emphasize height and create feelings of dignity and grandeur. Diagonal lines can suggest action and movement or perhaps conflict.

I have photographed the radiating lines of branches, trees and reeds on the shoreline; these lines can be used by a photographer to form interesting patterns and abstract shapes. It is important to arrange elements of a subject carefully in a photograph or painting so that they appear balanced to the eye.

It is important that students understand and appreciate the importance of photography, of observational work as a means of thinking, communicating, and expressing in certain areas of the syllabus.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's views on the state of the Union and the progress of the war.

2. The second part of the document is a report from the Secretary of the War Department, dated January 10, 1862. It contains a detailed account of the military operations of the Army during the year 1861.

3. The third part of the document is a report from the Secretary of the Navy Department, dated January 15, 1862. It contains a detailed account of the naval operations of the Navy during the year 1861.

4. The fourth part of the document is a report from the Secretary of the Department of the Interior, dated January 20, 1862. It contains a detailed account of the operations of the Department during the year 1861.

5. The fifth part of the document is a report from the Secretary of the Department of the Treasury, dated January 25, 1862. It contains a detailed account of the operations of the Department during the year 1861.

6. The sixth part of the document is a report from the Secretary of the Department of the State, dated January 30, 1862. It contains a detailed account of the operations of the Department during the year 1861.

7. The seventh part of the document is a report from the Secretary of the Department of the War, dated February 5, 1862. It contains a detailed account of the operations of the Department during the year 1861.

8. The eighth part of the document is a report from the Secretary of the Department of the Navy, dated February 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

9. The ninth part of the document is a report from the Secretary of the Department of the Interior, dated February 15, 1862. It contains a detailed account of the operations of the Department during the year 1861.

10. The tenth part of the document is a report from the Secretary of the Department of the Treasury, dated February 20, 1862. It contains a detailed account of the operations of the Department during the year 1861.

11. The eleventh part of the document is a report from the Secretary of the Department of the State, dated February 25, 1862. It contains a detailed account of the operations of the Department during the year 1861.

12. The twelfth part of the document is a report from the Secretary of the Department of the War, dated March 1, 1862. It contains a detailed account of the operations of the Department during the year 1861.

If I visited Hazelwood with a group of students I would ask them to make some simple colour studies of the area. On a number of trips to Hazelwood, I brought specially prepared panels and a set of acrylic paints.

I designed painting panels to easily accept acrylic paint as I sat in, and stood in, some uncomfortable positions in the landscape in an effort to record and describe the actual appearance of the visual stimuli. The panels consist of an hardboard base, onto which is glued a 100% white cotton fabric.

In a similar manner to drawing and photography, painting can be used in an analytical way. I used painting as an investigative process. I adjusted relationships between shapes in the landscape in order to emphasise what originally excited me about the place. I also left out elements of the landscape which expressed nothing of what I wished to express about the area. Here I found I was using painting as a means of expressing; I was developing and making a personal response to the landscape. These observational paintings were completed over different periods of time. In some cases, I wished to capture a certain cloud formation or quality of light so these works were painted in twenty minutes to one hour. In other paintings, I was more concerned with the shapes of fields; the texture of a hillside; the colour of leafless trees or the colour of bluebells in the undergrowth, such paintings took between three hours and three days to complete.

I have been asked why I paint some highly detailed paintings, people ask me why not use a photograph? A photographic image could not portray a subject such as a hillside or a winter sky as I wish. You cannot eliminate elements of a subject or adjust relationships between shapes in a photograph to emphasise what originally excited you about the subject. The spirit of the subject - the atmosphere can be lost in a photographic image and it is this atmosphere I wish to capture in my work.

I was inspired to go out into the landscape and paint what interested me after studying the outdoor paintings of John Constable, Claude Monet, Edward Manet, and many others including Paul Cezanne and William Leech.

The next stage of the Art, Craft, and Design personal project involved bringing together all observational drawings and observational paintings and photographic studies of the Hazelwood landscape in the studio.

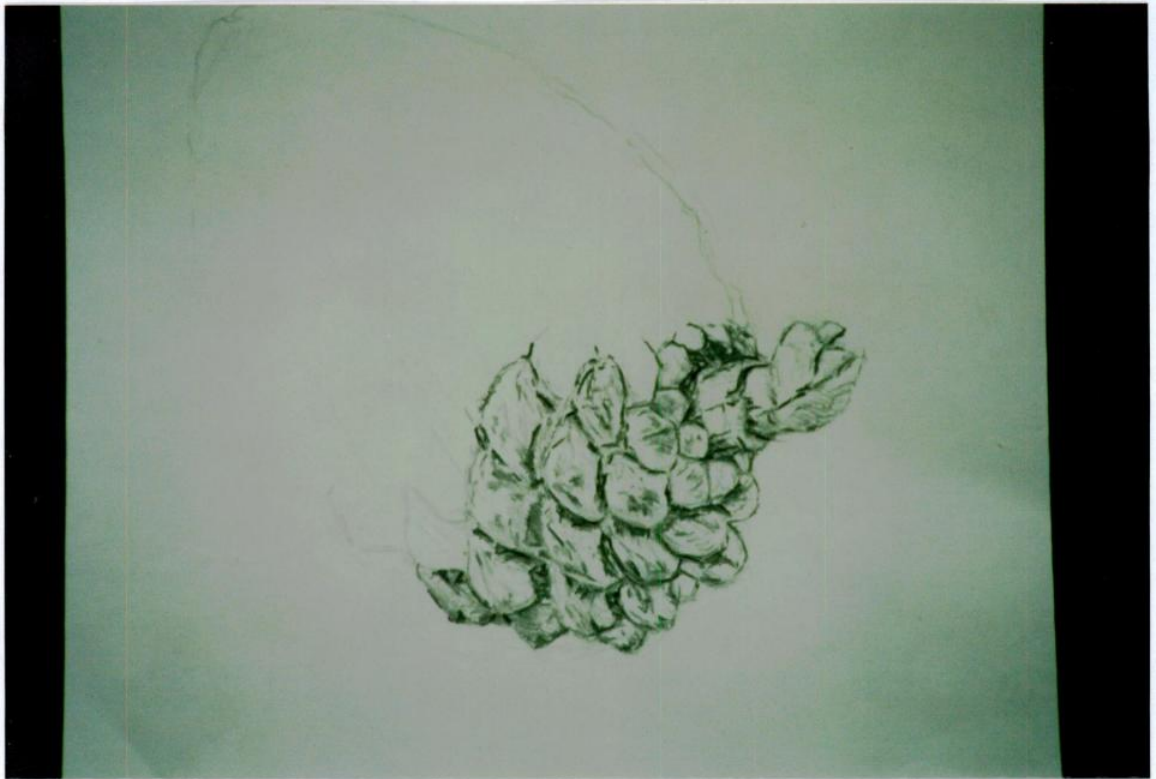


FIGURE A.13 An Observational pencil drawing on paper which I made of a a cone that I discovered under aconiferous tree in Hazelwood.



FIGURE A.14 A painting which I made using acrylic paint on paper. I developed the painting of a narrow treelined lane in Hazelwood from my photographs of the region.





FIGURE A.15 A painting I made using acrylic paint on paper attached to a board. I developed the painting of a wooden gate that hung across a gap in a fence behind my family home in Hazelwood from my photographs of the region.



FIGURE A.16 Observational painting I made of a late evening scene in Hazelwood in the month of November. I made the painting using acrylic paint on a cotton cloth attached to a board.



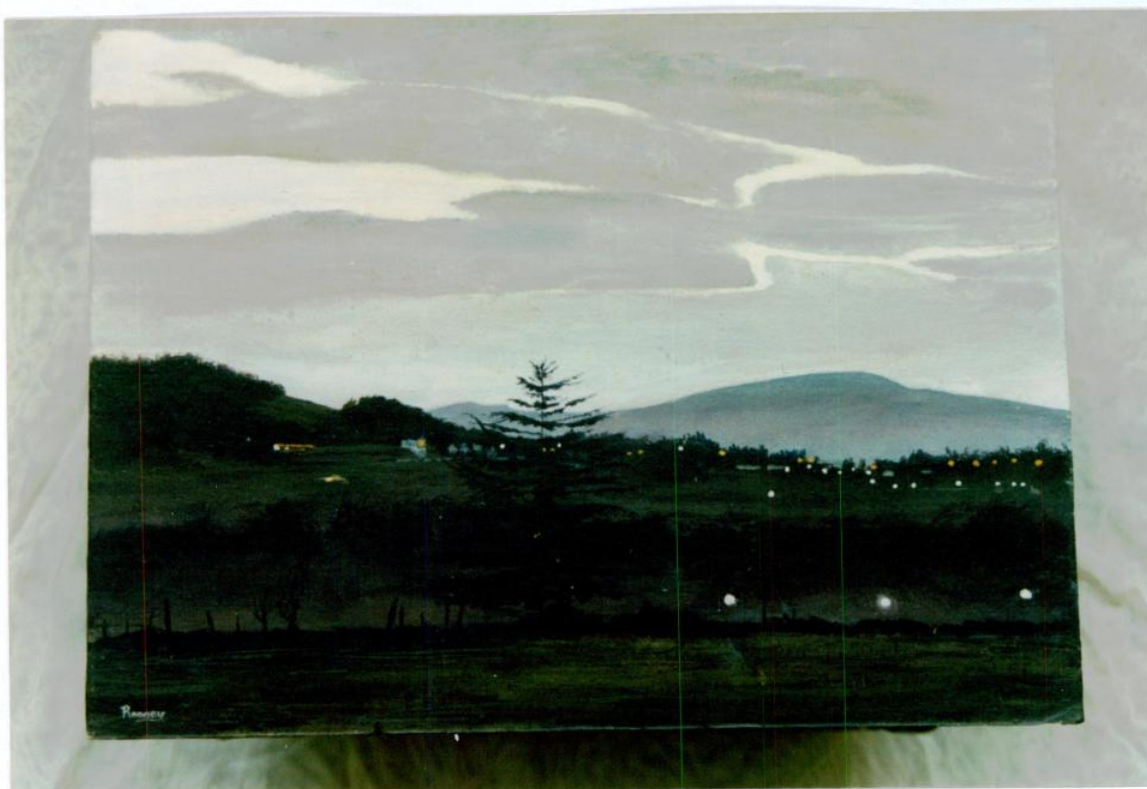


FIGURE A.17 Observational painting I made during December of a late evening scene in Hazelwood. I made the painting by applying acrylic paint on to a cotton cloth supported by a board.



FIGURE A.18 Observational painting I made during January of an evening scene in north County Sligo. I made the painting using acrylic paint on a cotton cloth supported by a board.





FIGURE A.19 Painting I made using acrylic paint on paper. I developed this painting of an area in the Calry region in north County Sligo using many photographs of the area.

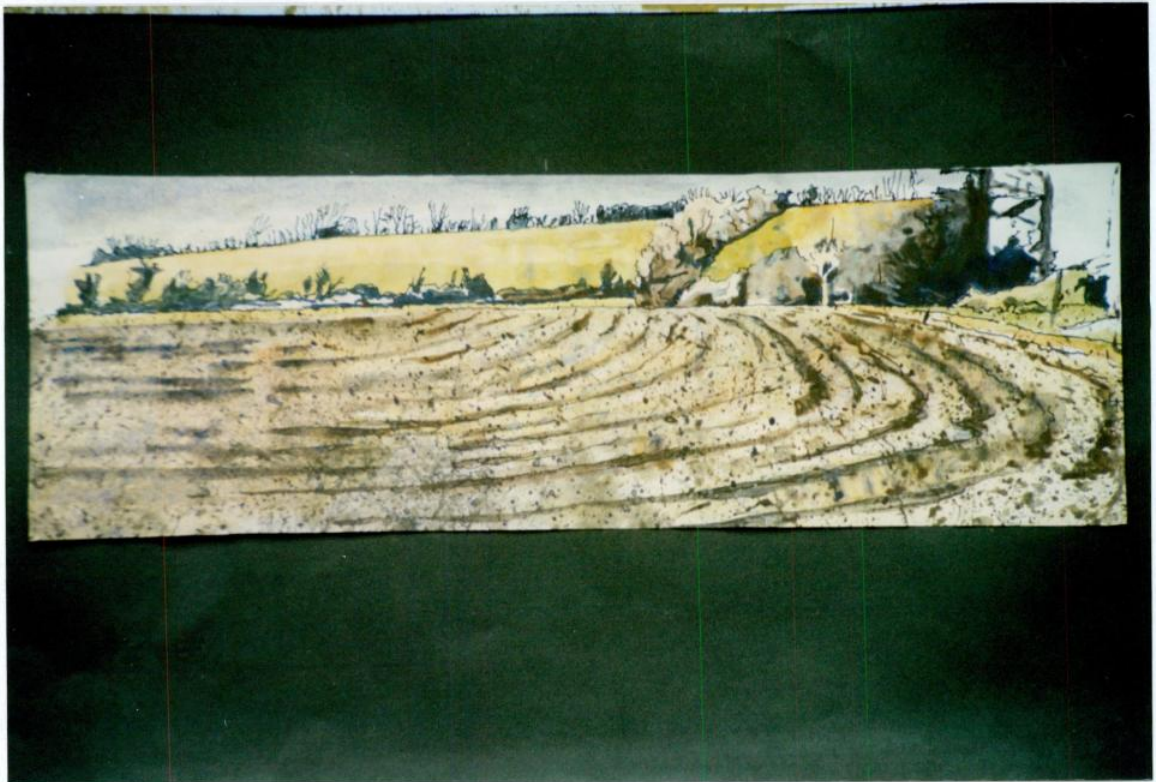


FIGURE A.20 Painting I made using acrylic paint on paper. I developed this painting of an area near my family home in Hazelwood using my photographs of the region.



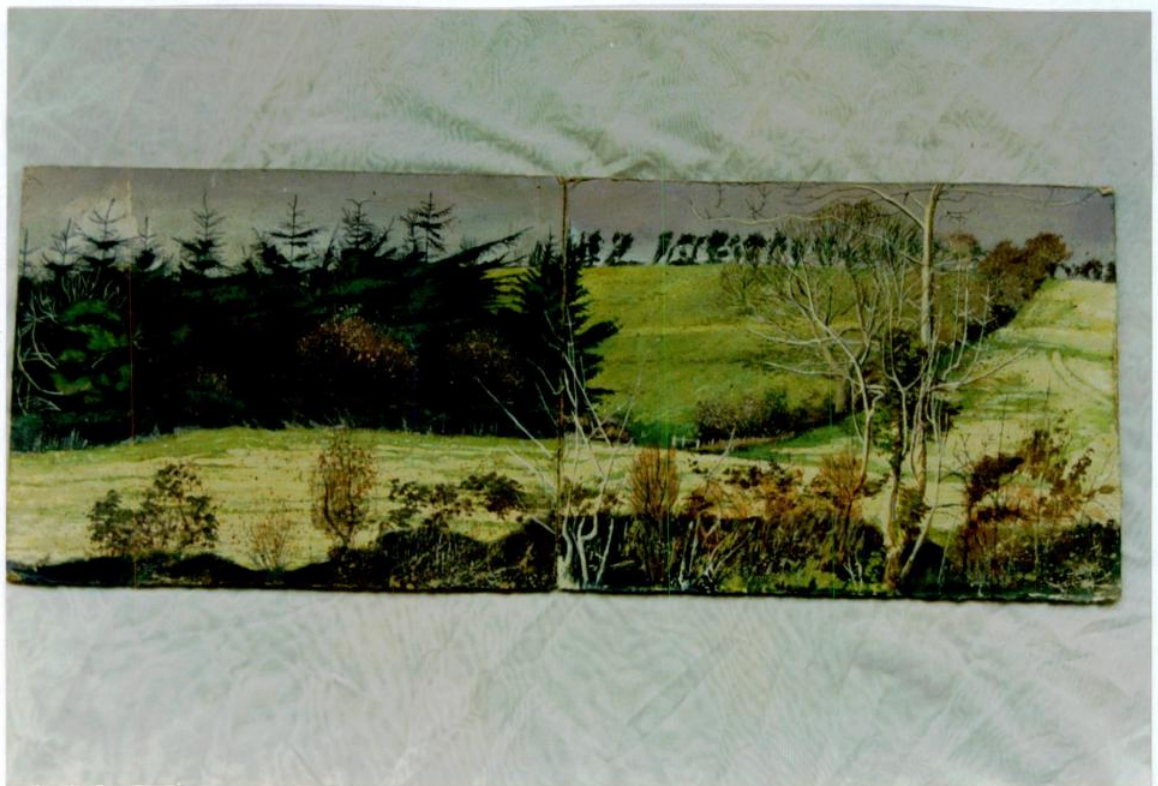


FIGURE A.21 Observational painting I made in March of a hill near my family home in Hazelwood. I made the painting by applying acrylic paint to cotton cloths supported by boards.



FIGURE A.22 Observational painting I made in March of an area of Hazelwood east of my family home. I made the painting by applying acrylic paint to a cotton cloth supported by a board.



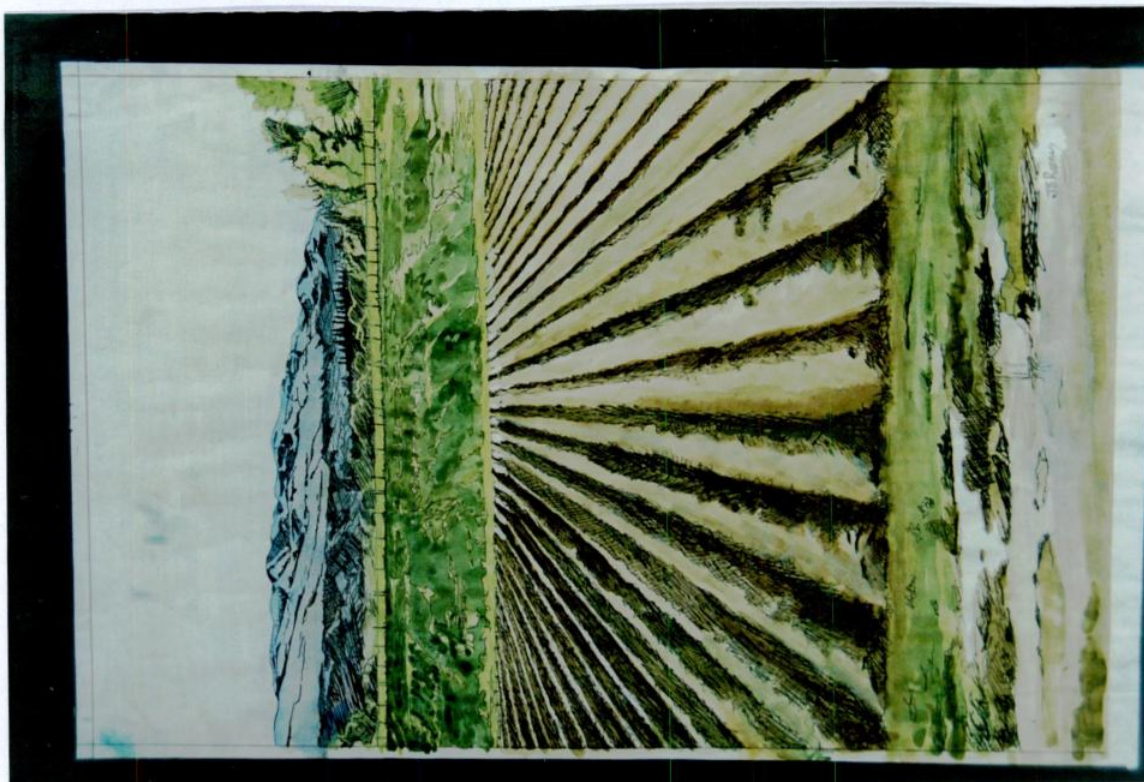


FIGURE A.23 Painting I made using acrylic paint on paper. This painting of a furrowed field in Hazelwood was developed using my photographs of the area.



FIGURE A.24 Observational painting I made in April of an area of a hill near my family home in Hazelwood. I made the painting using acrylic paint on cotton cloth supported by boards.





FIGURE A.25 Observational painting I made during the month of April of fields near my family home in Hazelwood. I made the painting using acrylic paint on a cotton cloth supported by a board.

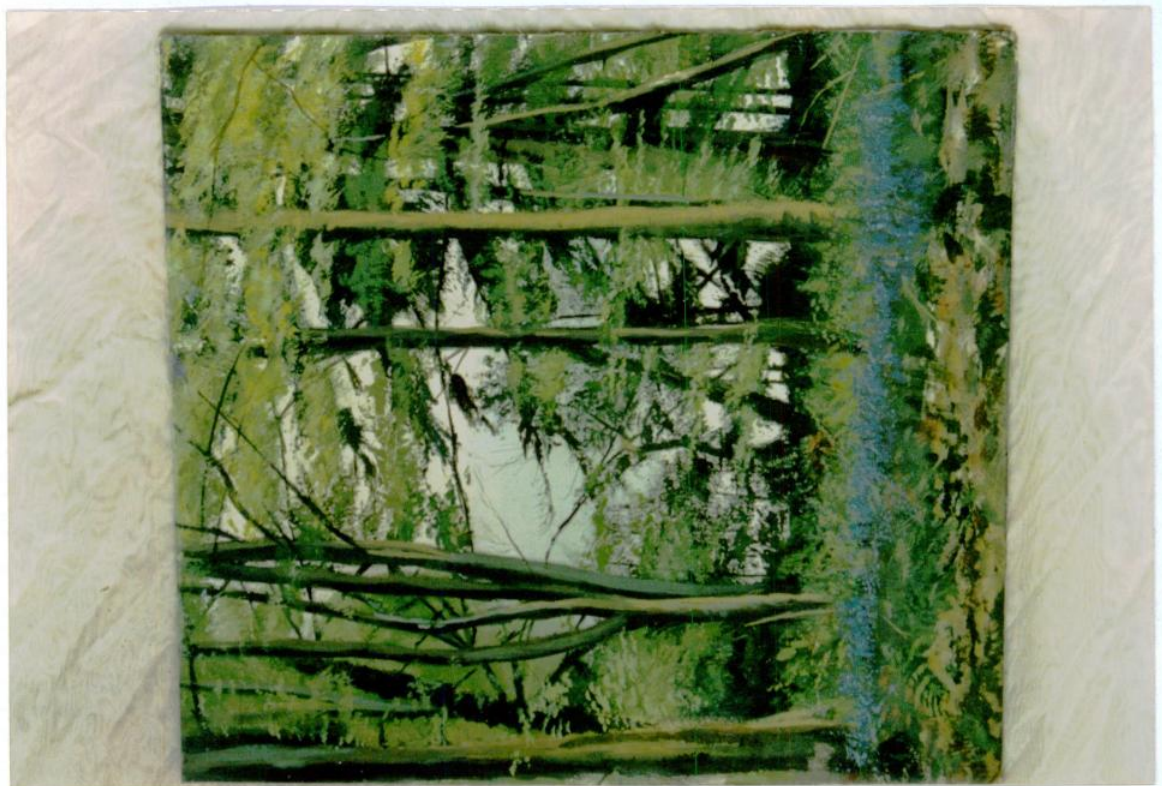


FIGURE A.26 Observational painting I made during the month of May of an area in the woods in Hazelwood near the waters of Lough Gill. I painted the picture using acrylic paint on cotton cloth supported by a board.





FIGURE A.27 Painting I made using acrylic paint on paper. I developed the painting of an area of the Lough Gill shoreline at Hazelwood using my photographs of the area.

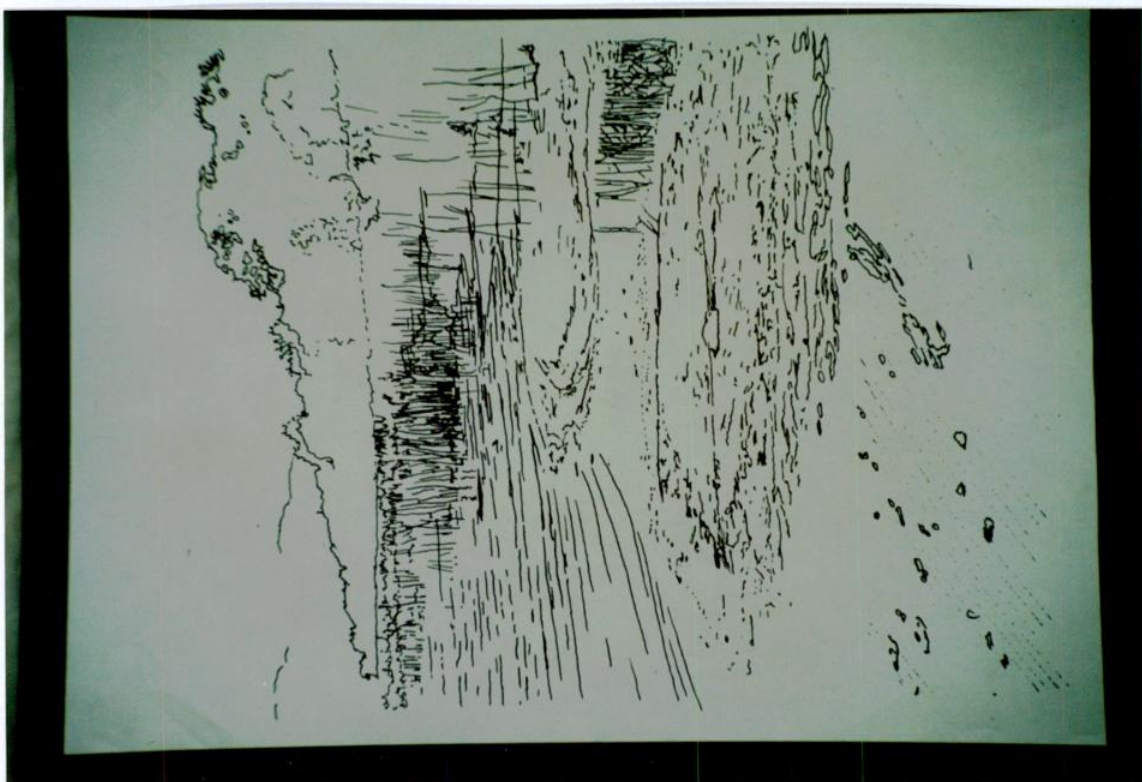


FIGURE A.28 Photocopy of a drawing I made of an area of the Lough Gill shoreline at Hazelwood. I developed the original drawing from photographs I made of the Hazelwood area.

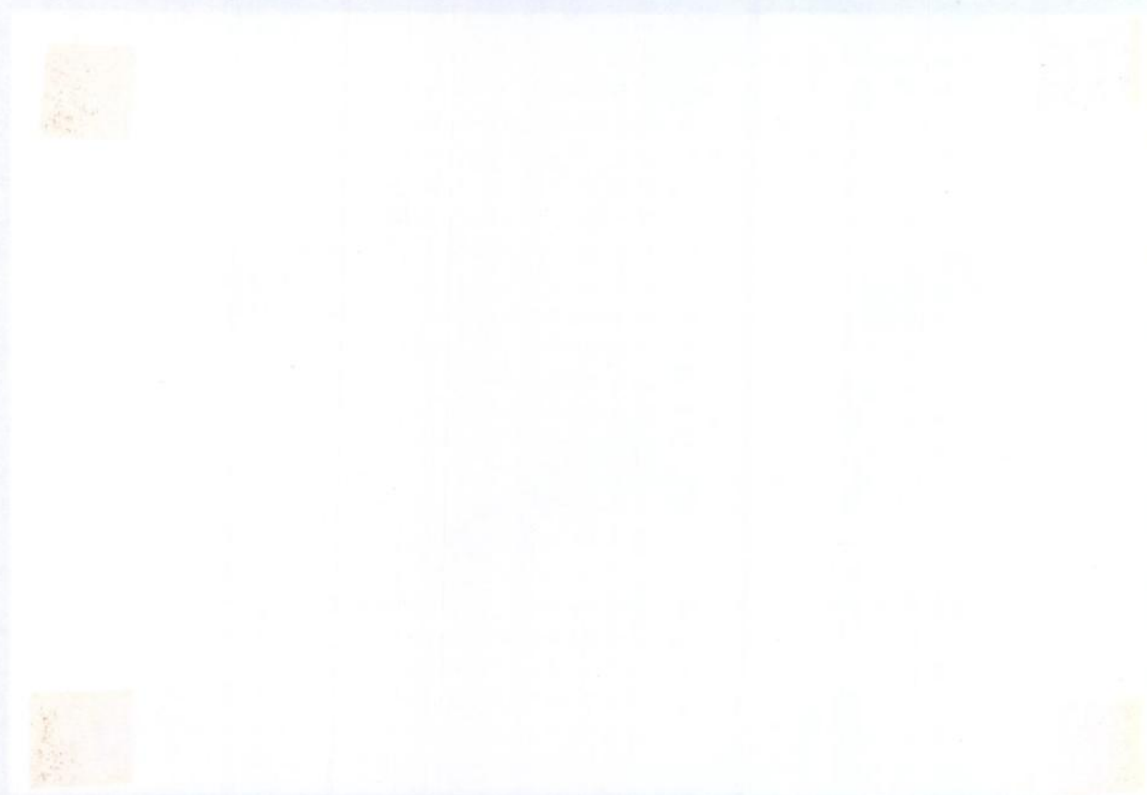




FIGURE A.29 Painting I made using acrylic paint on paper. I developed the painting of an area of the Lough Gill shoreline at Hazelwood using my photographs of the region.



FIGURE A.30 Painting I made using acrylic paint on paper. I developed this painting of an area of the Lough Gill shoreline at Hazelwood using my photographs of the region.



I was at this time primarily concerned with the exploration and development of my own idea based on my direct experience in the landscape. There was a number of approaches I could have employed to help me develop my ideas still further. For example I considered painting a picture of one aspect of the area I had studied. I also considered painting a picture combining up to five separate images which I looked at in the Hazelwood landscape.

I have a National Diploma in Art in Design and fine art painting was my major area of study. I have a good deal of experience in the field of painting so I decided the personal project offered an excellent opportunity to gain experience in another field - the area of textile printing. I devised a project which I will use to teach my future students the craft of textile printing.

I decided to use one image to portray the entire area. I had collected many images throughout the year; some, close up views of small area of the landscape such as rocks; others, panoramic views taking in fields, houses, woods and hills.

Despite having so many images of the area which to chose - my choice was quite simple. I decided to portray the Hazelwood landscape using a very simple image. The lines and shapes that made up the image reflected the lines and shapes of the landscape all around. The curved outlines of hill tops, sandbanks along the shore, winding woodland paths, foam gently lapping along the waters edge, oak limbs and willow branches were all reflected in the curved outlines of my chosen image. The vertical lines suggested by tall evergreens in the forest were also reflected in my choice of image.

I decided to portray the area using the image of a simple waterlily plant in calm waters among tall reeds. I had a number of drawings of the waterlily. I also made a number of photographic studies of the tiny area of Hazelwood. The colours of the plant and the reeds, plus the colours to be seen reflected on the water surface reminded me so much of the colours of the Hazelwood area; in this tiny area I could such colours as oranges, orchres, browns, greens and blues.

I studied the drawings and photographic studies I made of the waterlily; the image had to be developed in order to make it suitable for reproduction on fabric using the screen printing process.

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I would suggest to my students to use three or four screen stencils to print an image; each screen stencil, of course, being used to print a separate colour. I decided to limit myself to just four colours. However I decided I wanted to use more than four colours in my textile print of the waterlily. There was only one way I could achieve my ambition; that was to use semi-transparent colours and overlap one colour upon another.

Having decided to use semi-transparent colours overlapping upon each other I set out to discover which four colours could best reflect the colours which initially excited me out there in the landscape.

I looked at the waterlily and studied photographic images of the waterlily before finally deciding on the four colours I would use. The four colours included a brown, a blue, a green and an orange. But what kind of brown or blue or green or orange would work best?

To discover what tone of a colour was required I embarked on a series of colour tests. I mixed each colour using a large quantity of pigment binder and small quantities of pigment. I then cut simple paper stencils and printed these colours in long thin strips on white fabric using a screen. I then printed the same colours through a similar paper stencil across the first colours. The colours which I printed were all semi-transparent and where they overlapped a new colour emerged.

I studied the series of printed colour tests and worked out which four colours gave me the widest range of colours with which to work with in order to create the desired image.

Having decided on the tone of each of the four colours the next stage involved simplifying my visual studies of the waterlily; to create a design suitable for reproduction on fabric using the screen printing process.

I isolated the ten colours which became available using four semi-transparent colours overlapping on one another. I then simplified my visual study into a series of flat shapes; I allocated one of the ten available colours to each individual shape. The next thing to do was to make four separate stencils; each stencil being used to print one of the four basic colours.

July

1944

Page 1

1. The first part of the report

2. The second part of the report

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30. The thirtieth part of the report

I would not expect my students to use such a complex method of designing an image which could be reproduced using the screen printing process. I would ask my students to study the observational drawings and paintings and photographs made in the landscape. They could then develop one of their visual studies in the classroom through the practice of drawing. The next stage would be to introduce colour into the drawing. I would ask my students to introduce the three primary colours; red, yellow, and blue; along with the three secondary colours orange, green, and purple.

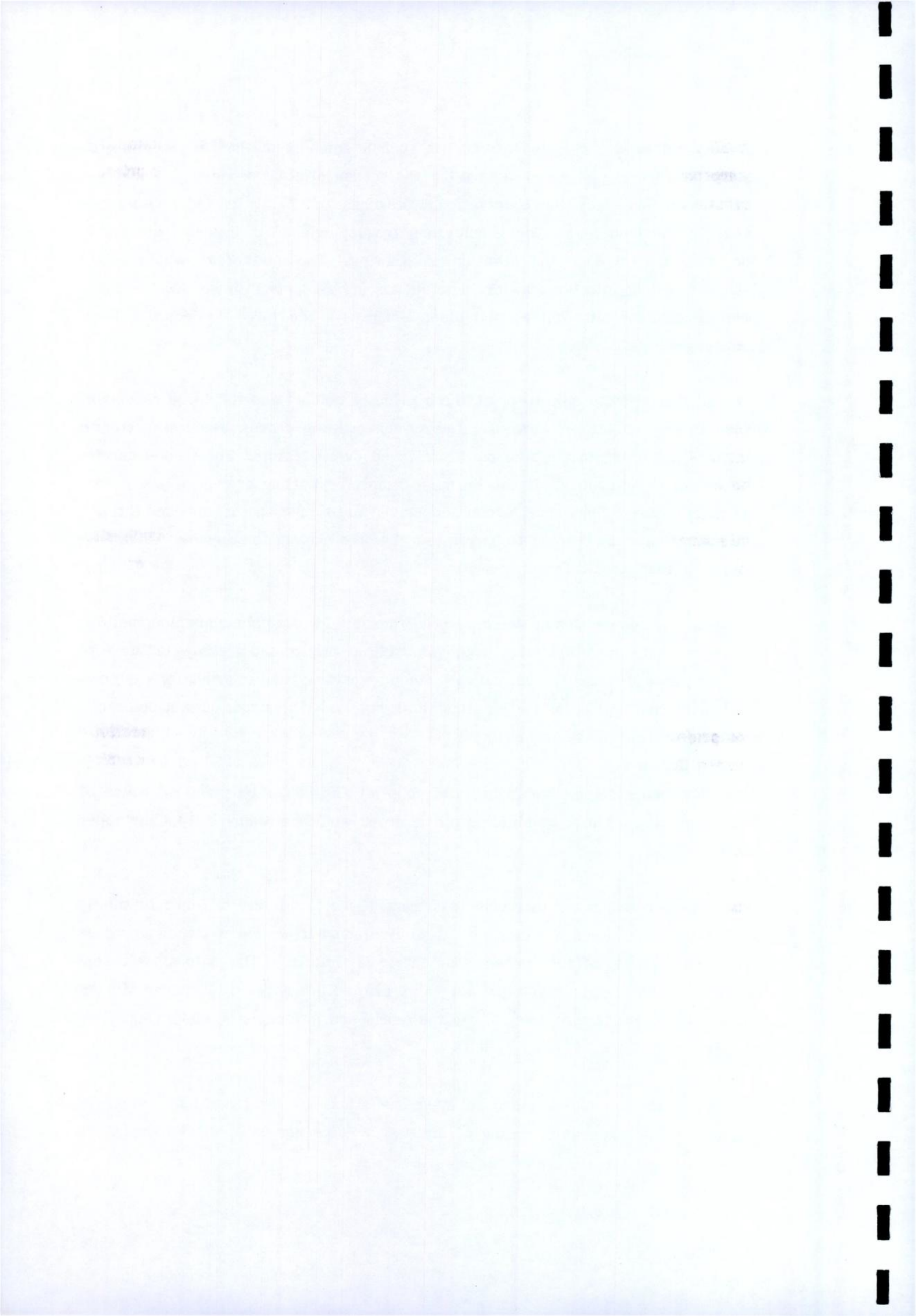
I would demonstrate how to print three primary colours and the three secondary colours using only three screens. The screen printing process requires a stencil which is placed against a fine cloth stretched over a frame. The stencil carries the design to be printed. It can be made simply by cutting or tearing the design out of the paper. The stencil is mounted against the screen. Ink is squeezed through the stencil onto the surface to be printed. I would explain to students with simple designs to tear stencils from paper.

The first torn paper stencil would be used to print, for example, the colour yellow; all areas of the students design which was yellow, orange and green would be torn out the paper stencil. The second torn stencil would be used to print, for example, the colour red. All areas of the students design which was red, purple, or orange would be torn out of the paper stencil.

The third paper stencil would be used to print the colour blue and all areas of the design which had to be blue, purple or green would be removed from the paper stencil.

Where a student has a rather complex design it would be very difficult to simply cut or tear the design out of paper. I would demonstrate how a stencil could be made using pieces of torn paper. The fabric is first fixed flat onto a table top; all areas of the fabric which are not to be printed are covered by pieces of torn paper; the screen is then placed over the fabric and torn paper and ink is squeezed through.

I used a more complex method to make my stencils. The first thing I did was to make a full scale line drawing of my design. (See Figure A.36). I then traced



out all the areas which had to be printed a certain colour using a pen containing waterproof ink on polyester drafting film. Next I painted in all areas to be printed a certain colour using an opaque drawing ink.

The screen was then given a light - sensitive coating and using the image on the polyester drafting film as a stencil a negative of the image was put on to the screen photographically. A separate photographic stencil was made to print each of the four semi-transparent colours.

The final decision to make was what type of fabric would be best to print on. I decided to use twelve different fabrics to see how each would effect the printed image. The fabric I used included dupion (mixture of acetate and viscous), linen hessian and cotton sheeting.

While screen process printing on fabric is important in itself, I have to emphasise that I would not be teaching simply a printing process; I would be introducing my students to a medium which they could use as a means for personal expression. In this media the student may discover himself or herself and deveop a satisfying means of communication which can be further developed. I regard media and techniques as vehicles for expresssion - not content.

This project which I have initiated will help to provide meaningful connections between the natural environment and my students artwork. It will help to develop an appreciation and understanding of the relationship between art and the environment. The project will help students to develop their own initiative and ability to think visually in a critical way. The project sets out a guide for students to seek important knowledge and to analyse possible solutions to a meaningful problem.

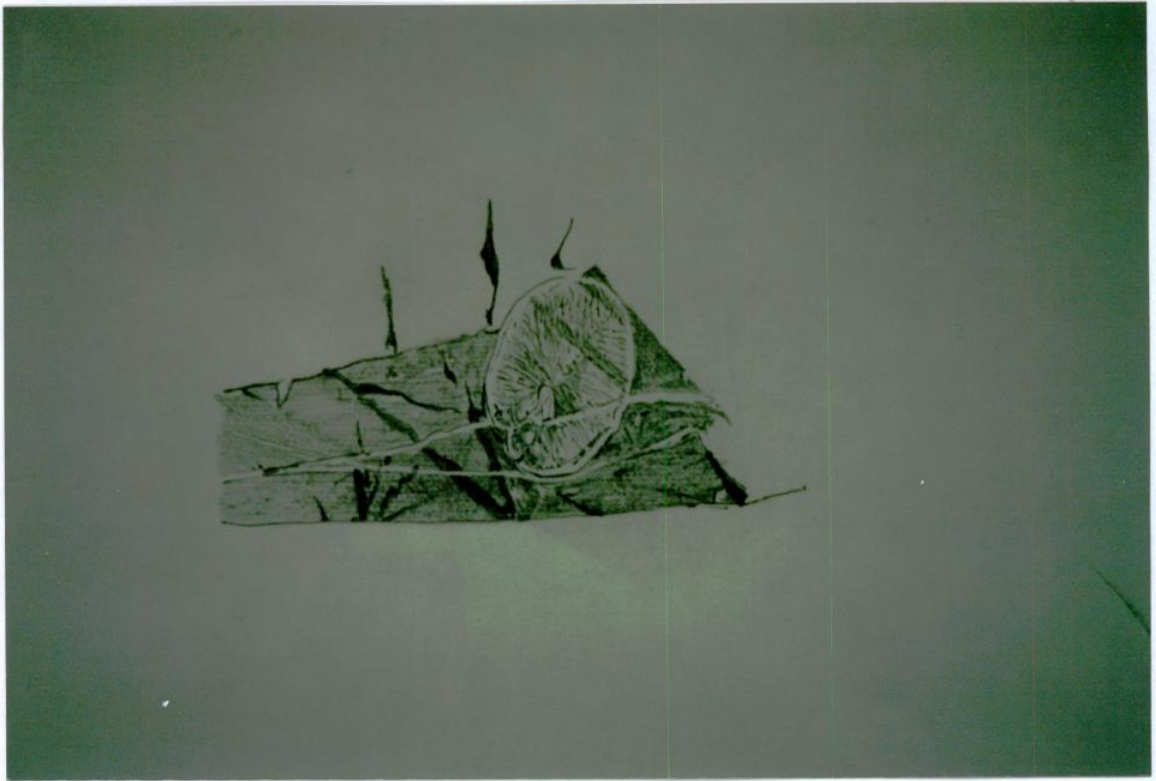


FIGURE A.31 Drawing which I made using a pencil on paper. I developed this drawing from my photographs of a waterlily which I discovered growing among reeds close to a section of the Lough Gill shoreline.



FIGURE A.32 Coloured photocopy enlargement of one of my colour photographs. The original photograph is of a waterlily which I discovered growing among reeds close to a section of the Lough Gill shoreline.



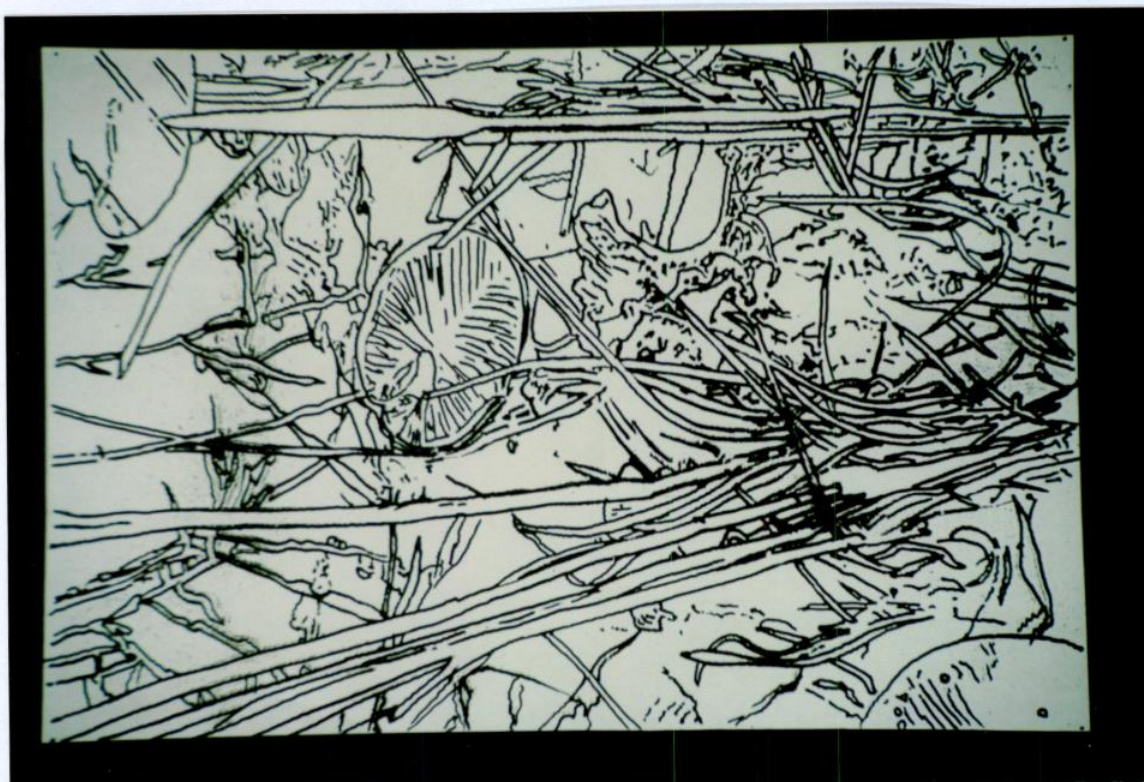
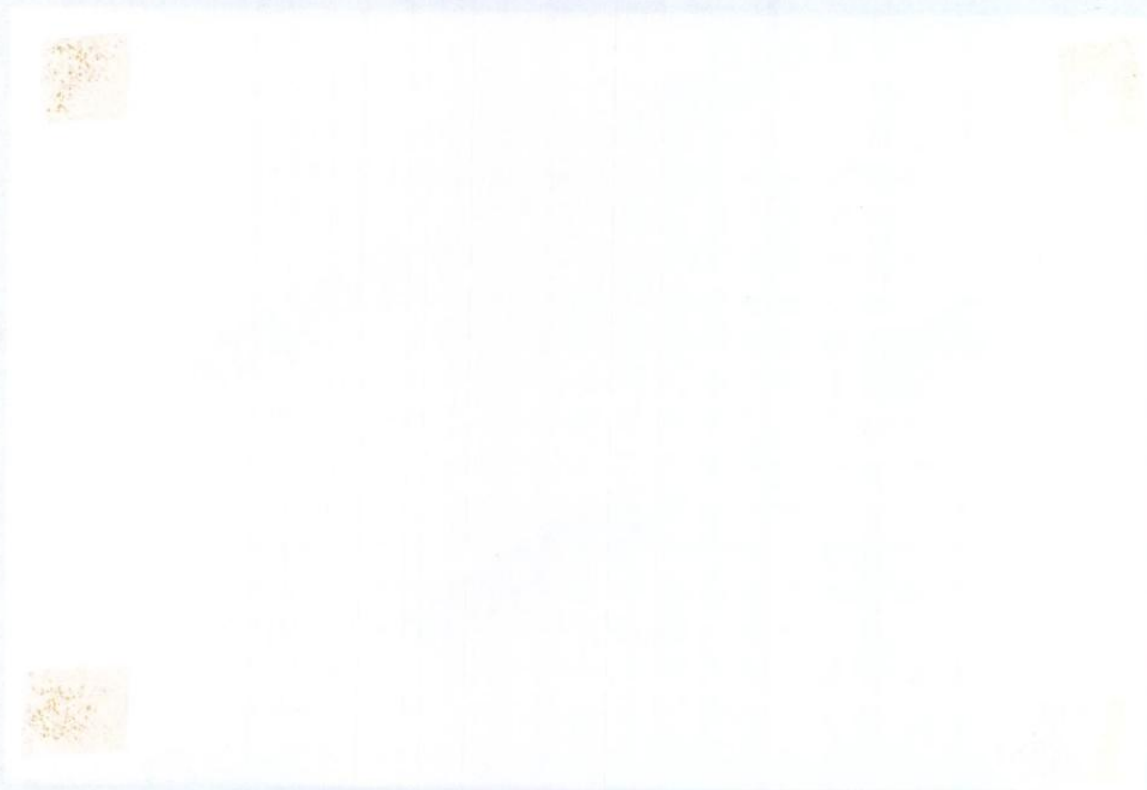


FIGURE A.33 Photocopy of a drawing I made of a waterlily which I discovered growing among reeds close to a section of Lough Gill shoreline. I developed the original drawing from my photographs of plants which grow close to the Lough Gill shoreline.



FIGURE A.34 Colourtest. Semi transparent pigment colours printed on cotton fabric. Where colours overlap a new colour emerges. Colour test helped me determine which four colours, when printed over the same four colours provided me with the range of colours I required to made an image on fabric using the screen printing process. The image I wished to print was based on a waterlily growing among reeds (See Figure A.32).



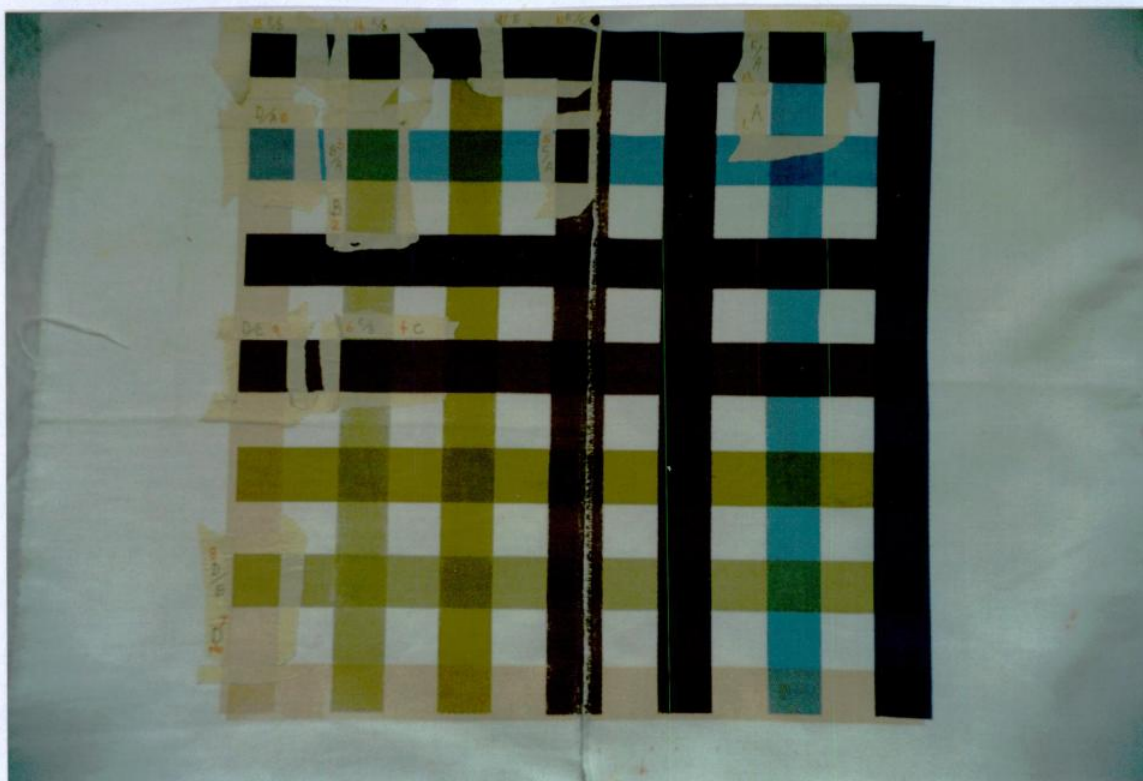


FIGURE A.35 Colour test. Semi transparent pigment colours printed on fabric. Colour test helped me determine which four colours, when printed over the same four colours provided me with the range of colours I required to make an image on fabric using screen printing process. The image I wished to print was based on a waterlily growing among reeds (See Figure A.32).



FIGURE A.36 Photocopy enlargement of a drawing I made of waterlily growing close to Lough Gill shoreline. Original drawing was developed from my photographs of Lough Gill shoreline. Spaces between lines are numbered. Each number represents one colour selected from a colour test (See Figures A.34 and A.35).





FIGURE A.37 Image I made by painting opaque drawing ink on semi-transparent drafting film. This image was used to produce a photographic screen stencil. The screen stencil was used to print the semi-transparent colour-light blue; the first of four semi-transparent colours I used to produce a screen print on fabric based on a waterlily.



FIGURE A.38 Image I made by painting opaque drawing ink on semi-transparent drafting film. This image was used to produce a photographic screen stencil which was used to print the semi-transparent colour light green; the second of four semi-transparent colours I used to produce a screen print on fabric.





FIGURE A.39 Image I made by painting opaque drawing ink on semi-transparent drafting film. This was used to produce a photographic screen stencil which I used to print the semi-transparent colour - reddish brown; the third of four semi-transparent colours used to produce a screen print on fabric.



FIGURE A.40 Image I made by painting opaque drawing ink on semi-transparent drafting film. This image was used to produce a photographic screen stencil which I used to print the semi-transparent pigment colour - brown; the fourth of four semi-transparent colours I used to produce a screen print on fabric.





FIGURE A.41 Print which I produced by applying semi-transparent pigment colours onto a light blue fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily growing among reeds close to a section of Lough Gill shoreline.



FIGURE A.42 Print which I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily among reeds.

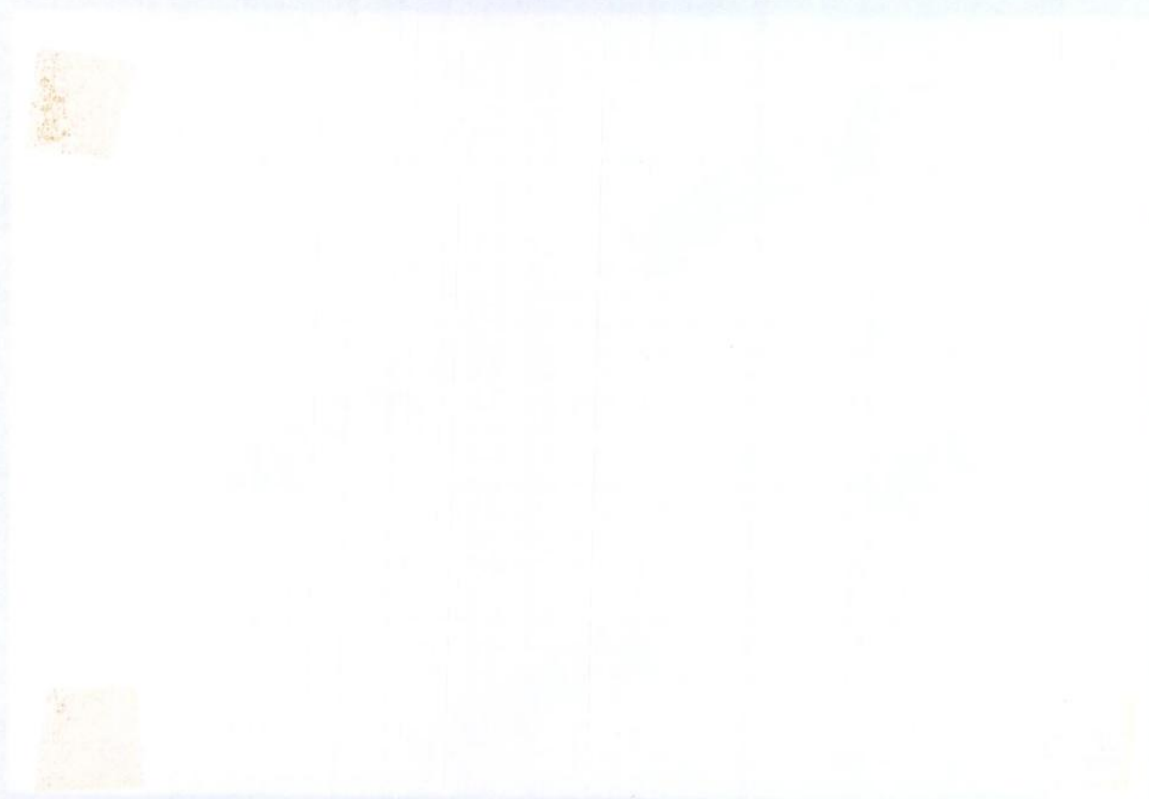




FIGURE A.43 Print I produced by applying semi-transparent pigment colours onto an unbleached linen fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily growing among reeds.



FIGURE A.44 Print I produced by applying semi-transparent pigment onto a cotton fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily growing among reeds.





FIGURE A.45 Print I produced applying semi-transparent pigment colours onto a linen hessian fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.



FIGURE A.46 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design from the print from my photographs of a waterlily.





FIGURE A.47 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.



FIGURE A.48 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.

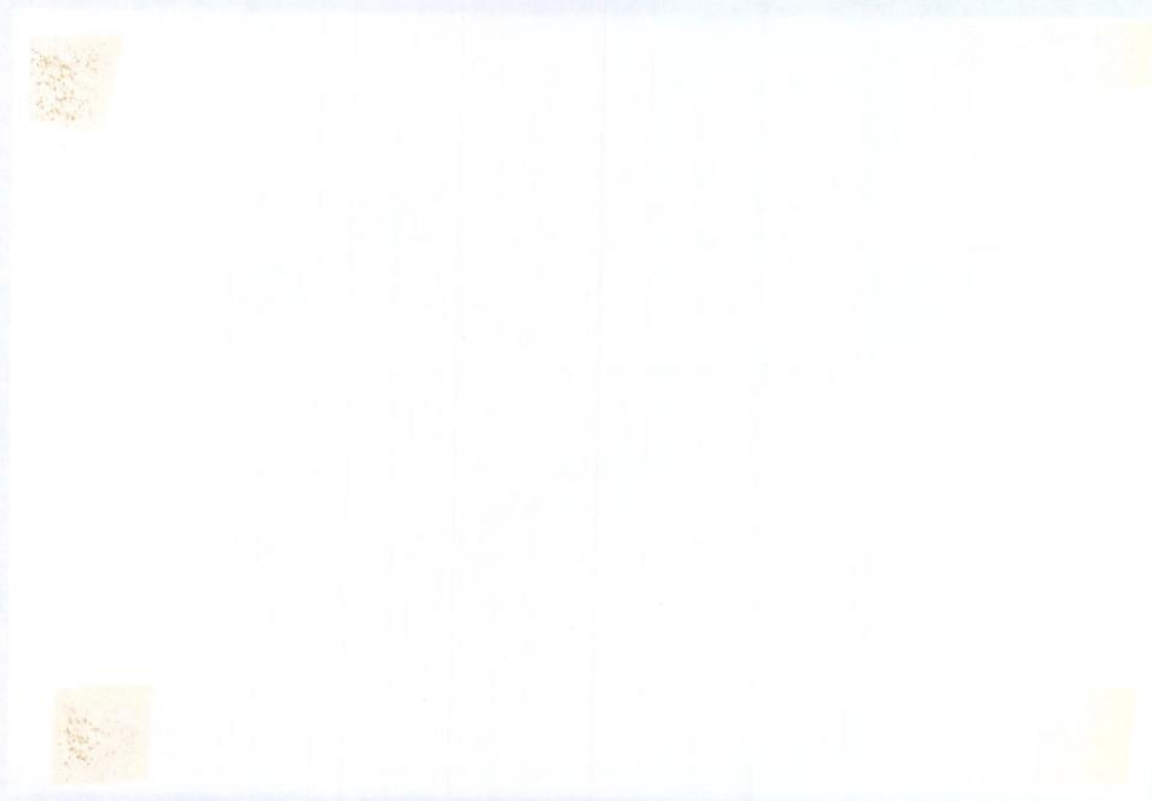


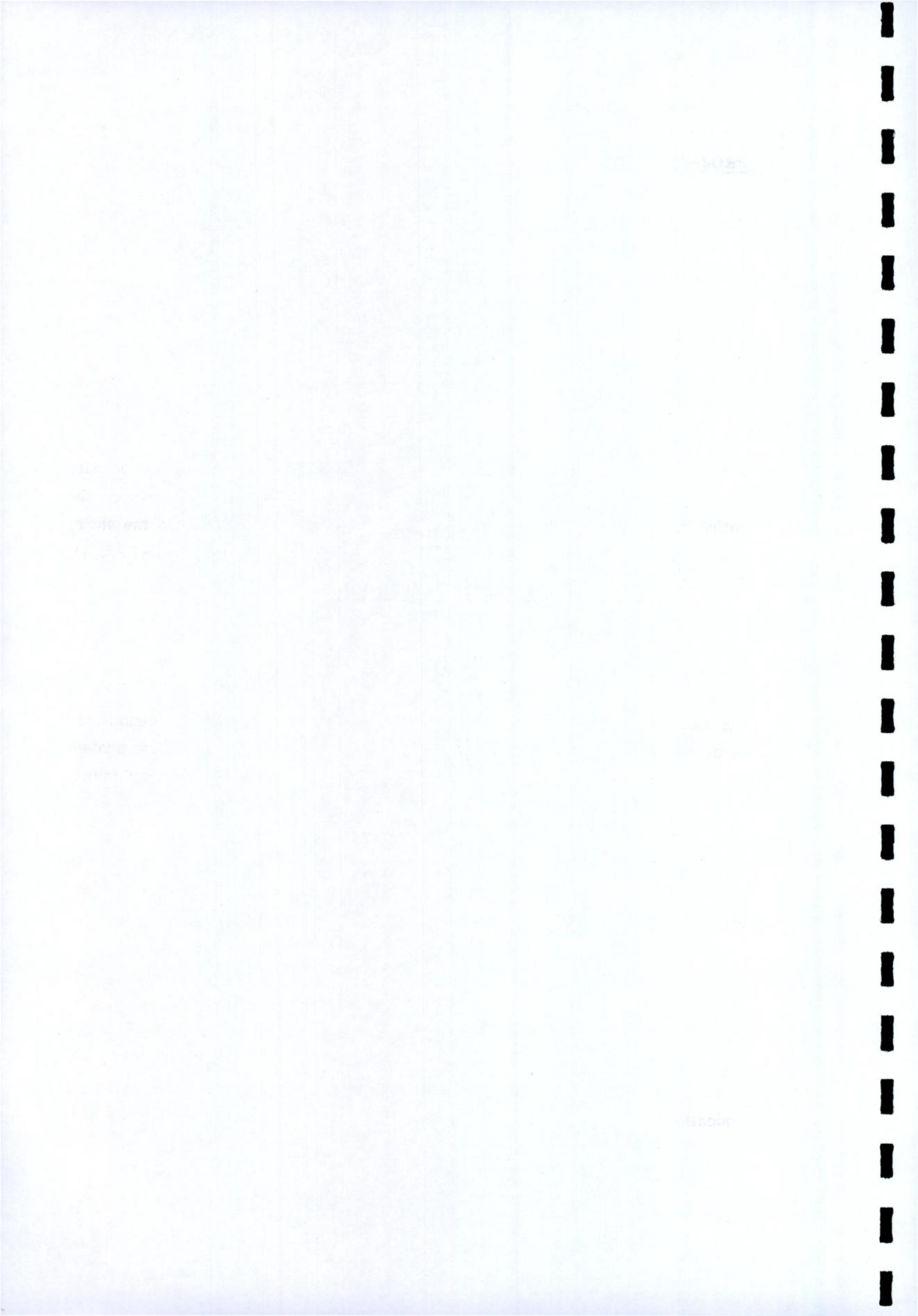


FIGURE A.49 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photograph's of a waterlily.



SECTION 3.

PROJECT HAZELWOOD.



PROJECT HAZELWOOD.

At an earlier stage in the text I stated that my job, as a teacher, involves four main duties;

1. I have to prepare for classes
2. I have to guide or assist the learning of my students
3. I have to check student progress
4. I have to set good example for my students.

I have also stated at an earlier stage in the text that in carrying out these duties I must try to identify and respond to the needs of individual students.

Before each class I do a number of things such as review subject matter, prepare learning activities and plan special projects. In Section 2 I have documented the entire life cycle of one such special project. In Section 2 I documented the entire life cycle of my personal Art, Craft, and Design project which I named - "Project Eanach".

Working on "Project Eanach" has provided me with an opportunity to design an Art, Craft and Design project to be carried out in the classroom at Junior Certificate level using a certain method of teaching. Working on "Project Eanach" has also provided me with an opportunity to study an environmental phenomenon in depth. "Project Eanach" was a drawing, painting and textile printing project in which I was concerned with the portrayal of the landscape around my family home in Hazelwood, County Sligo.

I now wish to document the entire life cycle of a second Art, Craft and Design project which I have designed and carried out in the classroom at Junior Certificate level using a certain method of teaching.

I examined the Art, Craft and Design Junior Certificate Syllabus which contains guidelines that are intended to provide Art, Craft and Design teachers with information which will allow them to "plan and organise a constructive and active learning programme based on the aims and objectives of the syllabus" (B1), and relevant to the needs of the students for the first three years of Post-Primary Education.

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I have based the Art, Craft and Design project on the learning objectives of the Art, Craft and Design Junior Certificate Syllabus. The Art, Craft and Design project relates to the "main areas of emphasis in the core syllabus which can be broadly categorised as follows:

1. Development of perceptual/observational/research skills.
2. Development of expressive/communicative skills in two and three dimensions.
3. Development of critical/evaluative/appreciative faculties" (B7).

The Art, Craft and Design project was designed to provide students with an opportunity to develop perceptual/observational/research skills which refers to "visual research and enquiry involving different approaches, methods, processes and technical skills which are carried out mainly through the practice of drawing by;

- A. Recording - Observing, recording and describing actual appearances of visual stimuli.
- B. Analysing - Using drawing as an investigative process.
- C. Expressing - Developing and making a personal response to visual and tactile phenomena observed.
- D. Communicating - Using drawing, and the learning which evolves from direct experience for further development in two-dimensional, or three dimensional studies, and support studies" (B8).

The Art, Craft and Design project was designed to give students an opportunity to learn how to develop and use "a number of methodical ways of observing visual stimuli and indentifying the basic art and design elements necessary to form a visual language" (B9). The project was also designed to give students an opportunity to develop "a variety of skills and graphic techniques necessary for recording from observation" (B10). According to the Art, Craft and Design Junior Certificate Syllabus - Guidelines for Art Teachers, the natural and man-made environment should be used wherever possible as "a valuable resource for learning, and developing a critical awareness". The Art, Craft and Design project was designed to help students understand, and appreciate the importance of observational work and learn to recognise, understand and use the basic art and design elements as a means of thinking, communicating, and expressing in all areas of the syllabus" (B12).

The Art, Craft and Design project was structured to ensure a balance between

Q. Now, you say that the information that was
provided to you by the FBI was that the
subject was a member of the Black Panther Party.

A. Yes, that's correct. That's what I was told.
I was told that the subject was a member of the
Black Panther Party.

Q. And you were told that the subject was a
member of the Black Panther Party.

A. Yes, that's correct. That's what I was told.
I was told that the subject was a member of the
Black Panther Party.

experiencing, making, and understanding. Art, Craft and Design must be treated "as three interdependent disciplines with support studies forming a vital and integral part of the learning experience" (B6).

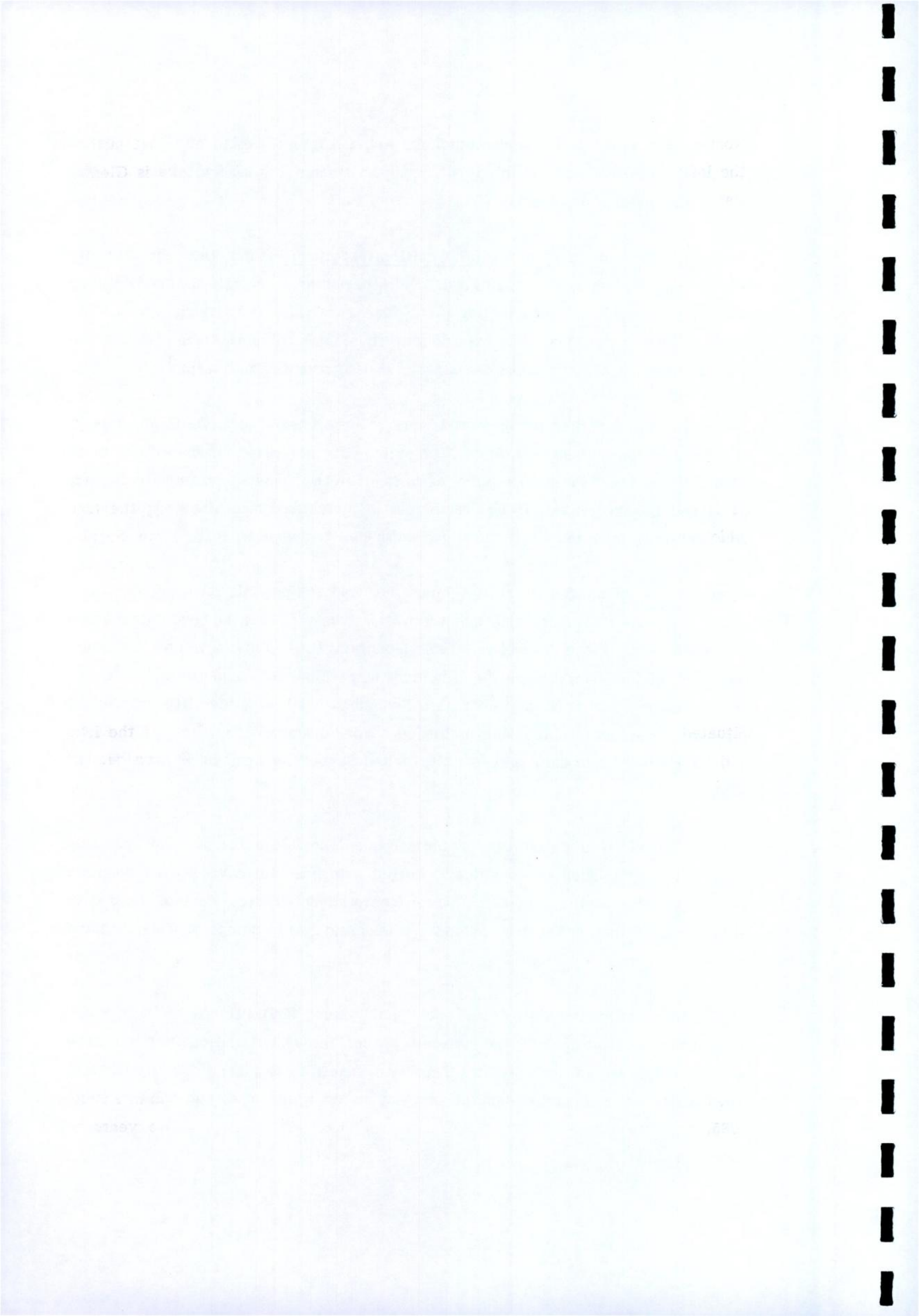
The Art, Craft and Design Junior Certificate Syllabus states that the students "direct experience, real or imagined, of the natural, social and constructed environment should be the starting point for Art, Craft, and Design work". The syllabus also states that the experiences should be "organised/selected by the teacher and student so as to provide strong, visually oriented motivation".

As I have stated earlier in the text I work as a teacher of Art, Craft and Design in a "Youth Reach" centre in Sligo City. Sligo City is located "in one of the most beautiful and least explored regions of Ireland" (C1). I decided to initiate an Art, Craft and Design project, to be carried out in the classroom at Junior Certificate level, based on some aspect of the Sligo landscape - but what aspect?

Sligo City is surrounded by rugged mountains and rolling hills. The highest peak is the 2,113 ft. Truskmore although the best known mountain is Benbulbin, which is sometimes described as "Ireland's Table Mountain" (C2). Truskmore and Benbulbin form part of the Dartry range which is made up of "limestone summits with vertical cliffs and rock spires" (C3). Under bare Benbulbin head, in Drumcliffe churchyard the great Irish poet, W.B. Yeats is buried. W.B. Yeats was "bewitched by Sligo's natural charm, its unspoilt beauty. He called Sligo "The Land of Heart's Desire" (C4).

The landscape is "a patchwork of picturesque lakes, lush forests and sparkling rivers" (C5). Its indented coastline is dotted with peaceful coves where the mild Atlantic waters of the Gulf Stream break onto silver strands. East of Sligo City is Lough Gill which is set in woodland and is considered to be one of Ireland's most beautiful lakes.

The history of County Sligo "goes back 6,000 years" (C6). Tombs built by Stone Age people so long ago still survive and abound throughout the countryside. The ancient and massive Queen Maeve's Cairn can be seen from parts of County Donegal and County Leitrim on the summit of Knocknarea which is to the west of Sligo Town.



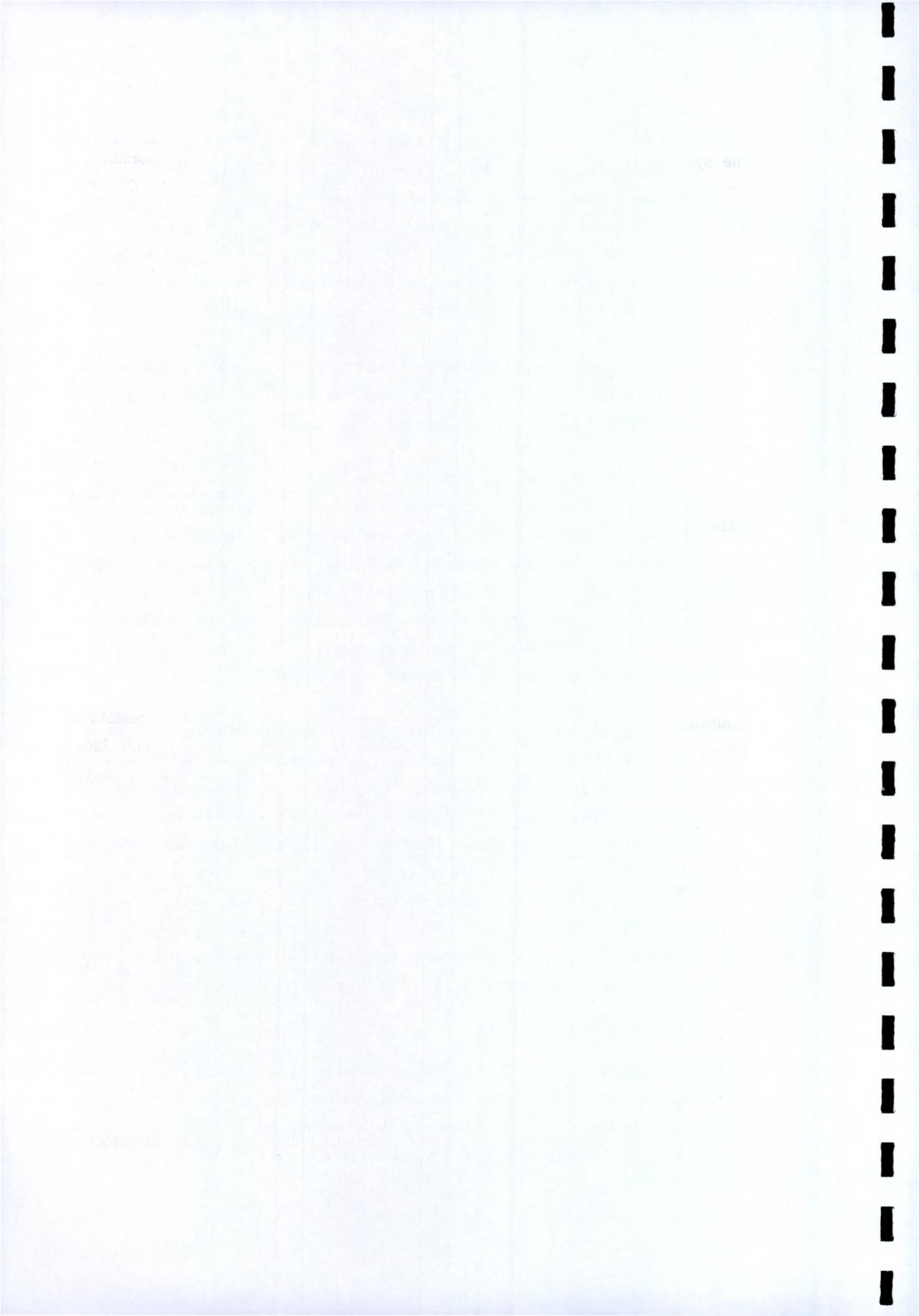
North-east of Sligo City is Glencar, "A glaciated valley with a lake that mirrors the lofty highlands around it" (C7). Near the eastern end of the lake is Glencar waterfall, which Yeats recalled in one of his poems. The most fascinating feature in the area is a cascade of water which spills over the edge of a huge cliff on the northern side of the lake. When the wind blows from the south there is sometimes a visible struggle between the wind and gravity as "the water is blown back over the edge of the cliff whence it came in a cloud of spray" (C8).

After carefully considering many areas of the Sligo landscape, I finally decided that the Art, Craft and Design class project was to be based on an area along the western shore of Lough Gill - an area called Hazelwood.

In former years the Hazelwood area was well known for "the variety and abundance of its trees and shrubs" (C9). Evidence of this can still be seen along the trail which is open to the general public "with fine specimens of Beech, Lime, Spanish Chestnut, Silver Fir, Yew, Laburnum, Laurel, Bay and Arbutus. The varied woodland consists mainly of Oak and Beech, of which there are many fine mature specimens interspersed with Alder, Ash, Birch, Elm, Sycamore and Scots Pine. The smaller scrub trees which in places form a dense undergrowth include Blackthorn, Hawthorn, Common Maple, Hazel, Holly, Sorbus, Spindle and Willow (C10).

Situated in natural woodland, a sculpture trail "follow the shoreline of the lake and allows magnificent views of Lough Gill and the surrounding countryside. To the South the mountains of Slieve Deane extend eastwards above and beyond Slish Woods (C11). To the East we see the flat topped hill, O'Rourke's Table, with Benbo rising in the distance and northwards the peaks and slopes of Lecan and Keelogyboy above Colgagh. On the South shore of Lough Gill is Dooney Rock, an area made famous by Yeats poem "The Fiddler of Dooney". W.B. Yeats wrote "I lived in Sligo when I was young, and longed to build myself a cottage on this island and live there always. Later on I lived in London and felt very homesick and made the poem". Yeats was referring to his famous poem, "The Lake Isle of Innisfree". The lake isle of Innisfree can be found to the East of Hazelwood.

Hazelwood Sculpture Trail "is the first permanent sculpture trail in Ireland. The wood sculpture sited along the trail was created during a symposium held in August 1985, and thereafter by James McKenna who worked for almost two years to complete his suite of figures; the horses, charioteer and warrior" (C12).



The symposium was made possible through the "organisation and sponsorship of County Sligo V.E.C. Sponsors included the Arts Council, Sligo County Council, Sligo County Development Team and the Minister of State for Arts and Culture, as well as the Sculptor's Society of Ireland who played a central role in the conduct of the symposium. The co-operation of the Forest and Wildlife Service in providing work area, materials assistance and sites for the completed works was essential" (C13).

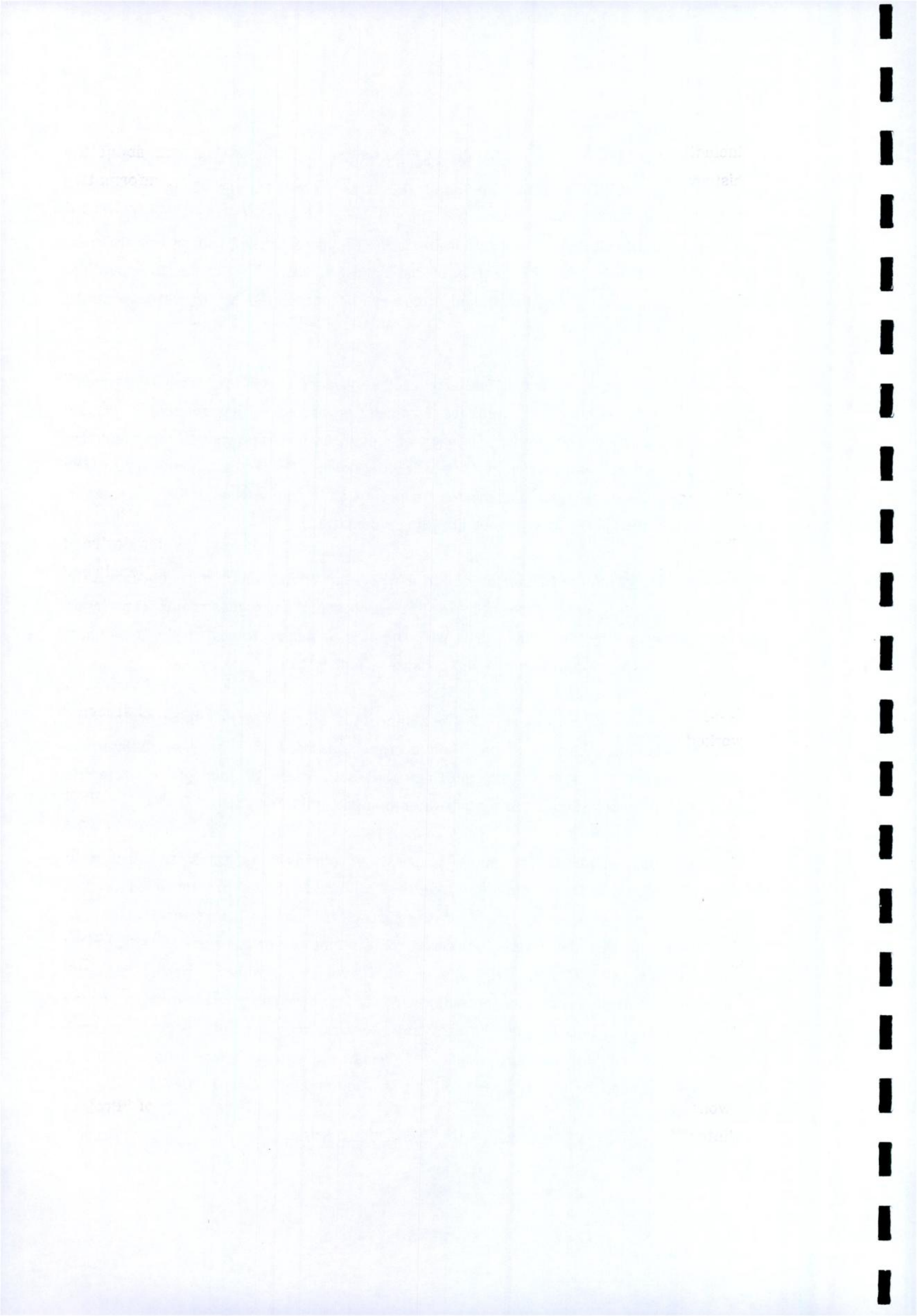
Since its creation, Hazelwood "has attracted thousands of visitors from throughout the world and has become a significant recreation area for the community" (C14). As I wrote earlier, the physical beauty of Lough Gill is renowned throughout the world through its association with the Yeats poem "The Lake Isle of Innisfree". It is hoped that the trail encourages people to visit the area and for "a moment reflect upon the "peace that comes dropping slow" (C15).

The inclusion of any artificial object in a woodland environment must be carefully considered. The people responsible for the wood sculpture pieces made from trees which grew in Sligo feel the works will enhance an appreciation of the area, and "of man's role in its maintenance and consideration" (C16).

"Painting is one of the oldest and most important of man's arts. Since prehistoric times, artists have arranged paint on surfaces in ways that express their ideas about man and the world. The paintings that artists create have great value for mankind. They provide people with both enjoyment and information" (C17).

"People enjoy paintings for many reasons. A person may think a painting is beautiful" (C18). He or she may like the colours that the painter used or the way the artist arranged the paint on the surface. "Some paintings interest people because of the way the artists expressed some human emotion, such as fear, grief, happiness, or love" (C19). Paintings of such everyday scenes as people at work and play and of such common objects as food, flowers, and vases can be a source of pleasure". Other paintings are enjoyable because they skillfully portray nature" (C20). I decided that the Art, Craft and Design class project would be a painting project concerned mainly with portraying the woodland landscape at Hazelwood.

"Paintings also teach. Some reveal what the artist felt about important subjects,



including death, love, religion, and social justice. Other paintings tell about the history of the period during which they were created. They provide information about the customs, goals, and interests of past societies" (21). They also tell about such things as buildings and tools of the past. The painting project provided my students with an opportunity to educate people about the Hazelwood landscape, to provide people with information about such things as the mountains, the hills, the lake, the trees, the boats and the sculpture trail in the area.

"All great paintings, regardless of subject matter, share a common feature. They do more than just reproduce with paint something that exists, existed, or can be imagined. They also express the painter's special view about his subject" (C22). I encouraged my students to express their own individual view of the Hazelwood landscape.

The painting project based on the woodland landscape of Hazelwood was designed to be carried out by the students in two phases. Phase one of the Hazelwood painting project was named "Project Hazelwood". Project Hazelwood" was initiated in the summer of 1990 and students worked on the project over the following weeks.

The second phase of the painting project was named "Project Winter Woodland". "Project Winter Woodland" was initiated on the 25th of January 1991 and students worked on it over a period of weeks.

I divided the painting project into two phases, the summer project - "Project Hazelwood" and the winter project - "Project Winter Woodland" to give students an opportunity to paint the Hazelwood landscape at two very different times of the year.

A selection of paintings made by students while working on "Project Hazelwood", based on the summer landscape was intended to hang together as a unit. The work produced by students while working on "Project Winter Woodland" which was based on the winter Hazelwood landscape were also intended to be hung together as a unit.

I wondered how the paintings of "Project Hazelwood" and the paintings of "Project Winter Woodland" would appear as they hung side by side.

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I wondered how students would interpret the summer woodland landscape. I pondered how the same students would interpret the same landscape in winter. I wondered if a student painted a certain area of the summer landscape, would the student represent the same area of the landscape in January in a dramatically different way? What colours would students use to represent the summer landscape and would the colours used to represent the winter landscape differ greatly? I wondered would students enjoy working from the summer landscape rather than the winter landscape and for example if the student enjoyed working from the summer landscape would it be evident in the quality of the work?

Phase One of "Project Hazelwood" involved the students going out into the Hazelwood landscape. Their job was to discover and record information about the summer woodland landscape and also to discover and record information about the Hazelwood sculpture trail. This involved making a number of observational line drawings of various aspects of the Hazelwood area.

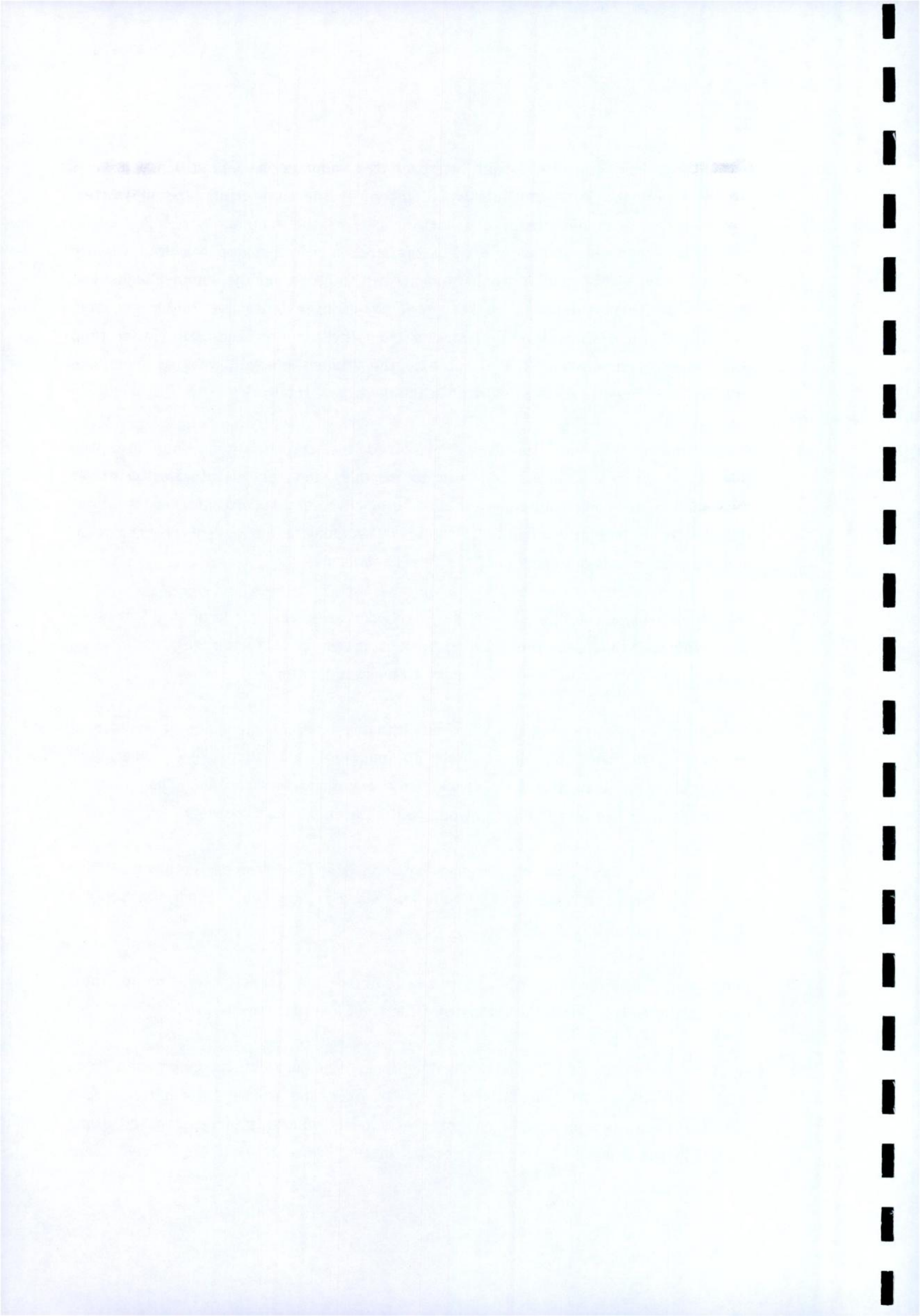
The observational line drawings of the Hazelwood area were made in an A4 drawing book which I prepared. The drawing book is made up of four pages. Each page contains written instructions and a space to make a drawing.

To further inspire my students to go out into the landscape to make observational drawings I decided to ask students to imagine that they were undercover investigators and they were working on a very important mission. Their mission was to discover and record information about an area called Hazelwood.

The top of the first page of the drawing book is titled "Project Hazelwood" (**See Figure A**). The page is subtitled as follows; "based at Hazelwood, along the western shores of Lough Gill, County Sligo".

Beneath the subtitle there are spaces available for the "investigators" name, their address, their class group and the date of the "mission" was carried out.

Next on the pages comes written instructions. The instructions commence "You are an investigator. Your mission is to discover and record information about the Hazelwood landscape and one of the wooden sculpture pieces located along a trail in the woods. Your mission begins in Hazelwood at Half Moon Bay. Your



first task is to find a small natural object near the car park. You have ten minutes to make a line drawing of the object below. "The observational drawings were made below the instructions.

Figure B1 and **Figure B2** shows my students making observational line drawings of small natural objects on the shore of Half Moon Bay near the car park. **Figure B3** shows an observational drawing made by a student of mine - Patrick Farrell. Patrick made a drawing of a small plant which was growing between two large trees. The composition of the drawing is very interesting. A small area of the lower trunk of the first tree is drawn to the left of the drawing area. A section of the lower trunk of the second tree is portrayed to the right. The drawing of the two trees beautifully frame the small plant which is portrayed near the centre of the drawing area.

"Project Hazelwood"

based at Hazelwood, along the western shores of Lough Gill, County Sligo

Name : _____ Date : _____

Address : _____ Group : _____

You are an investigator. Your mission is to discover and record information about the Hazelwood landscape and one of the wooden sculpture pieces located along a trail in the woods. Your mission begins in Hazelwood at Half Moon Bay.

Your first task is to find near the car park. You have ten minutes to make a line drawing of the below.





FIGURE B.1

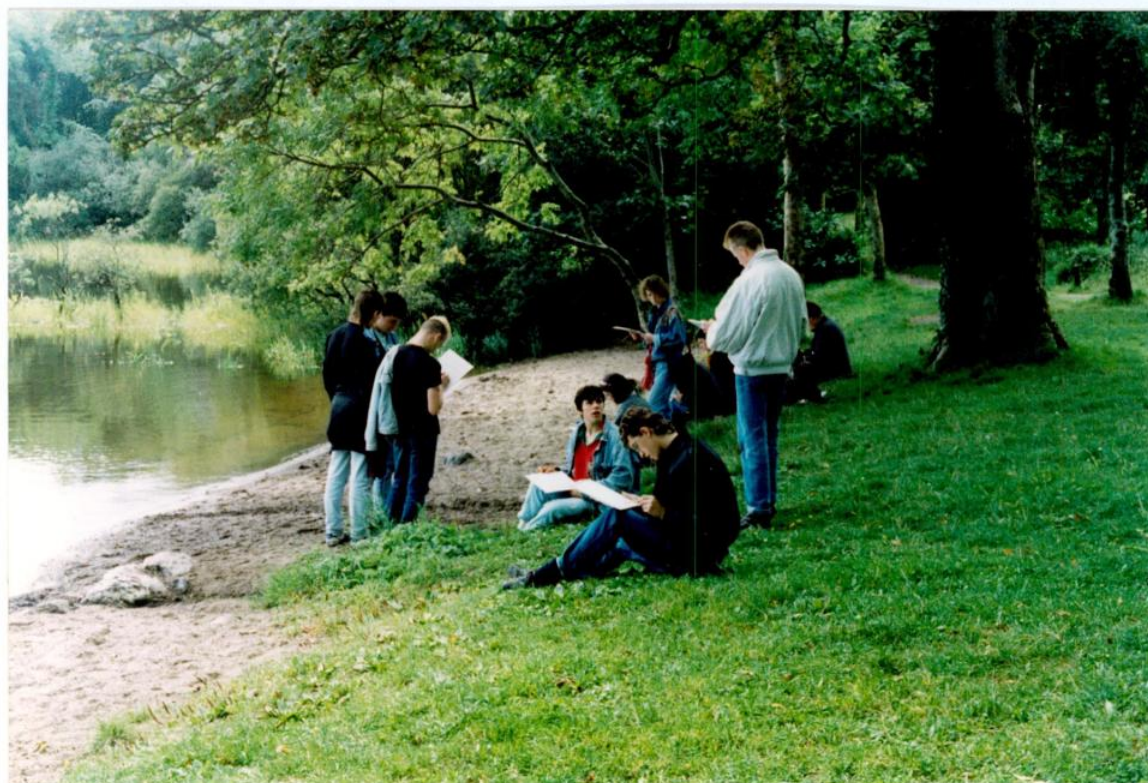
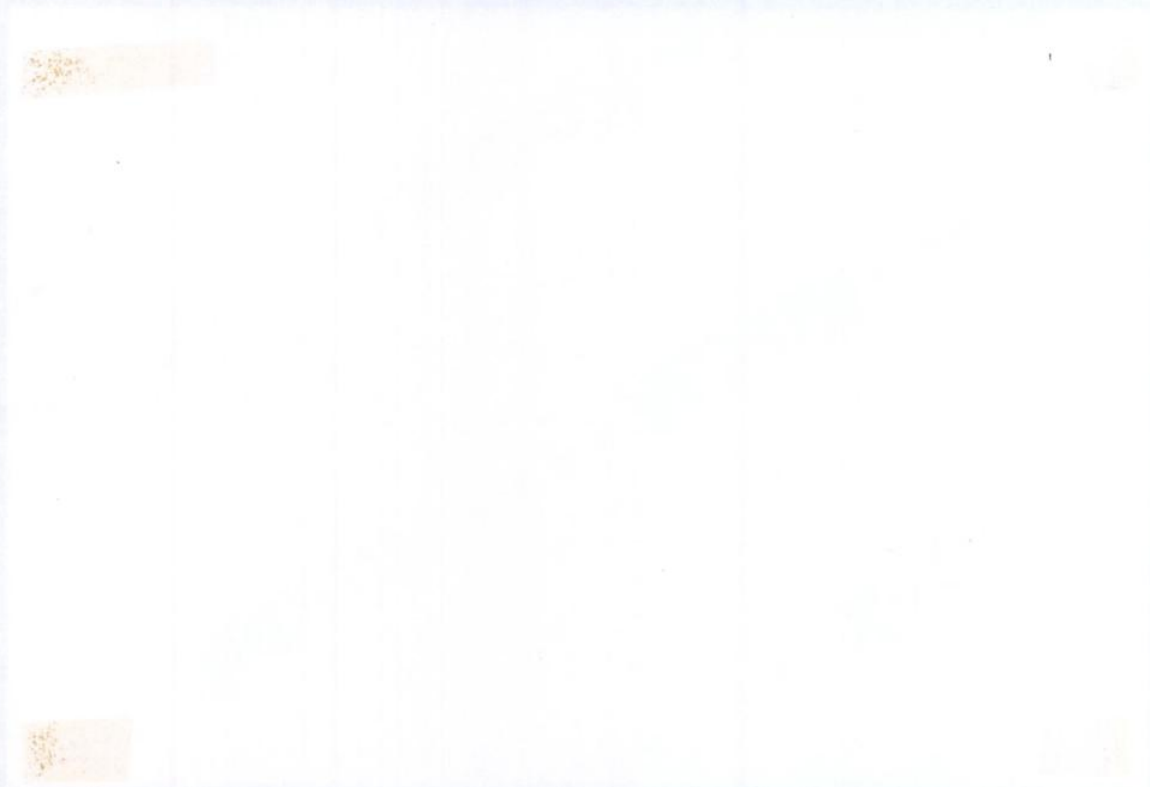


FIGURE B.2



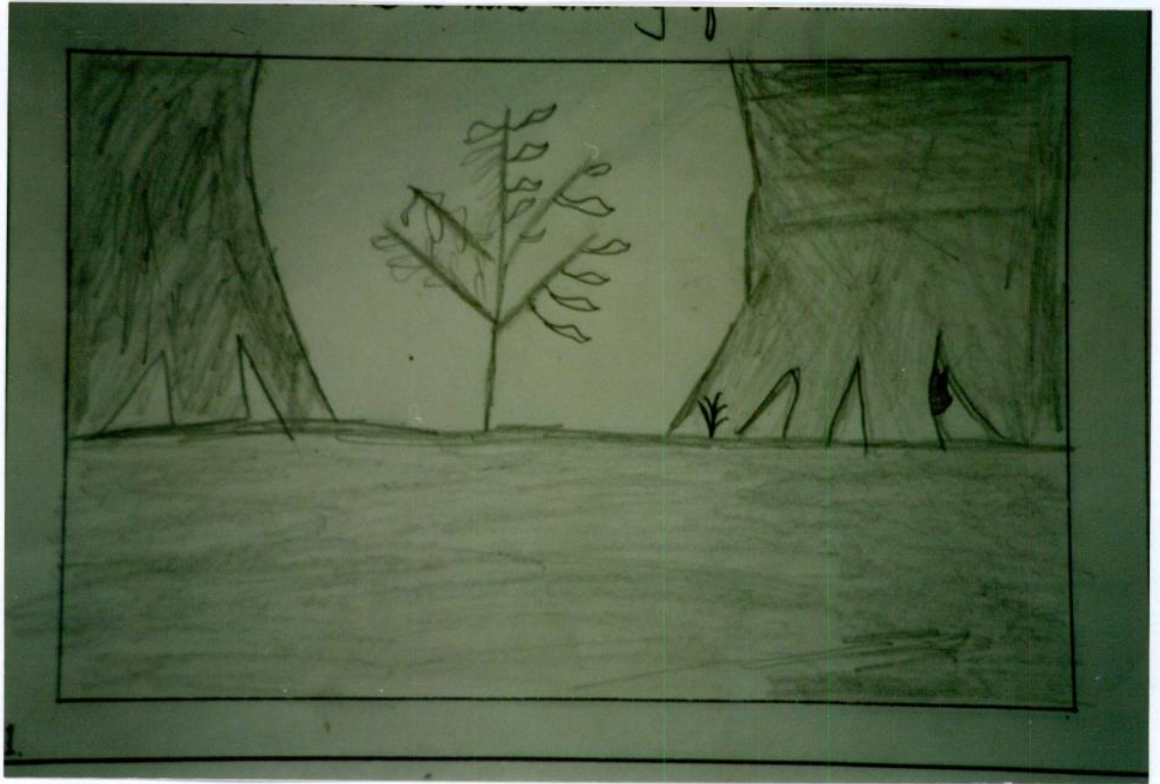
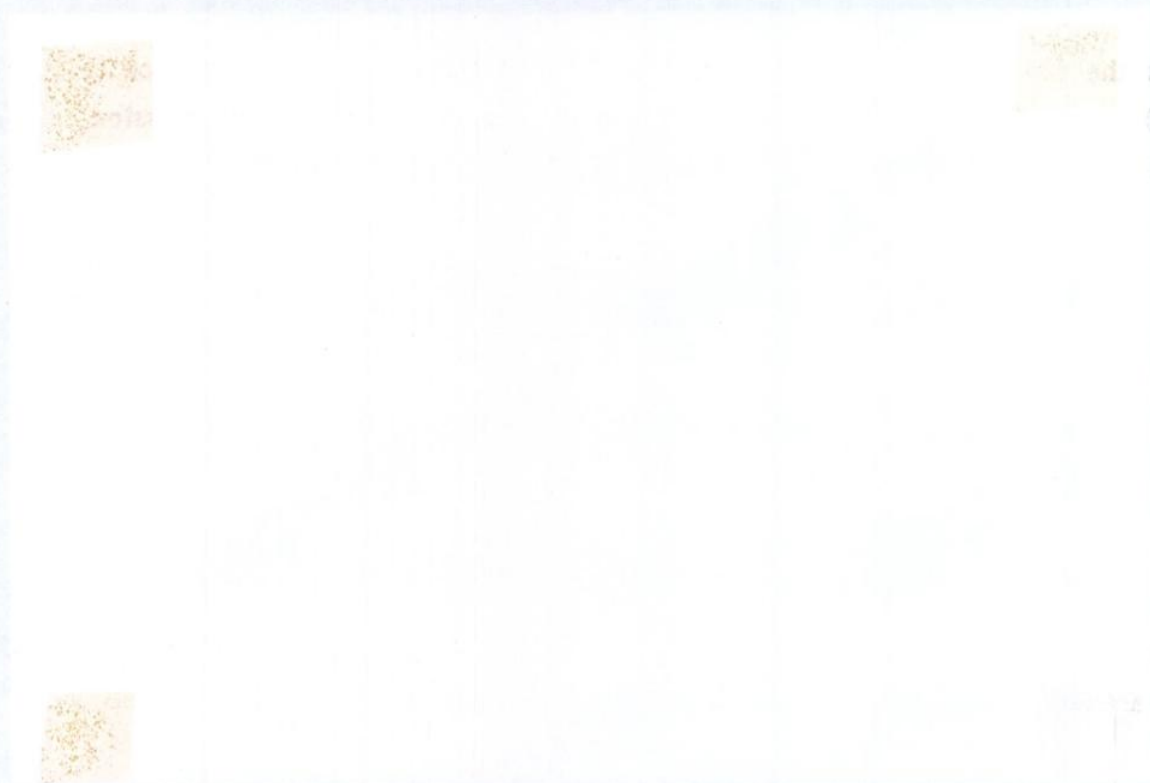


FIGURE B.3



FIGURE B.4



On the top of the second page of the "Project Hazelwood" drawing book (Figure B.) is the following instructions; "The next important part of your mission is to walk along the shore line of Half Moon Bay. Study the trees, the rocks, the sand, the rippling water. Look for an interesting view of the shore line. Make a ten minute drawing of the shoreline in the space below. Fill up the space as much as possible. You may make two drawings of the shoreline in the space below". The observational drawings were made in a space below the instructions.

Figure B.4 shows students making observational drawings of the Half Moon Bay shoreline.

The project was designed to provide students with an opportunity to study some environmental phenomenon in some depth; to develop within students a visual awareness of a part of their environment.

Observational drawing is one way in which one can discover and record information about something. Photography is another way. A number of photographic studies were made of the Half Moon Bay shoreline. Figures B.5, B.6, B.7, B.8, and B.9 are photographic studies of the bay made from different viewpoints.

Figures B.10, B.11 and B.12 shows observational line drawings made by students of the Half Moon Bay area. Figure B.10 is an interesting drawing of a tree near the lake shore by Kieran McGlinchey. He has used beautiful flowing lines to describe the limbs of the tree.

Figure B.11 is a drawing by Jacky Hunt. She has created a wonderful portrait of Killery mountain as it appears from Half Moon Bay. She has varied the pencil marks in order to describe different areas of the mountain. Figure B.12 shows the work of Michael Gaffney. Michael has portrayed two high areas of land and a lower area of land across the lake from Half Moon Bay. The high areas of land are positioned each side of the lower area of land; the high areas of land seem to lead our eyes to the smaller central area of land.

Visual arts education should be "an active process through which the student learns to see and to think visually" (C23). This learning process involved both the making of art, the artistic experience, and the receiving of artistic images, the aesthetic

FIGURE B.

Page Two of "Project Hazelwood"

Drawing Book.

The next important part of your mission is to walk along the shore line of Half Moon Bay. Study the trees; the rocks; the sand; the rippling water. Look for an interesting view of the shore line. Make a ten minute drawing of the shoreline in the space below. Fill up the space as much as possible. You may make two drawing of the shoreline if you wish in the space below.

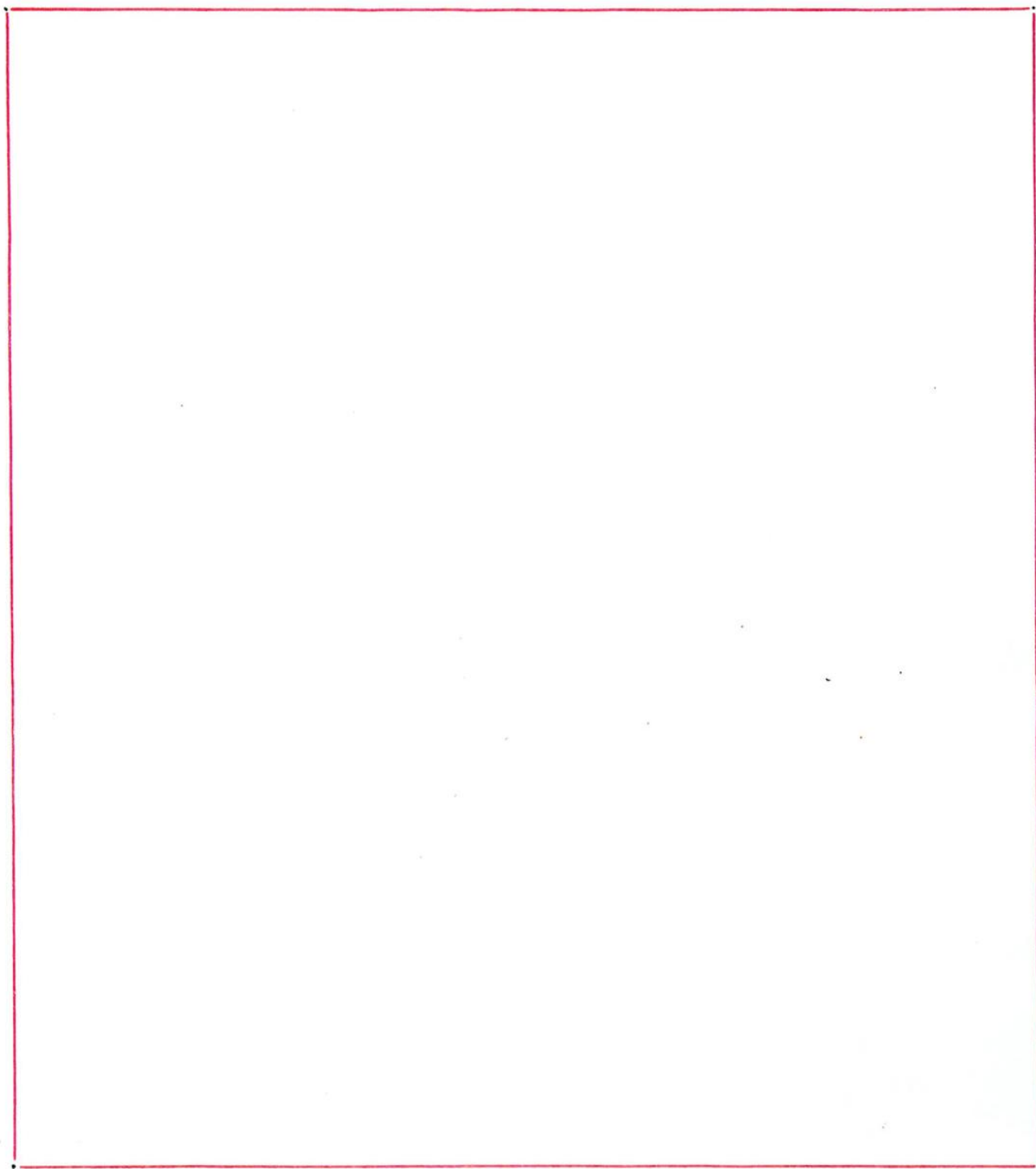




FIGURE B.5



FIGURE B.6

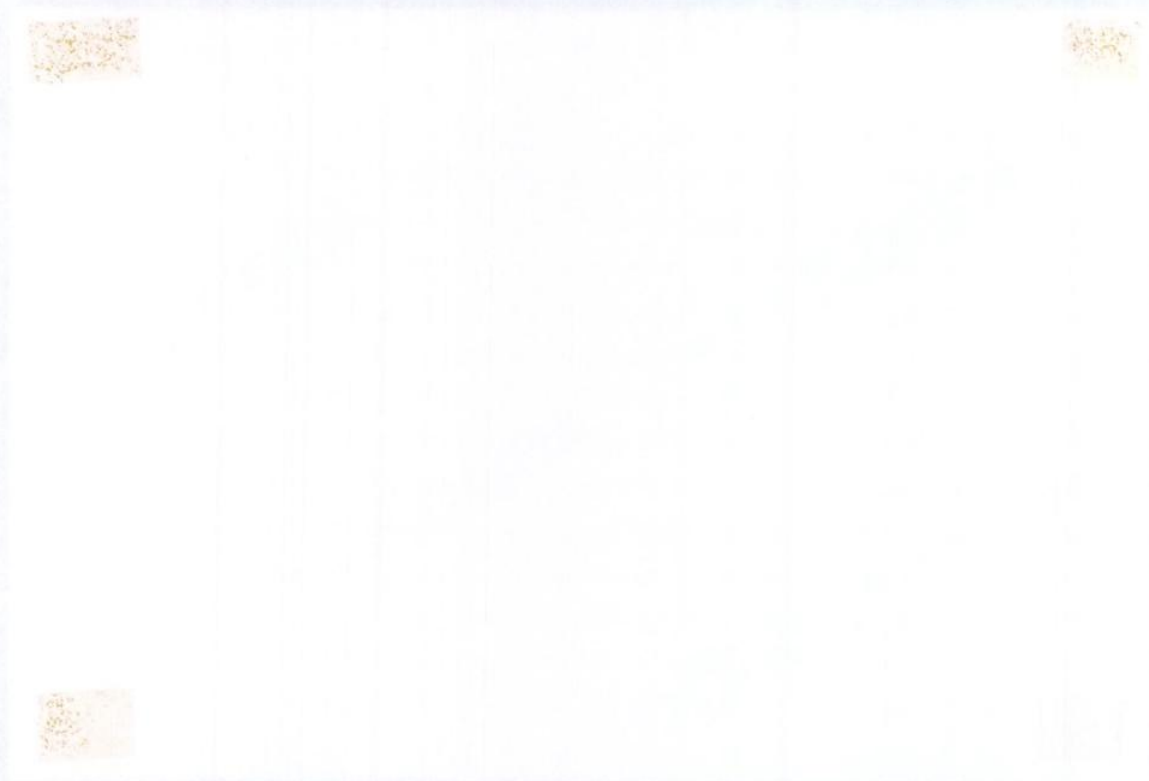




FIGURE B.7



FIGURE B.8

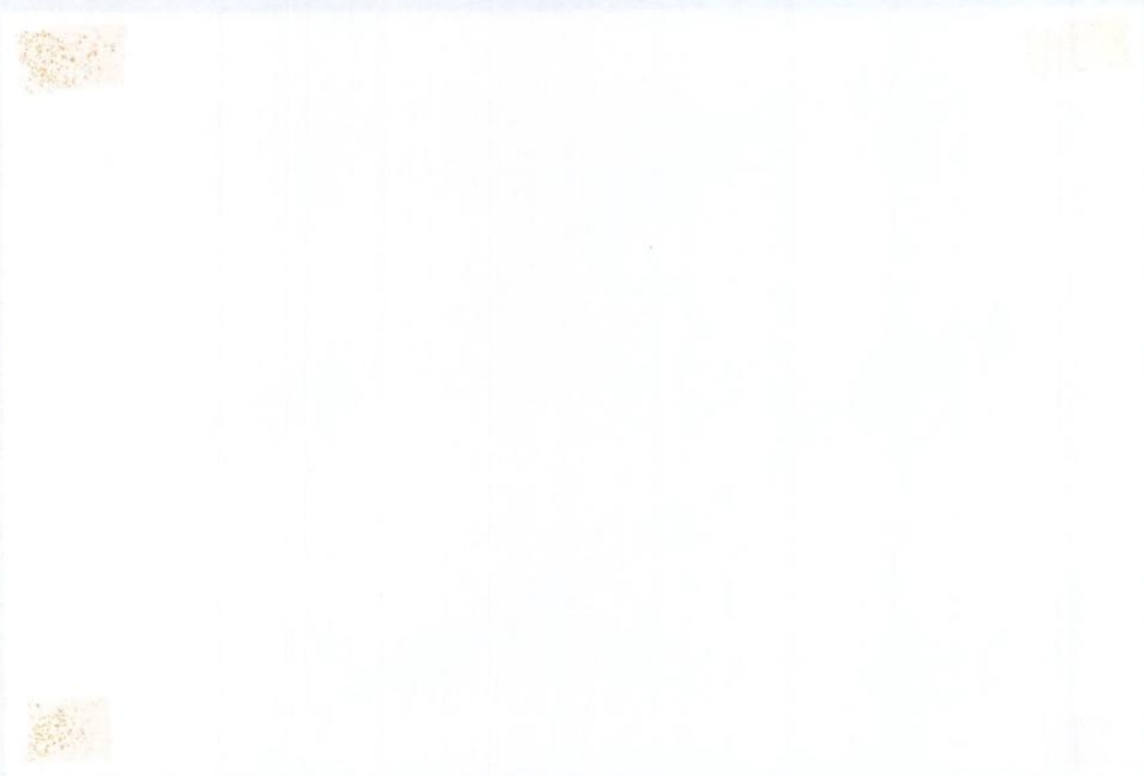




FIGURE B.9



FIGURE B.10



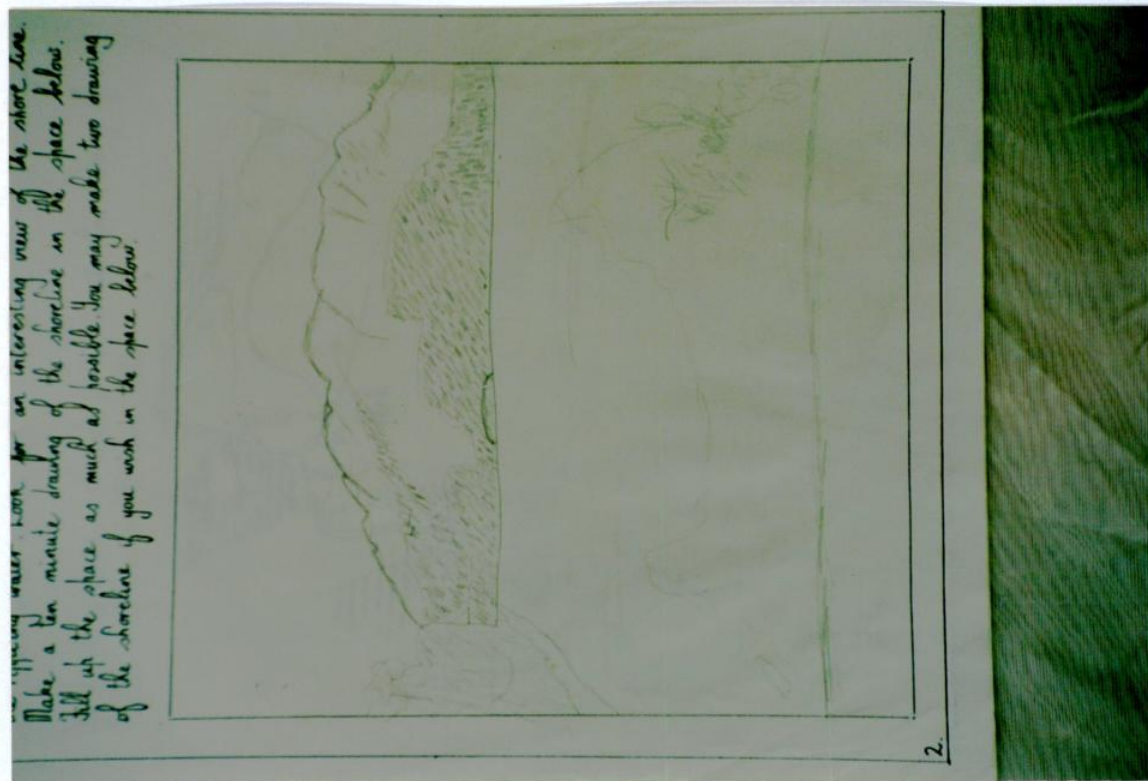


FIGURE B.11

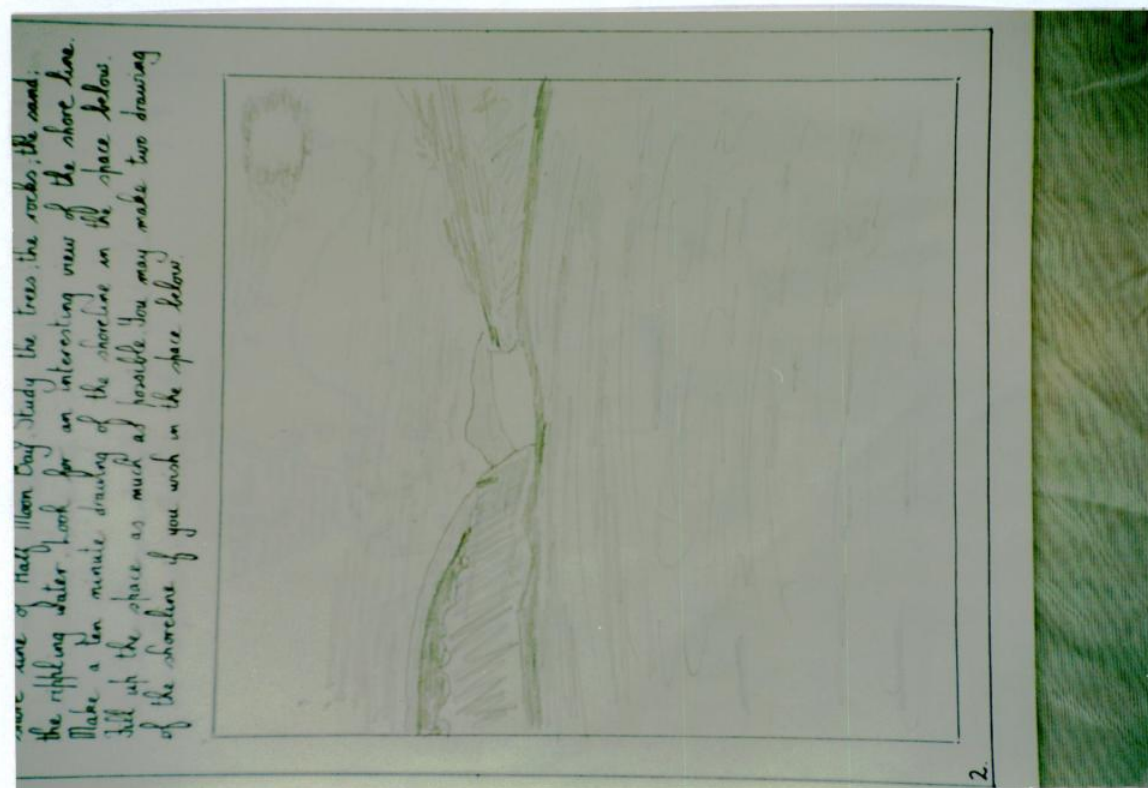
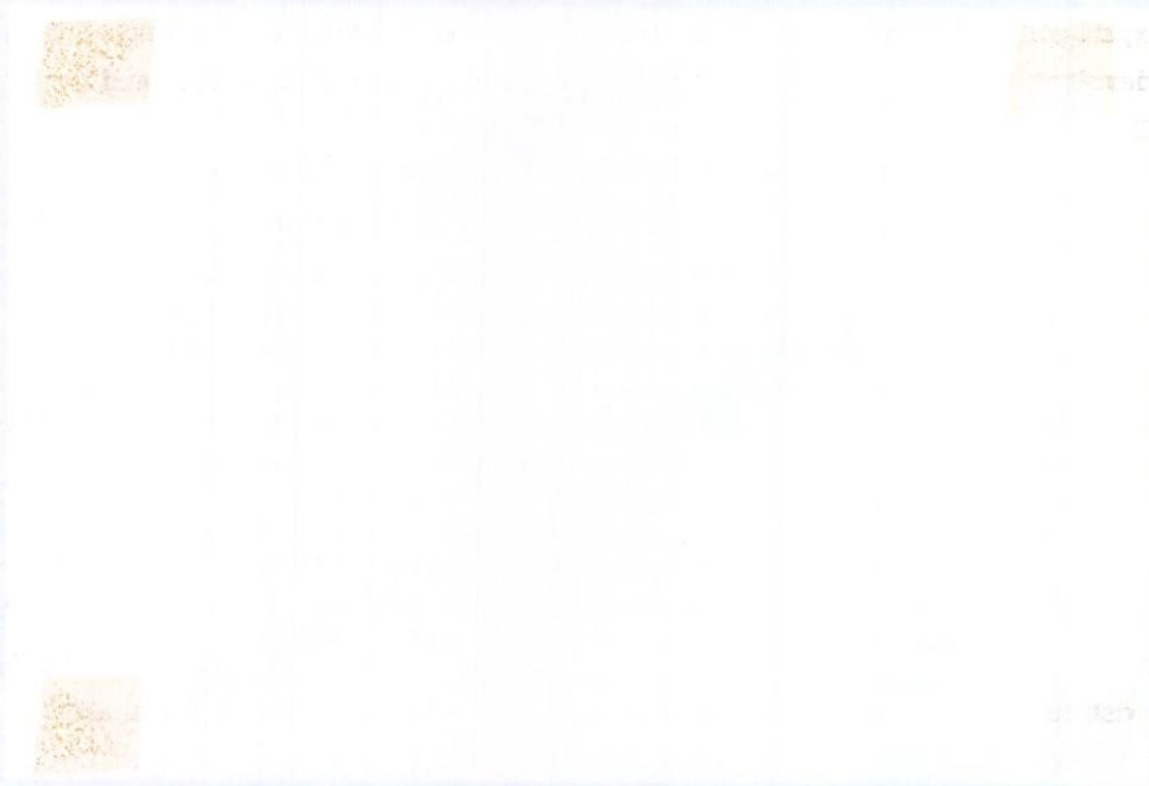


FIGURE B.12



experience. At post-primary or secondary level school, the learning process "develops through the related activities of the disciplines of art, craft and design" (C24).

"Project Hazelwood" and "Project Winter Woodland" involved both the making of art and the receiving of such artistic images as the sculpture pieces in the woods.

During the painting project the learning process developed through the related activities of the disciplines of drawing, painting, and photography.

As an Art, Craft, and Design teacher I know I must never separate the experience of making art and the aesthetic experience: "the making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms" (C25). I wish to foster in my students a love of, interest in and value for the visual arts.

On page three of the "Project Hazelwood" drawing book a map of the Hazelwood is found (Figure C). Above the map is the following instructions "Below we see a map of the Hazelwood Sculpture Trail. The sculpture pieces are marked by letters on the map. Find the sculpture pieces which are circled on the map. Study the sculptures and make a ten minutes line drawing of one of the sculptures in the space below". The observational drawings were made in a space below the instructions.

Let us now take a brief look at a number of the sculptures in the summer landscape which the students were asked to study. Figure B.13 and B.14 shows an interesting sculpture, the "Wood Gatherer", by Jackie McKenna. The 1.5 metre sculpture was carved from a beech log. Figure B.15 shows students in the summer woodland landscape making observational drawings of the "Wood Gatherer".

Figure B.16 is a sculpture named the "Hazelwood Swan". It was made by Peter Keogh from silver spruce and scots pine. The "Hazelwood Swan" is over 3.9 metres high, 2.4 metres long, and 1.8 metres wide.

Children love to play around and climb the "Hazelwood Swan" as they do most of the other sculptures.

FIGURE C.
Page Three of "Project Hazelwood"
Drawing Book.

Below we see a map of the Hazelwood sculpture trail. The sculpture pieces are marked by letters on the map. Find the sculpture pieces which are circled on the map.

Study the sculptures and make a ten minute line drawing of one of the sculptures in the space below.

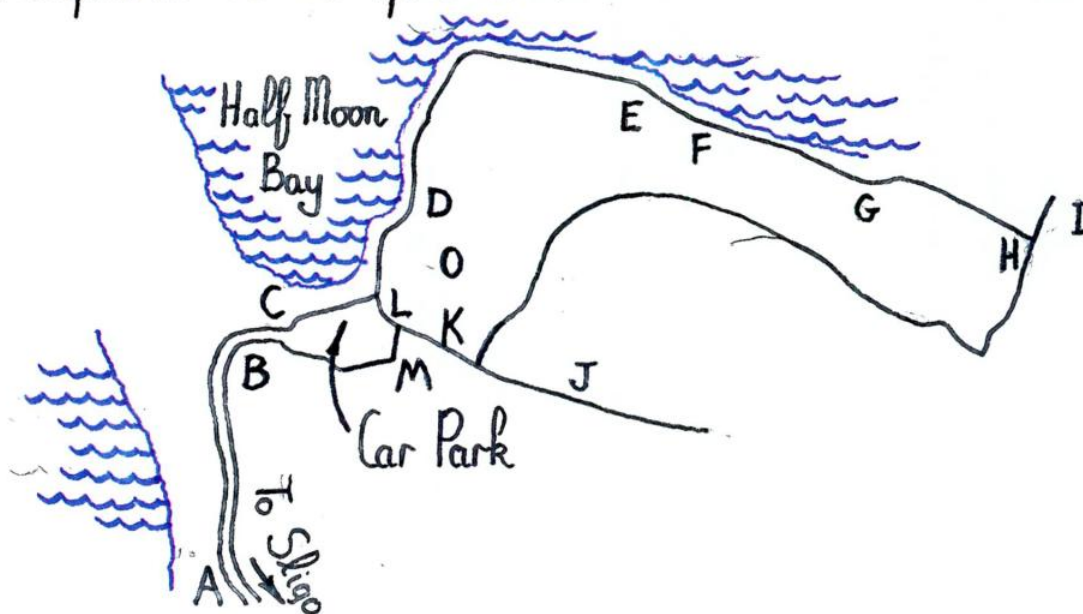




FIGURE B.13



FIGURE B.14

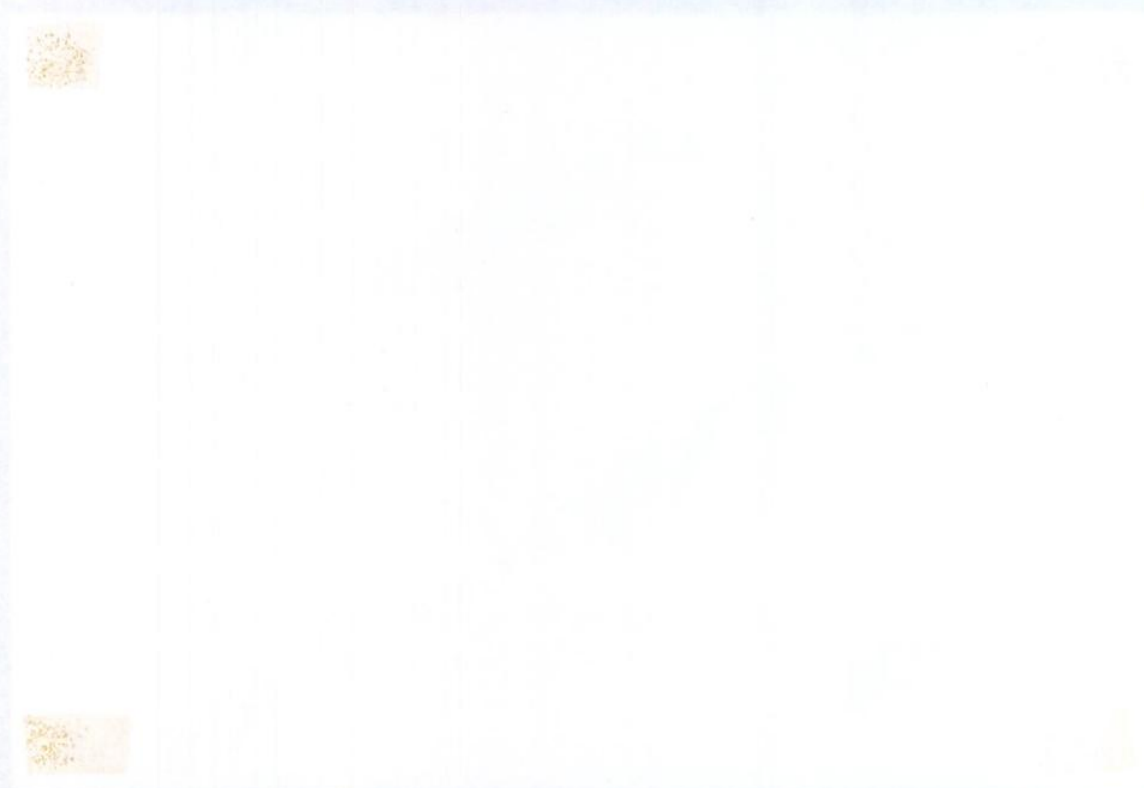
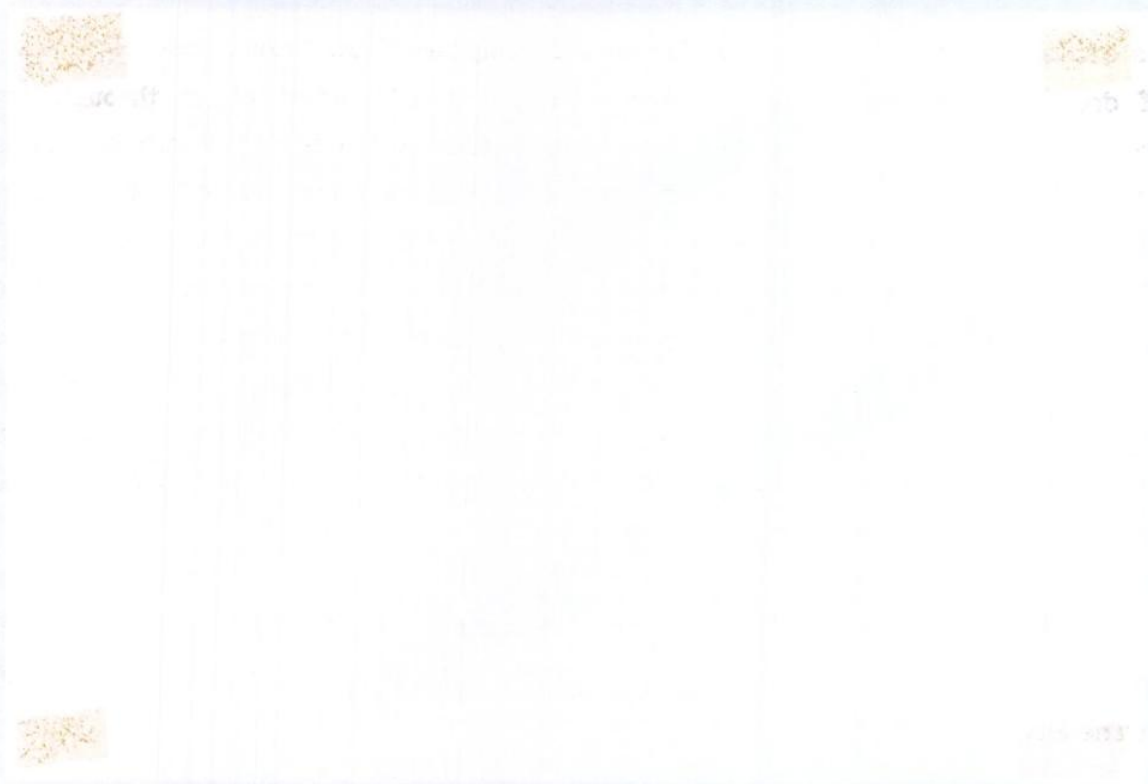




FIGURE B.15



FIGURE B.16



As students travelled along the Hazelwood Sculpture Trail they discovered a "kind of dream-like procession flitting across" (C26) their lines of vision through the trees. They had found a suite of massive figures which included two horses, a charioteer and a warrior. They had come across the very impressive "Fergus Rules the Brazen Cars" or "Ghost Riders In The Sky" (Figures B.17 and B.18) by James McKenna. The chariot is made from spruce and is 1.8 metres in height. The charioteer is 2.4 metres high and is made from scottish pine and douglas fir. The warrior stands 3.3 metres in height and is made of beech. Both horses are 3 metres high and are carved from spruce and oak. The horses are 4.5 metres in length. "The chariot is largely imaginary" (C27) - suggested by a raised earth mound and two wooden wheels.

In both figures B19 and B20 we see students working in the Hazelwood landscape on and beside one of the horses of "Fergus Rules the Brazen Cars" or "Ghost Riders In The Sky".

An art teacher should help students "to know themselves and the world in visual terms through a structured integration of the dynamic between perceiving, thinking, feeling and expressing" (C28). Art students should be encouraged to look, see and explore these everyday things usually taken for granted. Much of the environment is so familiar that when it comes before our eyes it is so well known that it ceases to be regarded as anything other than ordinary. Though much seen is familiar, it does not mean that it is known. Unless we have a particular interest in something there will be much that goes unseen.

Further along the sculpture trail students arrived at "Diarmuid agus Grainne", a sculpture piece made by Eileen McDonagh (Figure B.21). The sculpture piece is 3.2 metres high and is 2.4 metres across at the top. "Diarmuid agus Grainne" is made from beech and sycamore.

The next sculpture students encountered on the Hazelwood Sculpture Trail was "Spiral" or "Serpent Oracle" by Brian Leyden (Figure B.22). The sculpture is made from spruce and stone and measures about 10 metres across.

Following the sculpture trail students soon discovered a beautiful sculpture named "Sos Sleibh and Da Ean", by Fred Conlon (Figures B.23 and B.24).



FIGURE B.17



FIGURE B.18

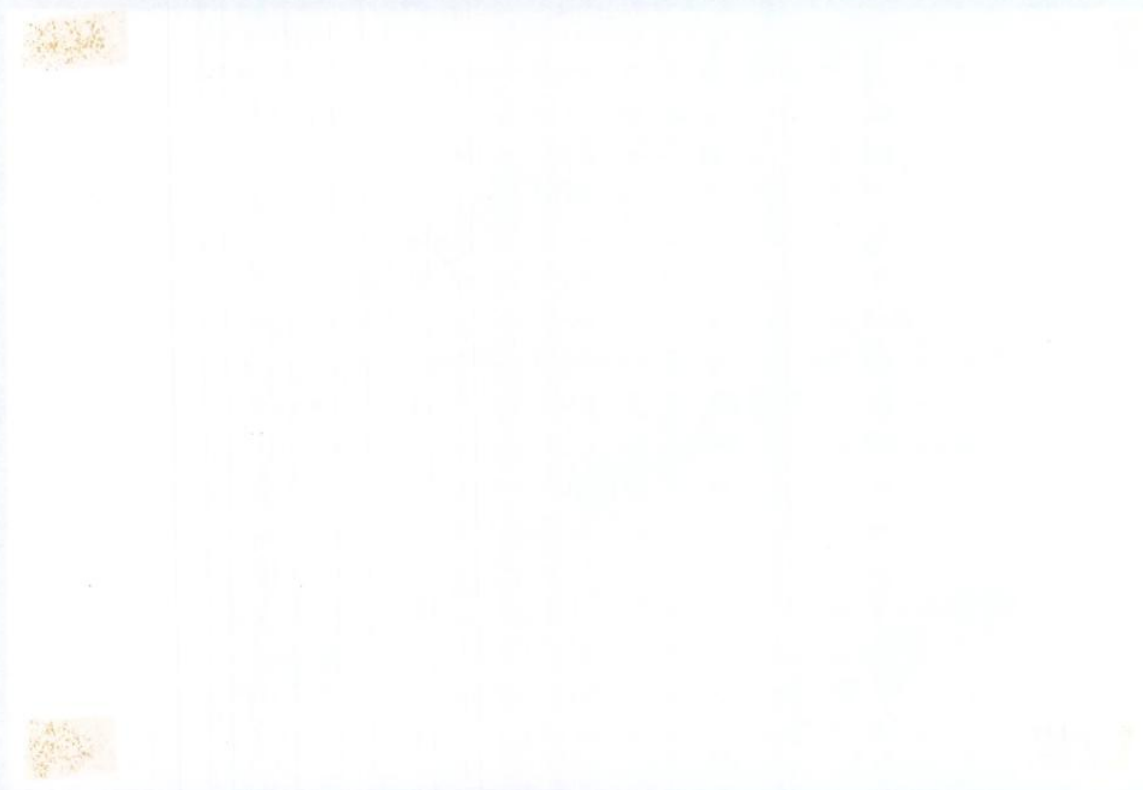




FIGURE B.19



FIGURE B.20





FIGURE B.21



FIGURE B.22

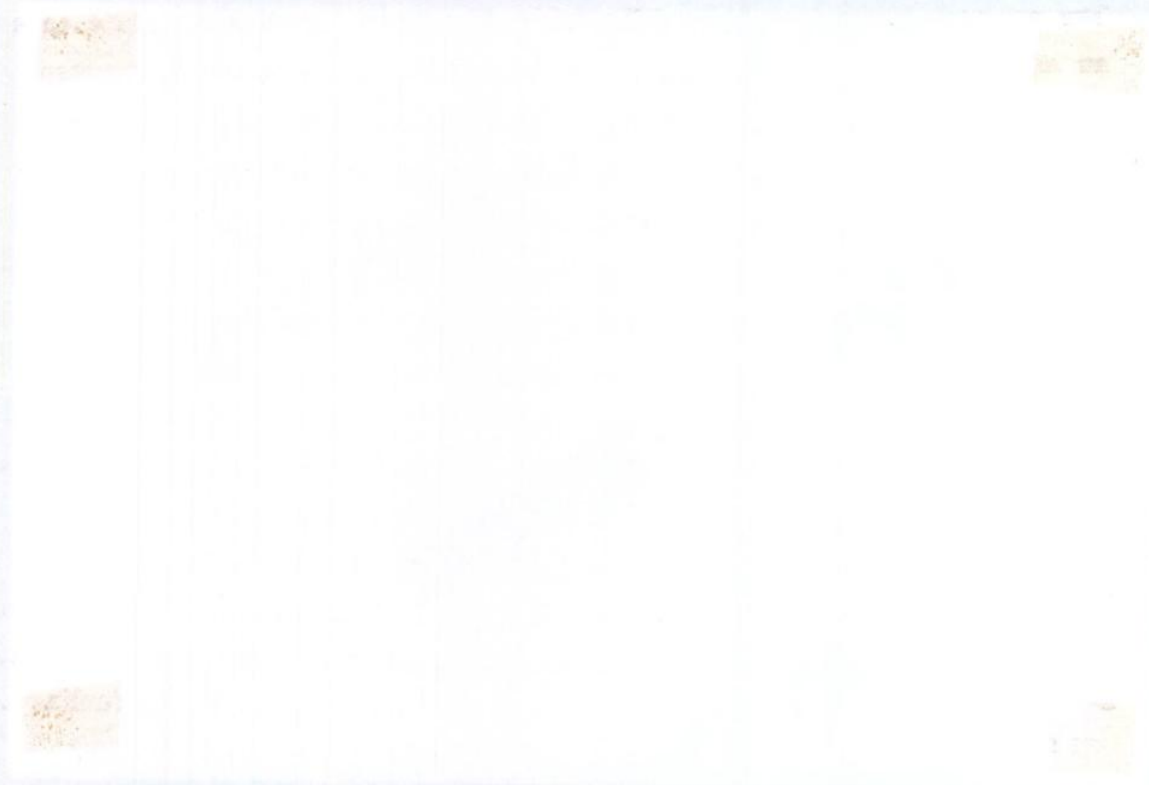




FIGURE B.23



FIGURE B.24



The sculptor has stated that: "The basic idea is to use the sculpture to create an aura of contemplative restfulness and heighten the visitor's awareness of the natural beauty which surrounds him or her" (C29). From the sculpture some of the natural beauty Fred Conlon mentions can be seen as we look East towards Willow Island (Figure B.25). "Sas Sleibh and Da Ean" is made from native oak and stands over 2.1 metres in height and is 1.2 metres wide at the top. The two rest structures are over .6 metres high and .9 metres wide.

The next sculpture students studied in Hazelwood was "Boat House Platform" by Gerard Cox (Figures B.26 and B.27). "Boat House Platform" measures 3.6 metres in height, 4.2 metres in length, and is 3.9 metres wide. It has been constructed using spruce timbers. Cox spoke of his work "I wanted to construct a viewing platform and chose my site far down the trail. Boating and fishing play a big part in the lakes activities and I wanted to echo this in my sculpture. The platform gives a boat-like feeling when one is on it and a house or shelter feeling when one approaches it. For children it is something to climb and play on" (C.30)

Near the "Boat House Platform" my students discovered a very interesting thing. Students claimed they had discovered a cave (Figure B.28) I explained to them that the arrangement of the large stones around the opening which is about 2.7 metres high suggests the "cave" was constructed by people. If it is man-made, why was it built so deep in the woods near the lake shore?

I suggest that the stone structure may have been constructed by a local landlord centuries ago. The people who owned much of the area in the past lived nearby in a great manor house designed by the architect Cassells - Hazelwood House.

Could the stone structure have been used as a boathouse? The structure could have been used as a place of refuge by people fishing on Lough Gill. Perhaps the stone structure is the remains of an "ice house". An ice house is a building where ice is stored and kept from melting. Before the invention of the electric refrigerator an ice house would have been used to keep milk, meat, or fish refrigerated to prevent spoiling. The stone structure could have been a sauna. Inside the structure there may have been a steam bath in which the steam would have been produced by throwing water on hot stones.



FIGURE B.25



FIGURE B.26





FIGURE B.27

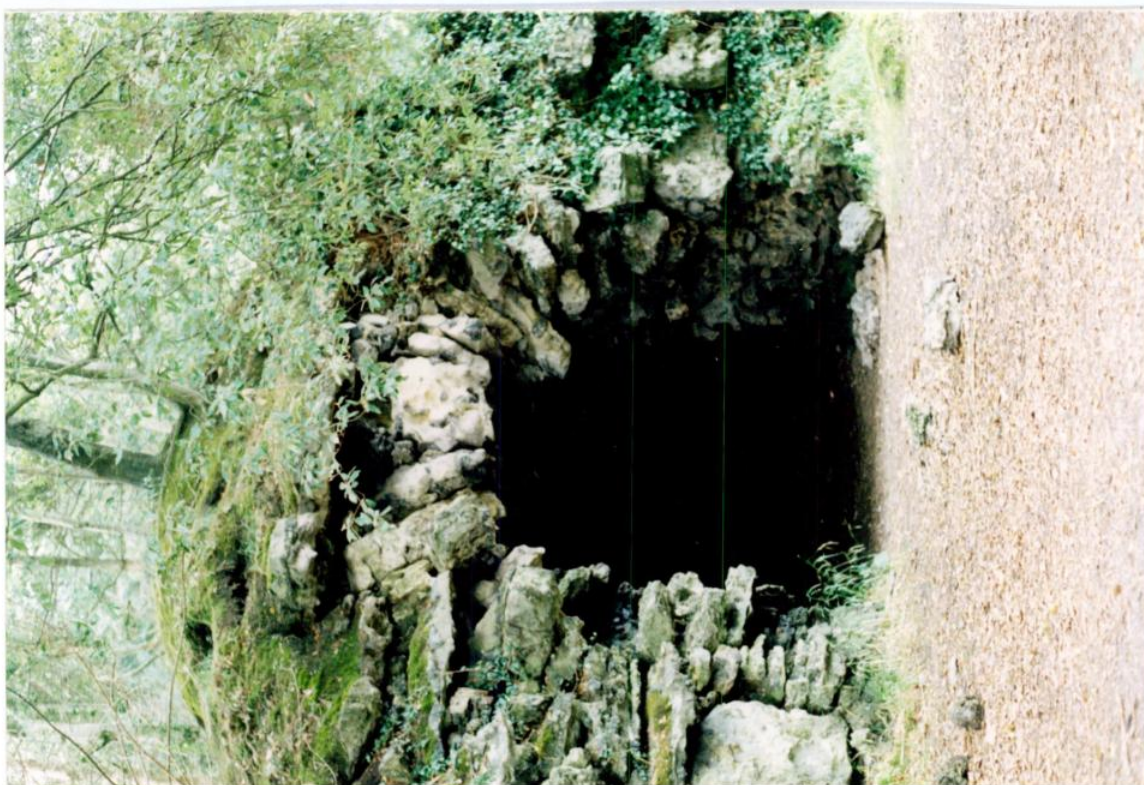
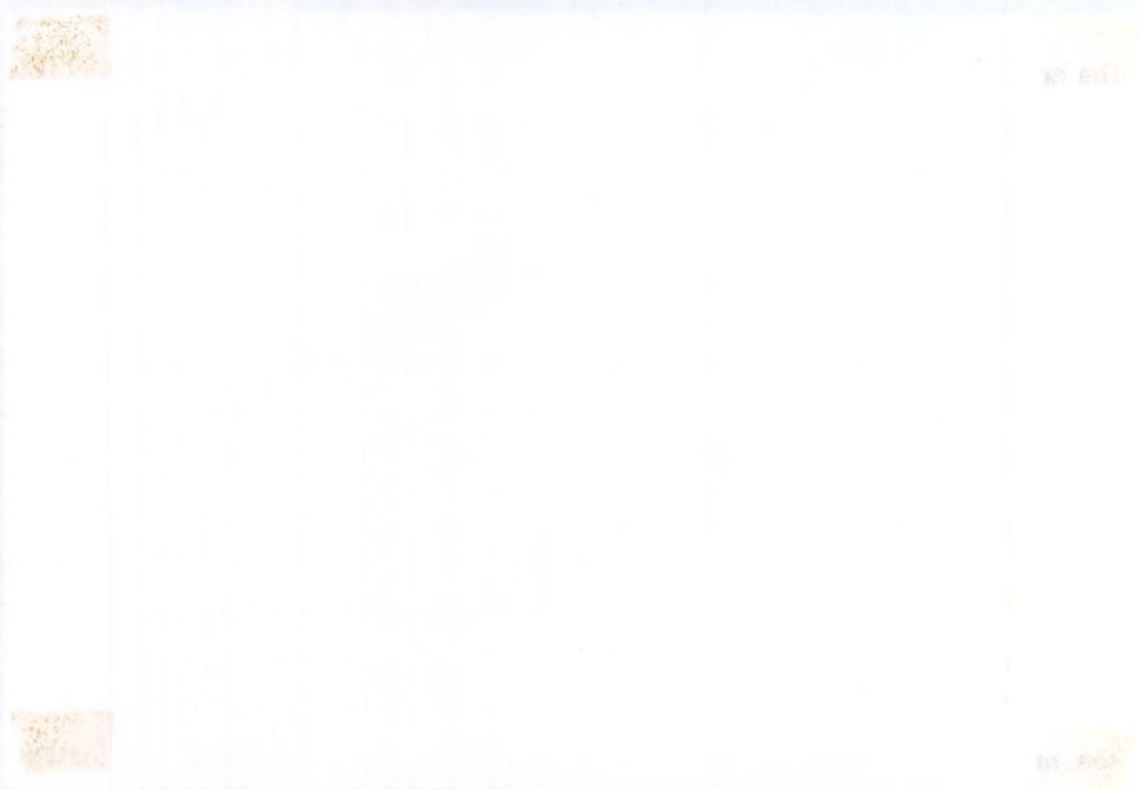
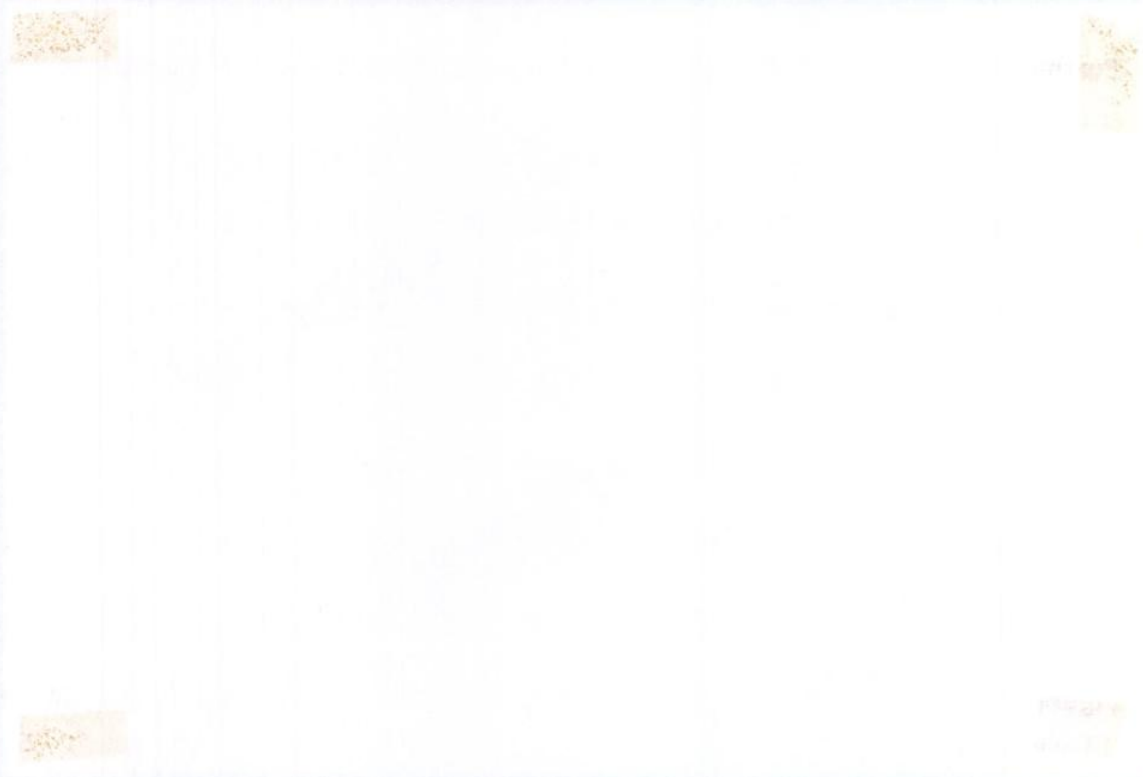


FIGURE B.28



Further along the sculpture trail my students studied a most unusual sculpture; the "Giant Mushroom Cluster", by Bernard Mortell (figures B.29 and B.30). The "Giant Mushroom Cluster" is made up of five oak sections which vary in height from 1.67 metres down to .6 metres. Bernard Mortell said "I believe that sculpture belongs in the environment. Therefore, I felt my work should as much as possible integrate with its surroundings. This was my reason for selecting the "Giant Mushroom Cluster" as my contribution. I would like it to serve two functions (I) as a sculptural piece in keeping with its surroundings (II) as a play shape for children" (C.31).

Figures B.31, B.32, B.33, and B.34 show observational drawings made by students of various sculptures along the Hazelwood Sculpture Trail.

Figure B.31 is an observational line drawing of Jackie McKenna's "Wood Gatherer" (Figures B.13 and B.14). The drawing was made by Kieran McGlinchey (Figure B.15). Kieran has drawn the "Wood Gatherer" from two different angles.

Figure B.32 is an observational line drawing of one section of James McKenna's "Fergus Rules The Brazen Cars" or "Ghost Riders In The Sky" (Figures B.17, B.18, B.19 and B.20). Jackey Hunt made this fine drawing as she sat on top of one of the horses of "Fergus Rules The Brazen Cars" or "Ghost Riders In The Sky" (Figures B.19 and B.20). Figure B.33 is an observational line drawing made by Siobhan Gorevan. Siobhans beautiful drawing is of Brian Leyden's "Spiral" or "Serpent Oracle" (Figure B.22).

Figure B.34 is an observational line drawing made by Michael Gaffney of Bernard Mortell's "Giant Mushroom Cluster". Michaels drawing emphasises both the shape and mass of each section of "Giant Mushroom Cluster. He has managed to capture a great sense of space around the sections of the sculpture.

On the fourth and final page of the "Project Hazelwood" drawing book (Figure D), students read the following written information; "The success of "Project Hazelwood" depends on you. You are asked to study the trees around the car park. There are just ten minutes left to complete your mission. Use the remaining ten minutes to make a drawing of a tree". On the page under the instructions where was a space provided to make an observational drawing.

The success of "Project Hazelwood" depends on you. You are asked to study the trees around the car park. There are just ten minutes left to complete your mission. Use the remaining ten minutes to make a drawing of a tree.

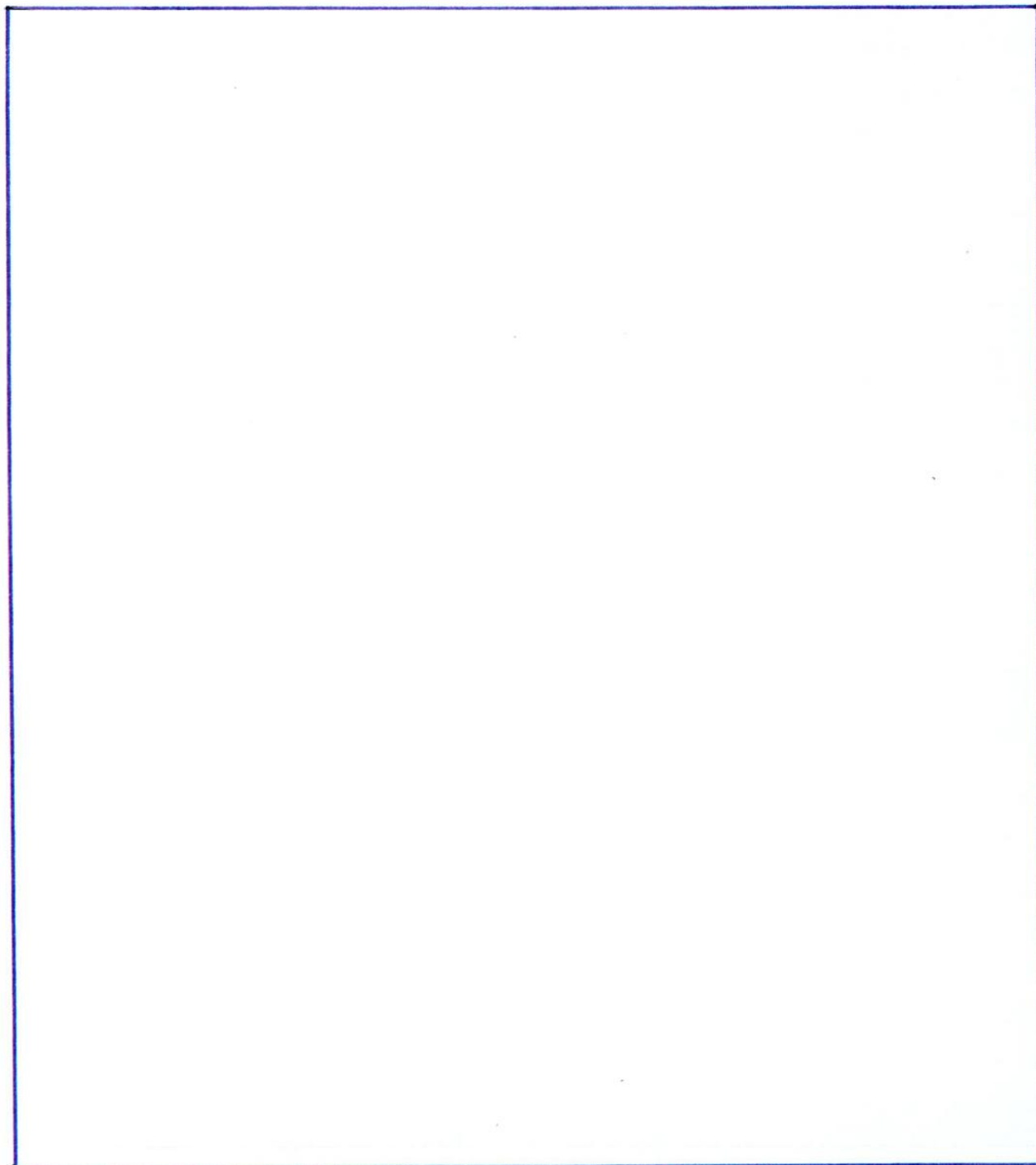




FIGURE B.29



FIGURE B.30

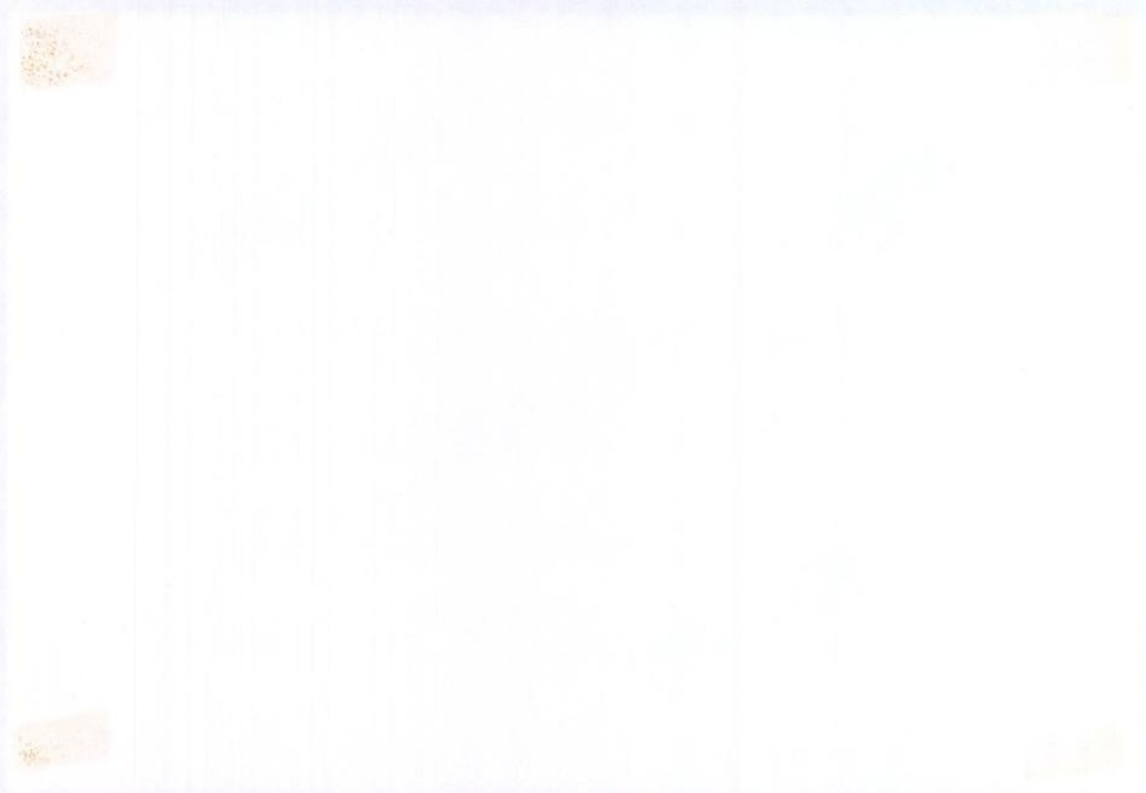




FIGURE B.31

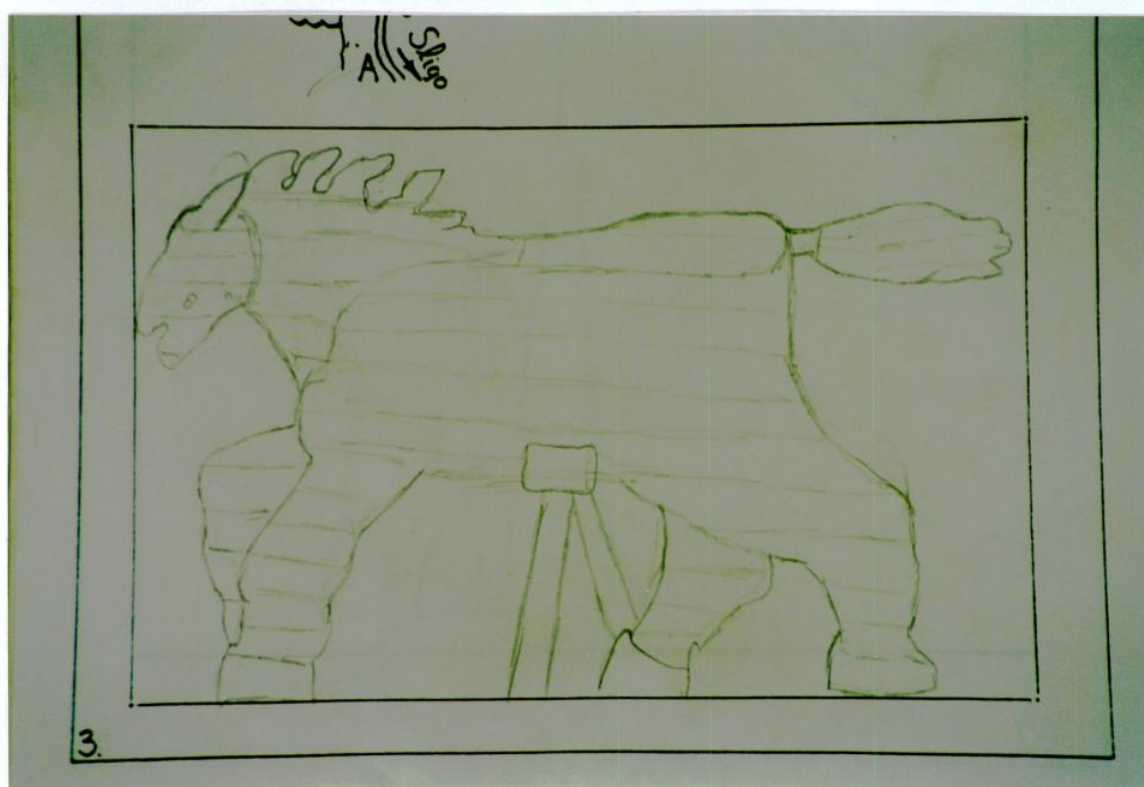


FIGURE B.32



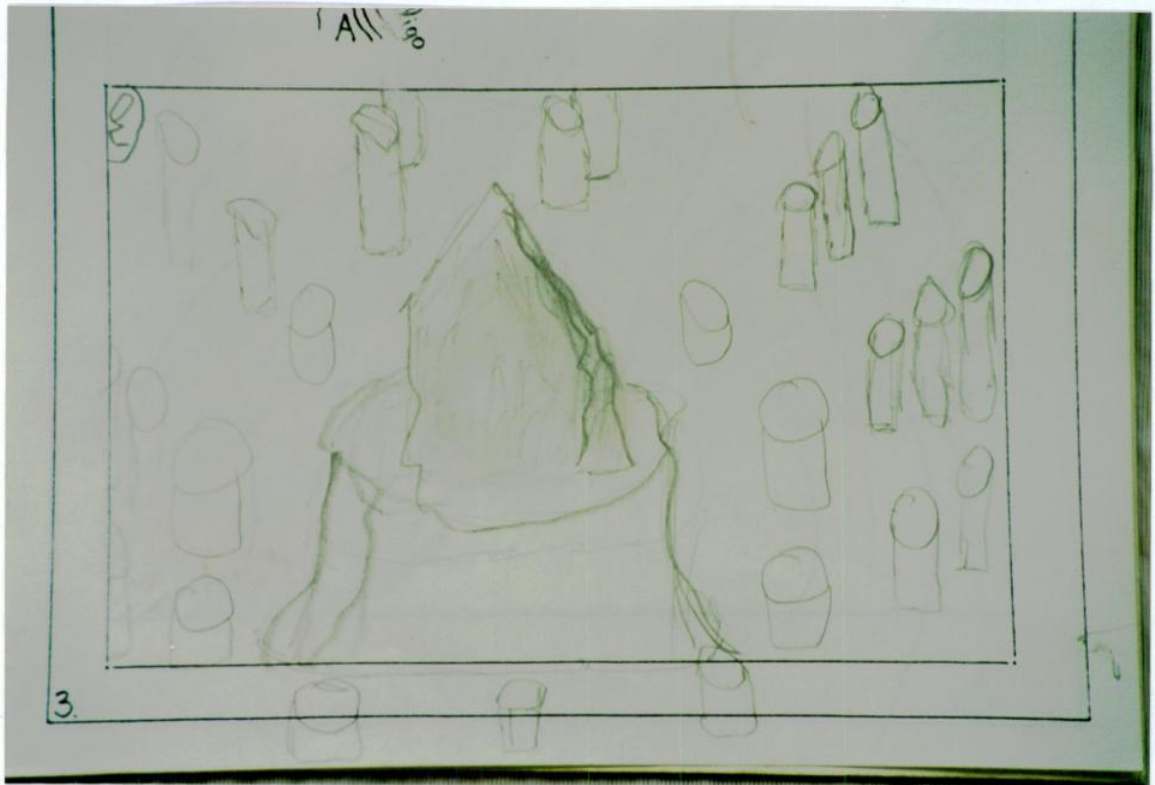


FIGURE B.33

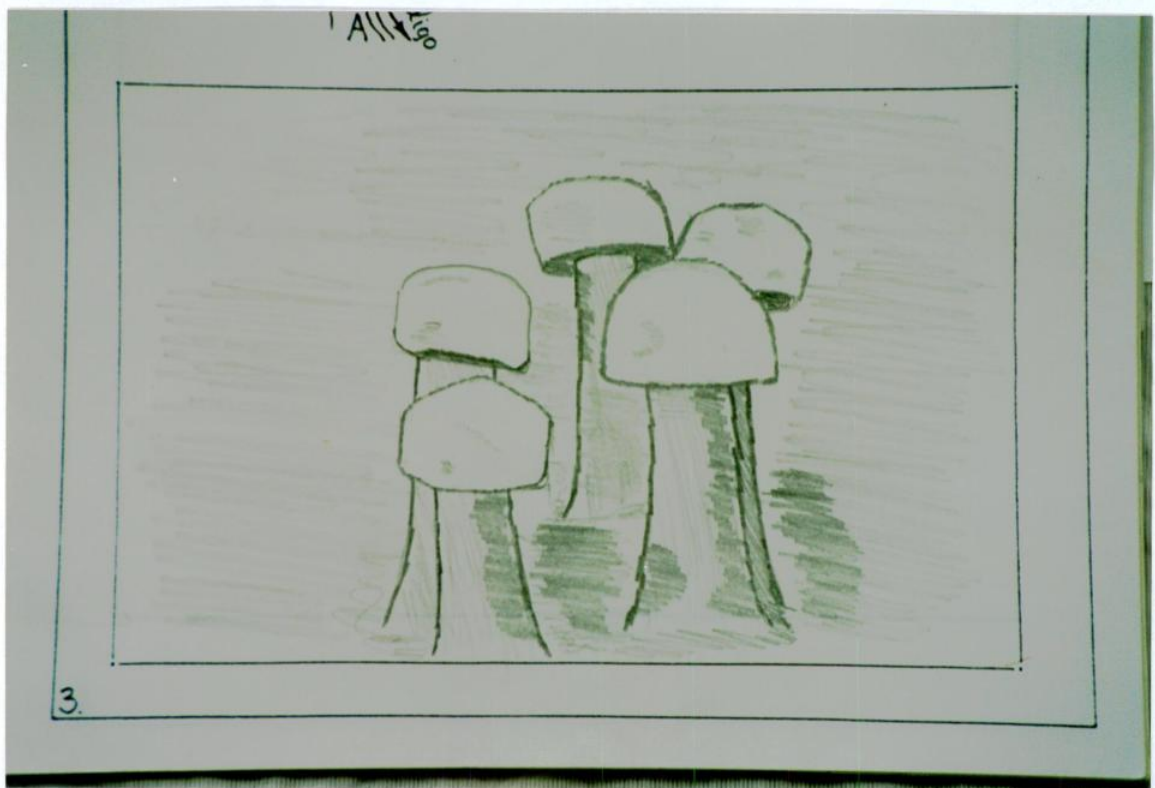


FIGURE B.34



Figures B.2 and B.4 show some of my student's making observational drawings of trees near the Lough Gill shoreline. A number of photographic studies were made of the Hazelwood landscape. Many of these studies include different views of trees near Half Moon Bay as we see in Figures B.2, B.5, B.7, B.25, B.35, B.36 and B.37.

Figures B.38 and B.39 are observational drawings made by students of trees in Hazelwood. Figure B.38 is a fine drawing made by Siobhan Gorevan. Siobhan portrays a group of five trees in an interesting way. She drew the five trees at an angle inside the drawing space and the resulting composition of flat shapes and areas of light and shade is very impressive. Figure B.39 is an observational line drawing of a mature tree by Jackey Hunt. She has described so well the broad powerful tree trunk and the large spreading braches.

Before students went out into the summer landscape I instructed them to look for, and collect one or more interesting natural objects such as leaves, flowers, feathers, twigs, or rocks as they walked around Hazelwood. I asked my students to bring their selected natural objects back to the Art. Craft, and Design work area of "Youth Reach".

Phase Two of "Project Hazelwood" involves students making observational line drawings of the natural objects which they collected in the woodland landscape.

Figures B.40, B.41, B.42, B.43, B44, are observational line drawings made by my students of the natural objects which they collected in Hazelwood. One of my students, Patrick Farrell collected a number of natural objects including an ivy leaf. Figure B.40 shows how Patrick attached the ivy leaf to his drawing page before making an observational drawing of the natural object.

Figure B.41 is an observational drawing made by Siobhan Gorevan of natural objects collected in the woodland. In the drawing Siobhan portrays both an ivy twig and a small rock.

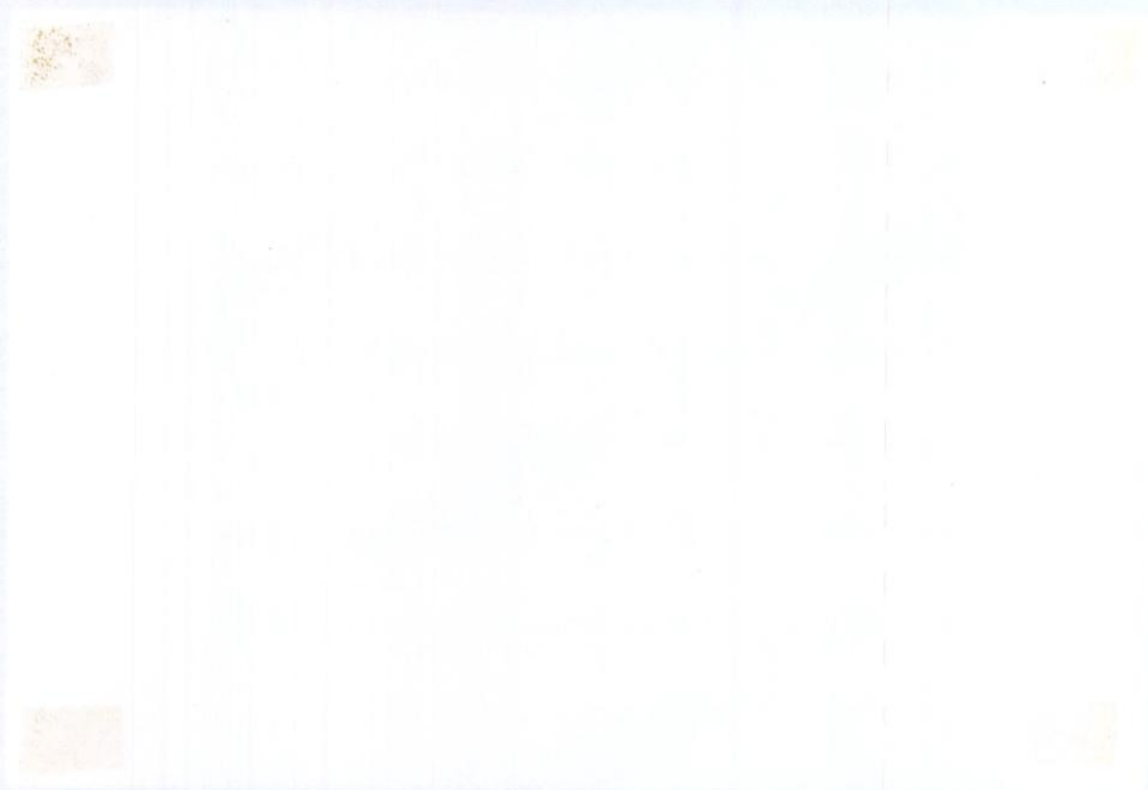
Kieran McGlinchey collected a number of leaves in the landscape. Figure B.42 is a photograph of an observational drawing by Kieran of a leaf from an ash tree.



FIGURE B.35



FIGURE B.36



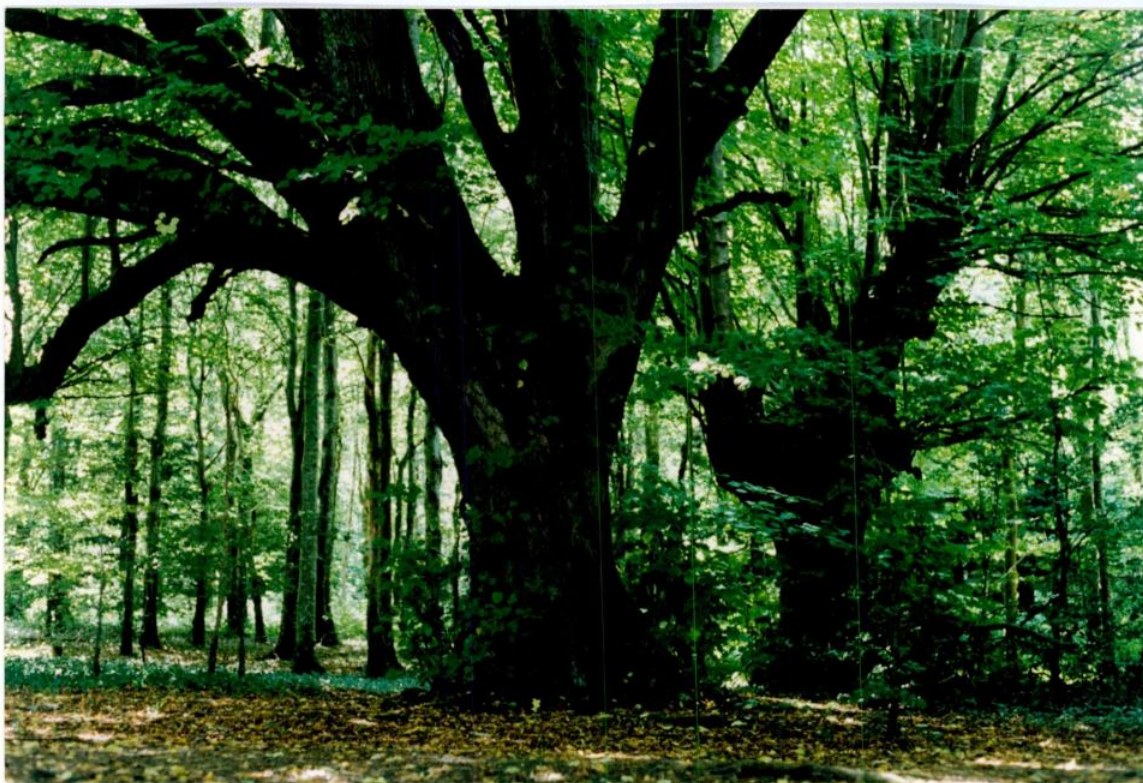


FIGURE B.37



FIGURE B.38



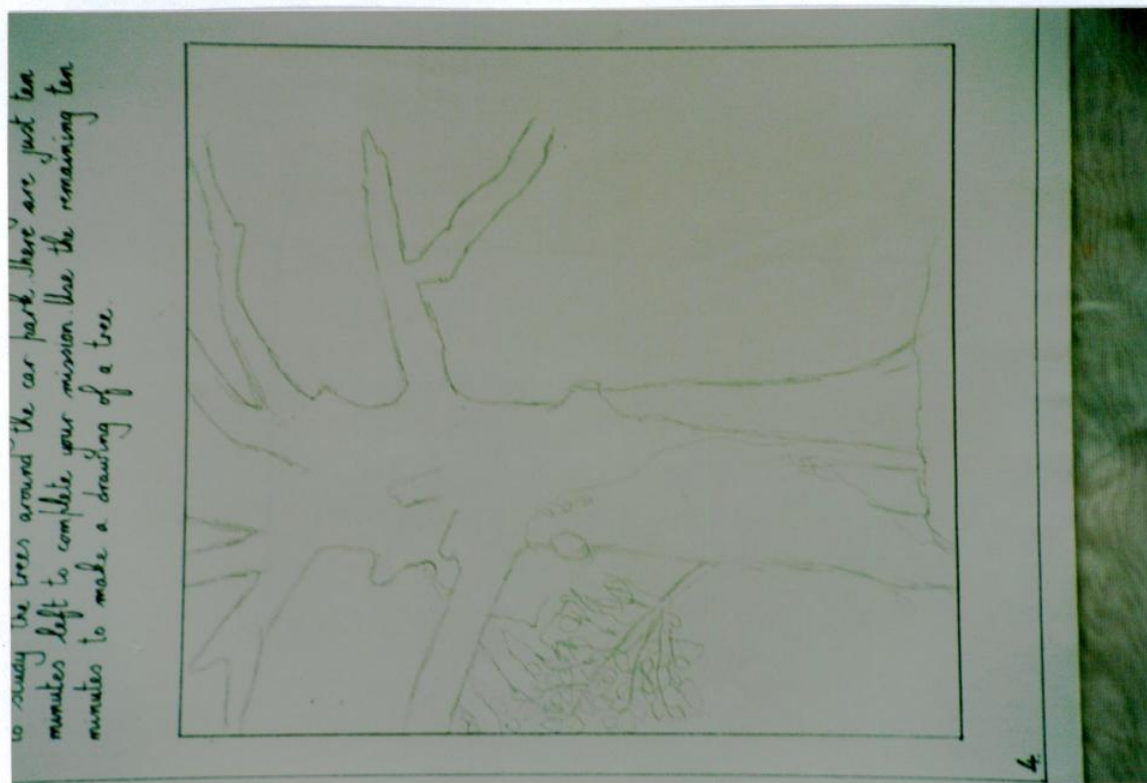


FIGURE B.39

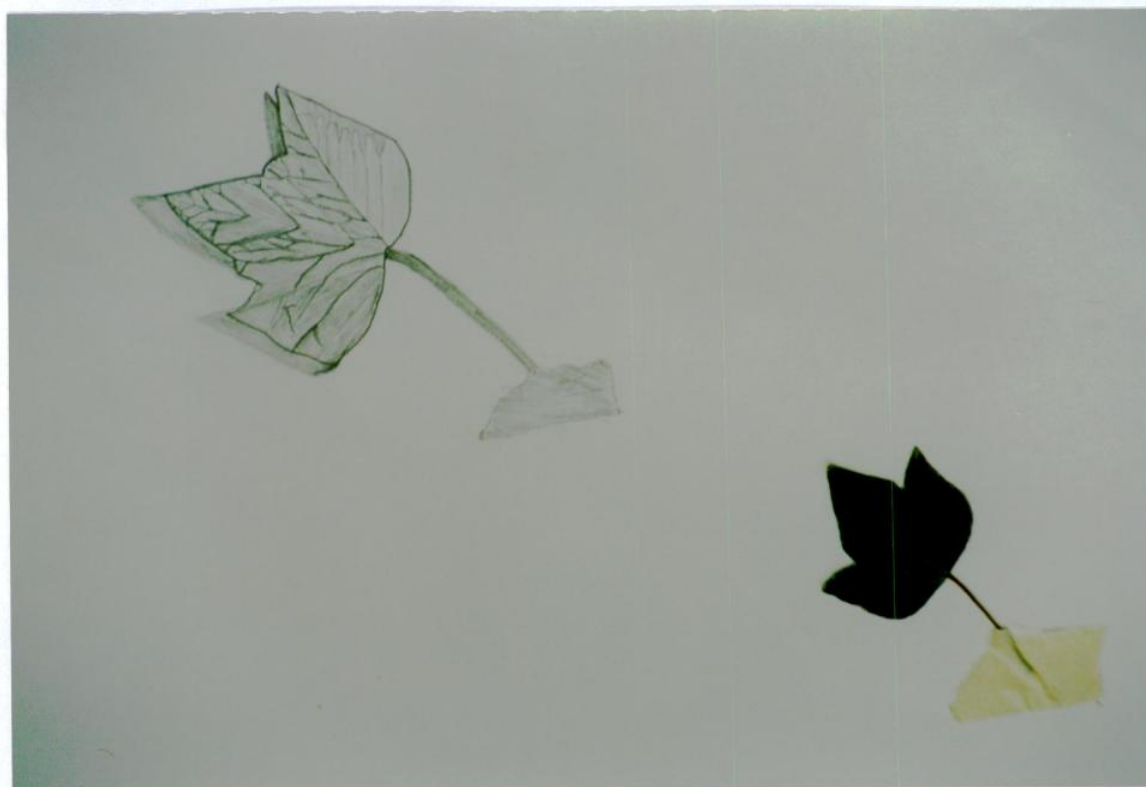
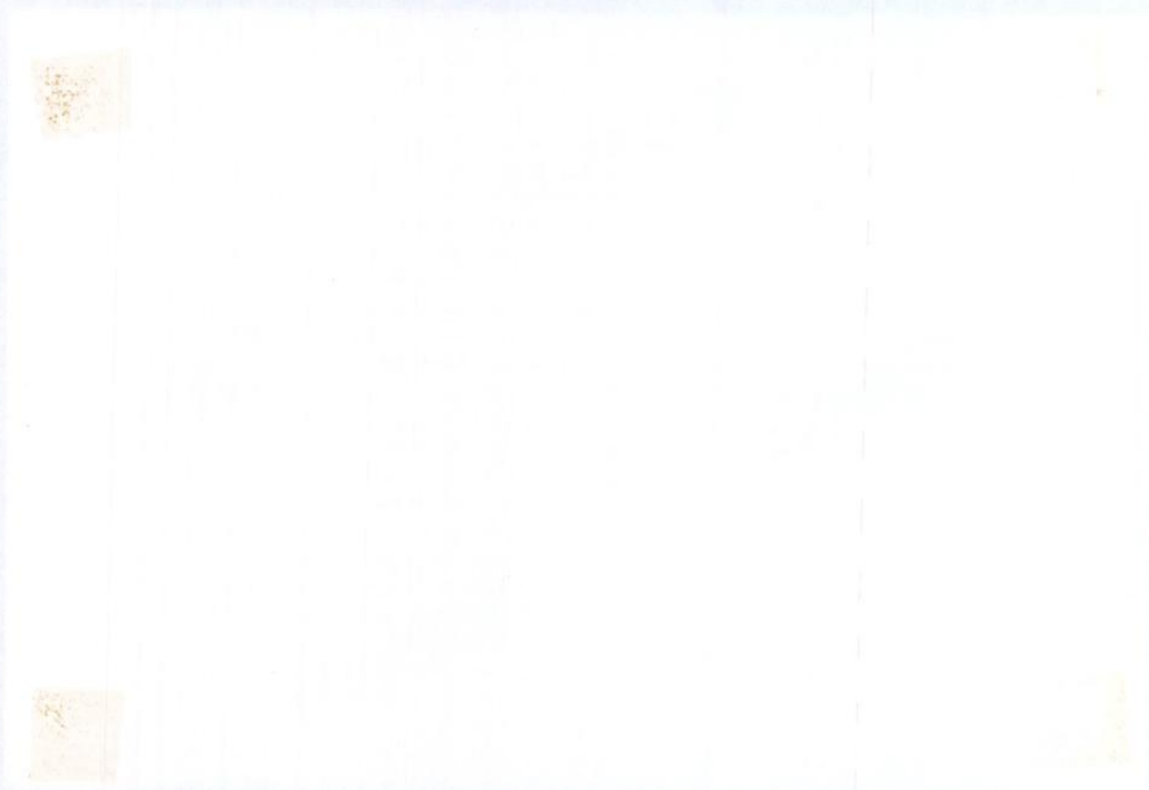


FIGURE B.40



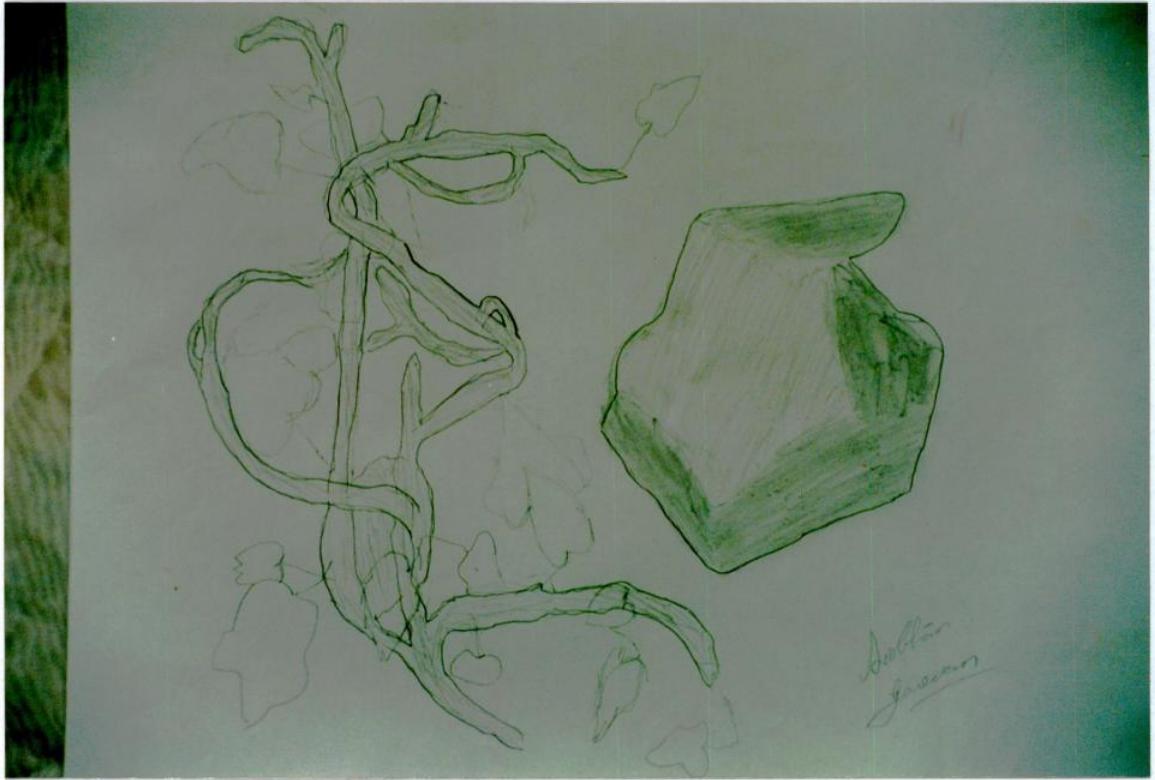


FIGURE B.41



FIGURE B.42



Sinead Kelly also collected leaves in Hazelwood. Figure B.43 shows a fine observational line drawing made by Sinead of a number of ivy leaves. Figure B.44 is another observational line drawing by Sinead, this time Sinead portrays two different leaves.

Phase Three of "Project Hazelwood" involved students making observational paintings of the natural objects which they collected in the summer landscape. To make the observational paintings students used "Flo-Paint", a ready mixed poster paint which they diluted with water as required. Students used only red, yellow, blue and white paint to make the colours they required to portray the natural objects. Figures B.45, B.46, and B.47 are colour studies made by students of natural objects.

Amanda Innes collected leaves in Hazelwood. Figure B.45 shows one of Amanda's attached the ivy leaves to the paper before making a beautifully composed colour study.

Sandra Nealis attached a dandelion to her painting surface before making a fine colour study of the yellow-flowered wild plant. Figure B.46 shows us Sandra's painting of the dandelion is much larger than the actual plant. She enlarged the image of the plant so as to fill up the painting surface as Amanda Innes did in Figure B.45.

Figure B.47 is a colour study made by Kieran McGlinchey. Kieran collected a number of leaves in the landscape. Figure B.47 shows Kieran wished to study a small area of a branch. We see he has used a simple paper frame to isolate an interesting area of the branch before making the colour study.

Phase Four of "Project Hazelwood" entailed students painting pictures of what they could remember about the visit to the Hazelwood area.

Students were advised to consider their observational drawings of natural objects which they collected in Hazelwood as a starting point for a painting or series of paintings.



FIGURE B.43

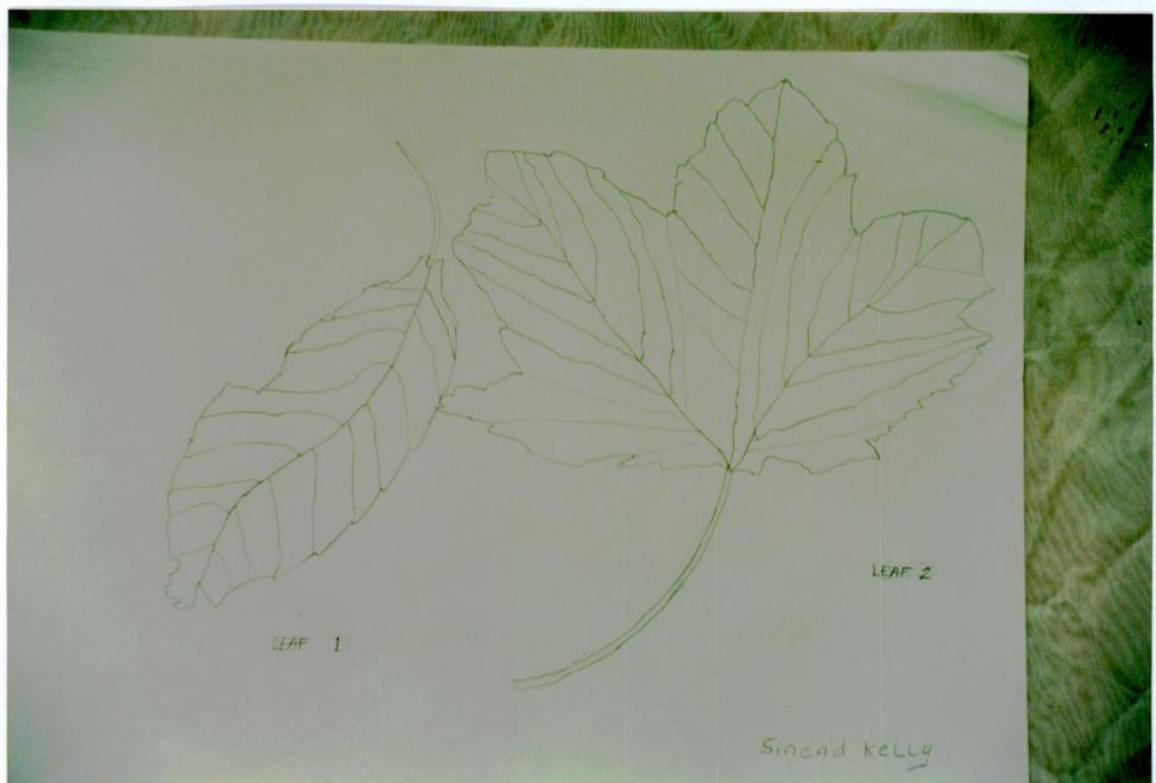


FIGURE B.44

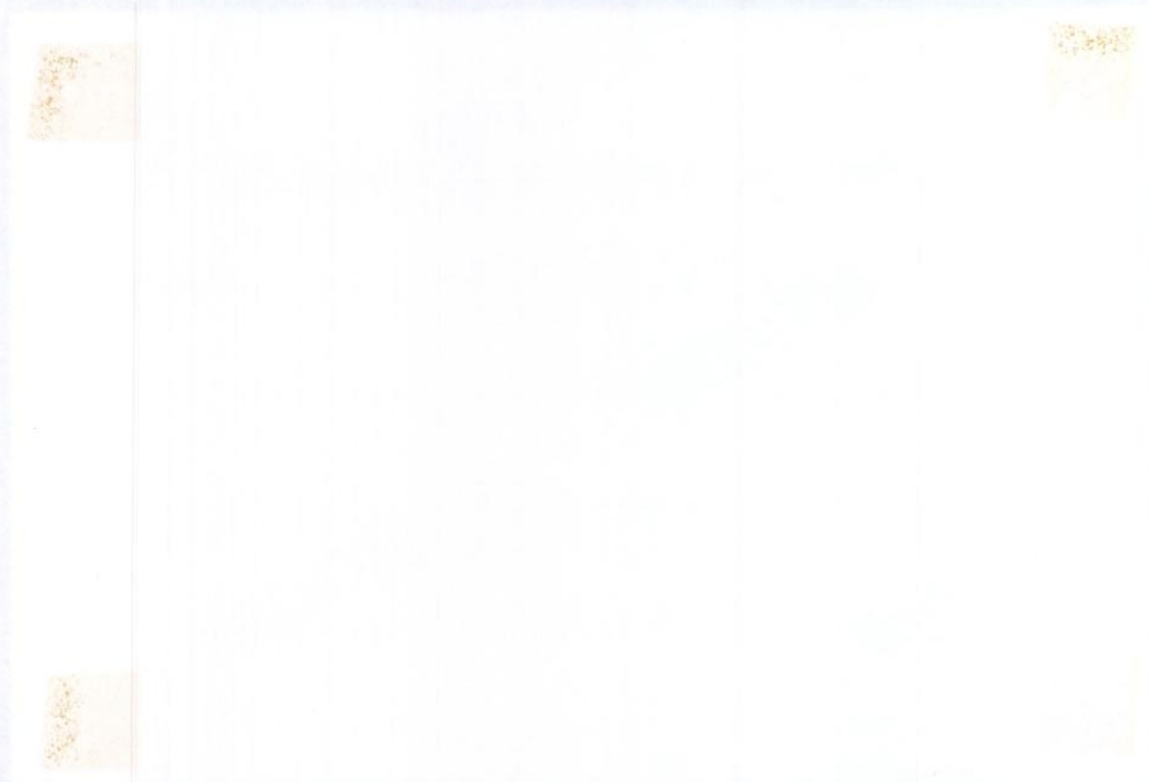




FIGURE B.45



FIGURE B.46





FIGURE B.47



FIGURE B.48



Students were also advised to consider using colour studies which they made of natural objects collected in Hazelwood as starting points for paintings.

A number of photographic studies were made of the Hazelwood landscape; students were advised to consider using the photographic images as starting points for a picture. Figure B.48 shows student Michael Gaffney at work on one of his paintings. Michael can be seen using both his observational drawings of natural objects from Hazelwood and photographic studies of the wooden landscape as starting points for his work.

Let us now take a look at a selection of paintings made by students over a period of about eight weeks. Students painted each of the paintings on coloured sugarpaper using only red, yellow, blue and white "Flo-Paint", a ready mixed poster paint which can be diluted as required using water. Students began each of the paintings by making a line drawing of the subject on coloured sugarpaper using a 3B pencil and coloured chalk. Figure B.49 is a painting of Knocknarea mountain by Malcolm Fox. Knocknarea mountain can be seen from Hazelwood. Malcolm has painted the mountain as it appears from an area about five kilometres north of Sligo town. From the foreground to the middleground the student has painted fertile green fields. We can see sheep in the foreground. Malcolm has painted a number of white houses in the landscape. In the background we see the waters of Sligo Bay. Across the bay Malcolm has painted Knocknarea. On the summit of the mountain we see the ancient and huge Queen Maeve's Cairn.

Figure B.50 is a painting by Vanessa O'Connor. The painting shows Knocknarea mountain as it appears from an area about five kilometres north of Sligo town. Malcolm Fox (Figure B.49), Vanessa has painted fertile green fields in the foreground. In the foreground we can see sheep, in the middleground we can see white houses. In the background Vanessa has portrayed Knocknarea across Sligo Bay. Vanessa has used a light yellow green colour in an effort to describe sunlight on the landscape.

Figure B.51 is a painting of Knocknarea by Martin McGrath. In the foreground Martin has painted a field of green grass and ochre rushes. In the middleground we see Sligo Bay. Across the bay Martin has painted Knocknarea.



FIGURE B.49



FIGURE B.50





FIGURE B.51



FIGURE B.52

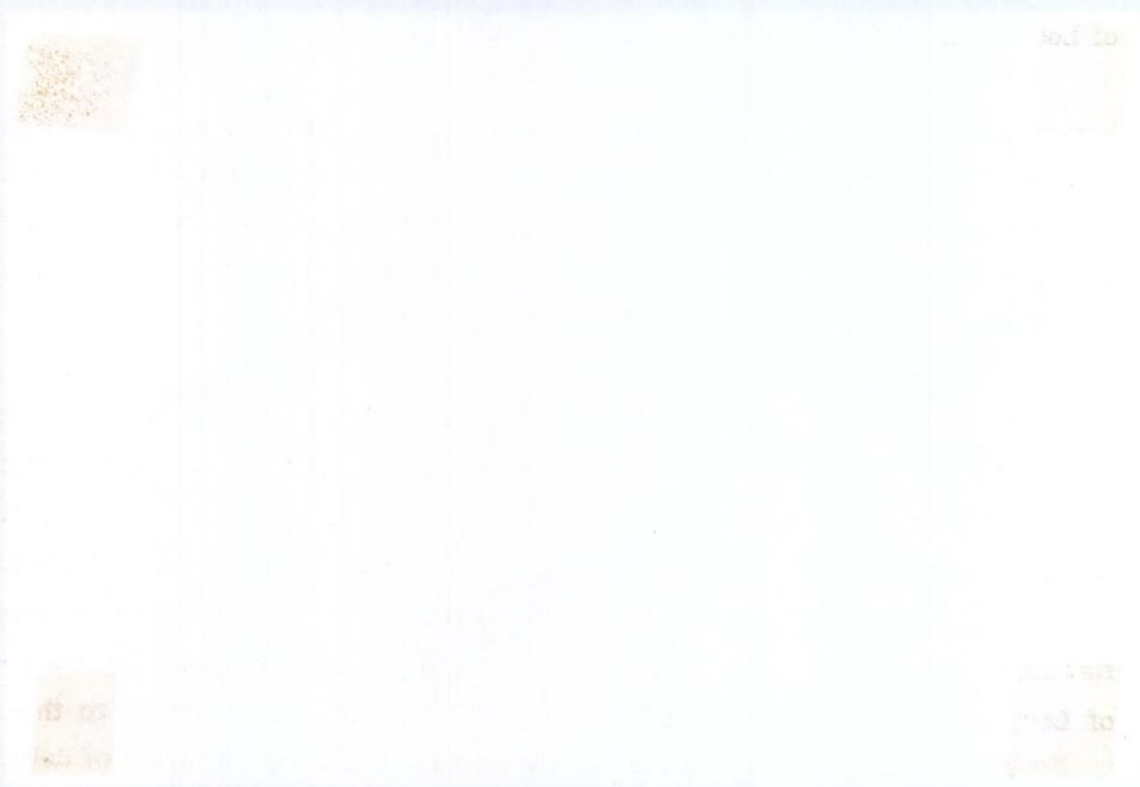


Figure B.52 is another painting of Knocknarea. Once again this is a painting by Vanessa O'Connor. Vanessa has painted the mountain as it appears from Hazelwood. The sky dominates the entire painting. Vanessa carefully studied photographic studies of a late evening sky in Hazelwood. She has used a huge dark rain laden cloud to balance the entire composition.

Figures B.53 and B.54 are paintings by Earl Gillespie. The paintings shows two different views of the same hill in Hazelwood. In Figure B.53 Earl has used various shades of yellows, browns and greens to describe the landscape. We see green fields of lush grass next to yellow ochre fields where the grass has been harvested. In the sky Earl has painted beautiful clouds using only two colours - white and grey.

In Figure B.54 Earl Gillespie again uses various shades of yellow ochre and green to describe the vegetation. Earl has painted a hedge which curves gently down the hillside. In Figure B.55 Patrick McGrath also paints a hedge as it curves down the same hillside. Patrick's landscape is a very simple yet beautifully designed painting. He has used the hedges and trees to break up the picture plane. The simple shapes of the fields, and of the trees and the sky are pleasing to the eye; both separately and as a unit. The next painting which we will study is a picture of Lough Gill as it appears from the top of this hill.

Figure B.56 is a painting by Vanessa O'Connor. In the foreground Vanessa has used various greens to describe the vegetation; a house nestles among the trees. In the background we see Lough Gill. Across the lake, on the Southern shore there is Slieve Daeane. The narrow wooded peninsula extending into Lough Gill from the right is a small area of Hazelwood forest.

Figure B.57 is a fine painting by Earl Gillespie. Earl has used areas of flat colour to describe the Hazelwood landscape. In the foreground he has used a number of very interesting flat shapes of browns and greens to describe a field of rushes and green grass. In the middleground Earl has again used browns and greens to describe different fields. In the background we can see two simple yet interesting flat shapes of brown. These shapes represent two mountains on the Southern shore of Lough Gill; the mountain to the left is Killery and the mountain to the right is Slieve Daeane. The clouds in the sky are also painted using flat areas of colour.



FIGURE B.53



FIGURE B.54

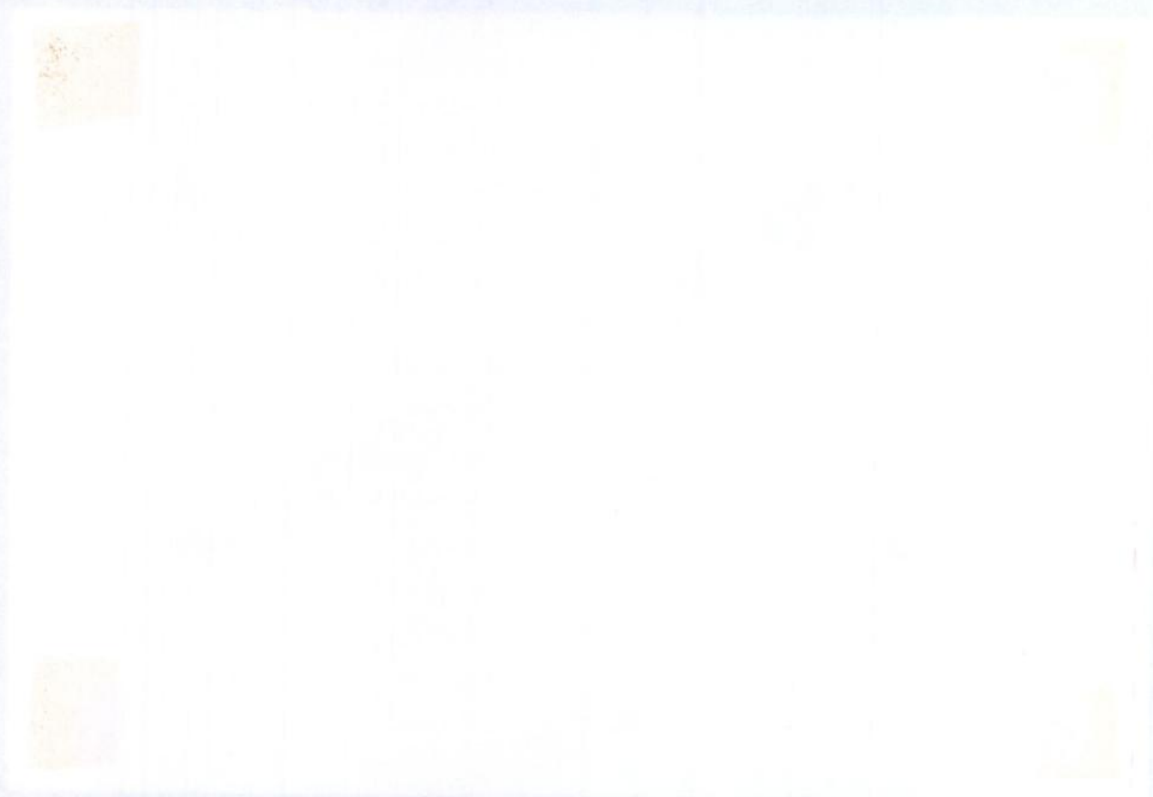




FIGURE B.55



FIGURE B.56





FIGURE B.57



FIGURE B.58



Figure B.58 is a painting of a beautiful bay of Lough Gill at Hazelwood by Kevin McDonagh. In the foreground Kevin has painted two acres of reeds in the water. The reeds form a very important part of the entire composition. The horizontal areas of reeds not only break up what would have been a large uninteresting body of water but also balance the horizontal shapes of the forest and the mountain. The mountain in the background is Killery.

Figure B.59 is a painting of a mute swan with her cygnets by Sharon McCullagh. Sharon has painted the stately water bird and four grayish-brown cygnets near the centre of the painting. Sharon has used simple flat areas of colour to break the large area of water which surrounds the birds.

Figures B.60, B.61, and B.62 are paintings by three separate students of the same subject - a blue rowing boat moored to a simple pier constructed from large rocks on the Lough Gill shoreline at Hazelwood.

Figure B.60 is a painting by Patrick Farrell. In the foreground he has painted the gravel shoreline brown. Patrick has also used a rich brown to describe the stones of the simple pier and the exterior of the boat. He emphasised the form of the boat using a white line. In the background Patrick has painted the northern shore of Lough Gill using a flat shape of light green dotted by brown trees. Killery mountain is painted a very dark greyish-green. Patrick has painted large dark rain clouds over the mountain. Sharon McCullagh has painted the same subject from a similar viewpoint.

Figure B.61 is a painting by Sharon McCullagh. Sharon has painted the blue boat by the pier in a realistic style. The boat is painted deep blue; she emphasised the form of the craft using some yellow lines. The pier, constructed from rocks, is painted a dark greenish-grey colour. Sharon has used flat areas of colour to describe the lake water; she has been quite successful in achieving an illusion of waves gently lapping around the boat. Sharon used aerial perspective to create the illusion of depth on a flat surface. Sharon has painted the hills and mountain in the background a misty blue; she has eliminated all details such as trees.

Earl Gillespie also painted the boat at a simple Hazelwood pier in a realistic style (Figure B.62). The boat is painted deep blue with a sky blue interior. Earl stressed



FIGURE B.59



FIGURE B.60





FIGURE B.61



FIGURE B.62



the form of the boat using carefully placed white chalk lines. Earl describes the lapping waters using free brush strokes.

Figures B.63, B.64 and B.65 are paintings by three students of the one subject - a wooden sculpture called "Wood Gatherer" by Jackie McKenna (Figures B.13 and B.14).

Figure B.63 is a painting by Jacky Hunt. Jacky wished to portray the wooden sculpture in its wooden environment. She has painted the picture in such a way as the sculpture appears to merge with the trees. In the background Jacky has painted trees against a grey sky the forest floor is described using a flat green shape dotted here and there with yellowish brush strokes. In the foreground the ground is described using a flat black spattered all over with drops of brown, green, and white paint. The sculpture is painted on a rather small scale near the centre of the picture. The sculpture does not dominate the composition.

Figure B.64 was painted by Emmet O'Connor. The sculpture dominates the painting. The "Wood Gatherer" is painted on a rather large scale near the centre of the work. Emmet has painted the sculpture a lightish brown and emphasises its form using black lines. In the foreground the forest floor is described using a flat black shape dotted all over with dots of brown, yellow, green and white paint. The forest floor in the middle ground is portrayed by a flat green area dotted with yellow and dark green brush strokes.

Behind the sculpture we see two vertical brown rectangular shapes. The two shapes are the only suggestions we are given that the sculpture is surrounded by trees.

Figure B.65 was painted by Alan Rooney. Here again the "Wood Gatherer" dominates the composition. The sculpture is portrayed on a rather large size in the centre of the painting. The forest floor in the foreground is described by a series of free brush strokes. In the background Alan has painted trees against a red and white sky.

Figures B.66 and B.67 are fine paintings by two students of the same scene a tree on the Half Moon Bay shoreline. Figure B.66 is a painting by Sinead Kelly. Sinead has used flat areas of colour to portray the scene. In the foreground she describes



FIGURE B.63



FIGURE B.64

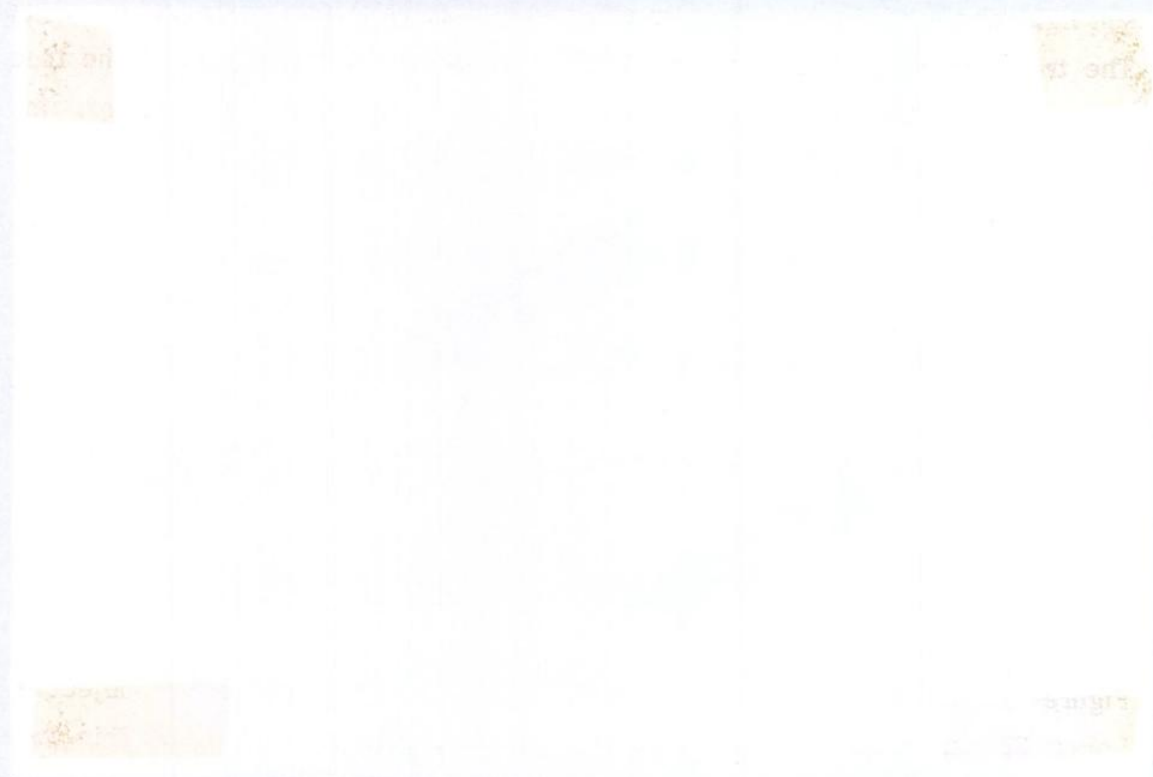




FIGURE B.65



FIGURE B.66



sun light and shadows on the grass using shapes of yellowish-green and olive green. The tree dominates the painting. Sinead has describes the leaves of the tree by using a flat shape of olive green dotted all over with light green paint. In the background she has describes Lough Gill using a flat shape of sky blue. Across the lake Sinead has portrayed Killery mountain.

Figure **B.67** was painted by Michael Gaffney. Michael has painted the landscape in a realistic style. Again the tree dominates the landscape. Michael carefully studied photographs of the tree and has painted each branch the way he perceived it. He has used small dots of paint to describe individual leaves seen against the sky and lake.

Killery mountain can be recognised through the leafy limbs of the tree.

Figures **B.68**, **B.69**, **B.70**, **B.71** and **B.73** are paintings of the same subject - the Lough Gill shoreline at Hazelwood (Figures **B.6**, **B.7**, **B.8** and **B.9**). This area of Lough Gill is known as Half Moon Bay. Figure **B.68** is a very simple yet beautiful landscape painting. Simple shapes of flat colour have been employed to build up the composition. The sand along the waters edge has been portrayed as a single shape painted a light pink-orange colour. A shape painted yellow ochre is used to describe sand covered by still shallow waters to the right. A group of trees grow in the background. Parts of trees which are in direct sunlight are described by a series of light green shapes. Parts of trees which are not in direct sunlight are portrayed using a simple dark green shape. The shapes used to build up this work of art are very pleasing to the eye, both individually and as a unit.

Figure **B.69** is a landscape painting by Alan Rooney. Areas of the sandy shore in direct sunlight are painted a light yellow-brown colour dotted with with dark brush strokes. Areas of the sand not in direct sunlight are portrayed by areas of brown paint. A group of trees can be seen in the background. Alan first painted the trees dark green. He used free brush strokes of light green paint to describe areas of the trees in direct sunlight. Alan has described a reflection of trees in the water by using a flat dark green and black shape.

Figure **B.70** shows a landscape painting of Half Moon Bay by Raymond McGoldrick. In the foreground Raymond has painted an area of grass and beyond a sand shoreline.

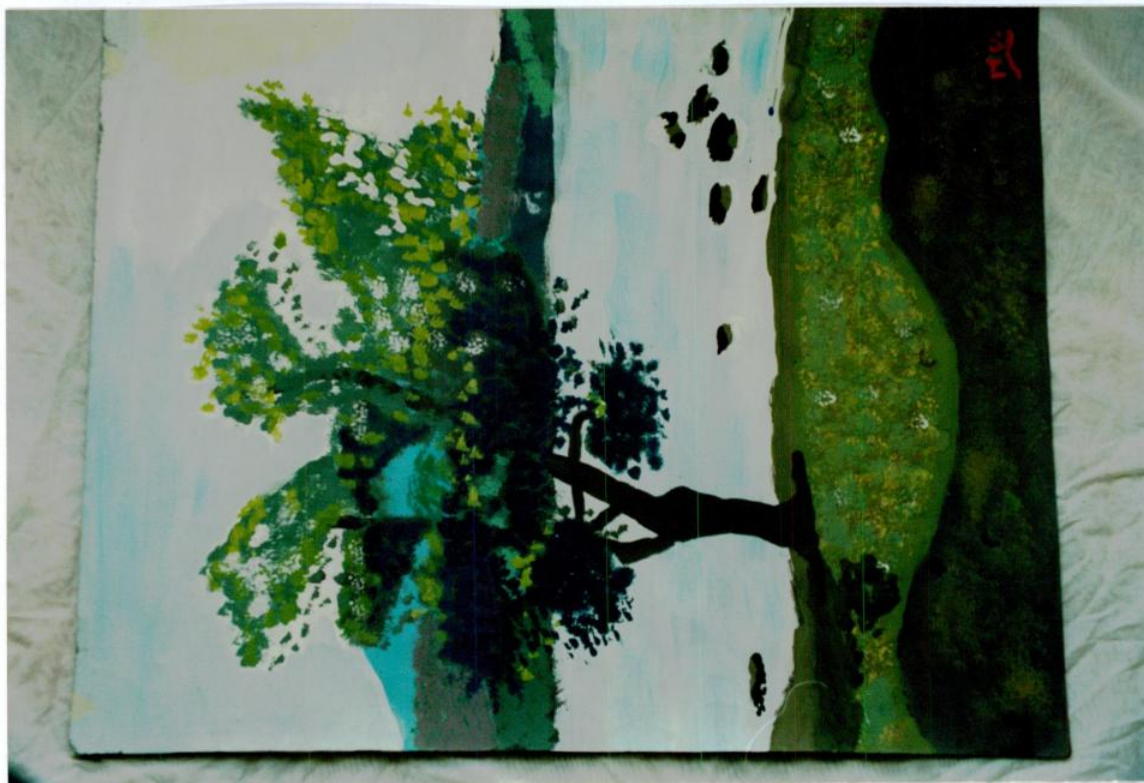


FIGURE B.67



FIGURE B.68

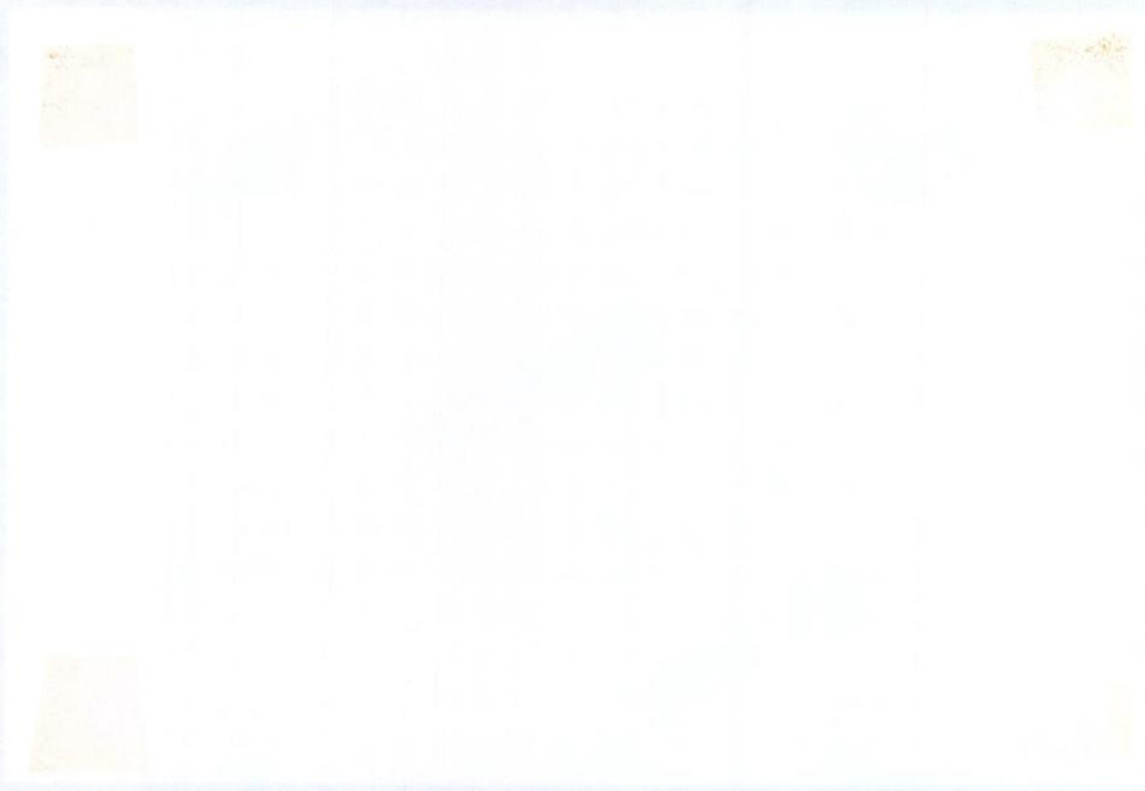
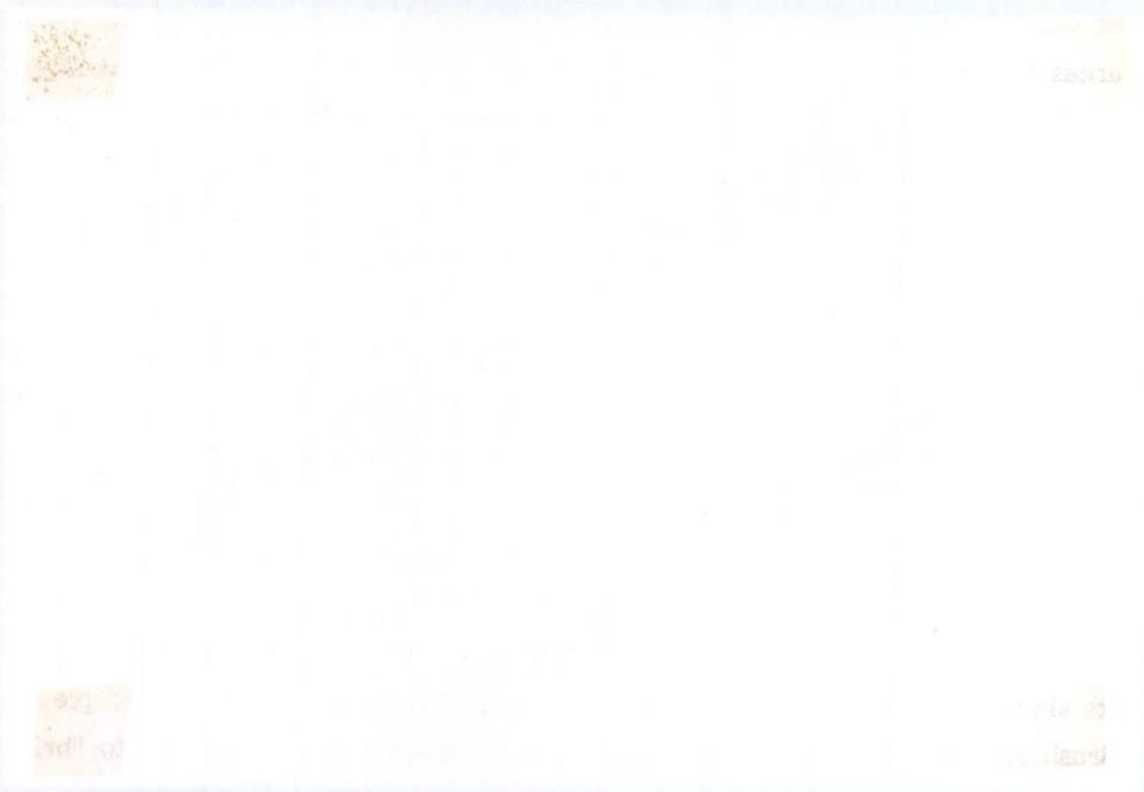




FIGURE B.69



FIGURE B.70



Areas of sand in direct sunlight are painted orange while areas in shade are painted brown. In the background Raymond has painted a large group of trees. To the left we notice the reflection of these trees and a clear blue sky in the water. Raymond has painted a group of reeds growing in the lake.

Figure B.71 is a fine landscape painting by Amanda Innes. The sand shore has been described using a single shape of flat colour dotted here and there in the foreground with brush strokes of brown paint. In the background Amanda has described areas of trees not in direct sunlight using a single large shape of ungraduated colour. To describe the leaves which are in direct sunlight Amanda used carefully placed dots of light green paint. Amanda has painted the trunks of trees which are in direct sunlight a light brown colour. To the right she has portrayed the reflection of trees in Half Moon Bay using a large shape of flat dark green-blue colour flecked here and there with free vertical brush strokes of brown and green paint.

Figure B.72 shows student Mark Rooney displaying his fine landscape painting (Figure B.73). Mark has used simple shapes of flat colour to describe the scene. In the foreground, to the right, he describes sunlight and shadows on the sand shore using flat shapes of light and middle tones of one colour. In the foreground to the left still clear shallow water covers the sand. Here again Mark has portrayed areas in direct sunlight and areas not in direct sunlight using flat areas of colour. In the foreground Mark has described areas of trees not in direct sunlight using a single shape of flat dark green. Areas of trees in the direct sunlight are described by simple shapes of flat light green colour. On the left we see group of reeds growing near the lake shore portrayed by vertical yellow brush strokes.

Figure B.74 is an interesting painting by Patrick Farrell of a wooden sculpture named "Hazelwood Swan" which is over 3.9 metres high. The sculpture (Figure B.16) was made by Peter Keogh and is located on an area of grass near the Half Moon Bay shoreline of Lough Gill. Patrick Farrell wished to portray the sculpture, but not the sculptures wooded environment. He decided to eliminate the many trees which grow all around the sculpture. Patrick has painted a low horizon line which helps give the impression that we are looking up at the sculpture, emphasising its size. He has described the sky using simple areas of light blue and grey paint. Brush strokes of green and bright yellow paint have been employed to "brighten" up the sky.



FIGURE B.71

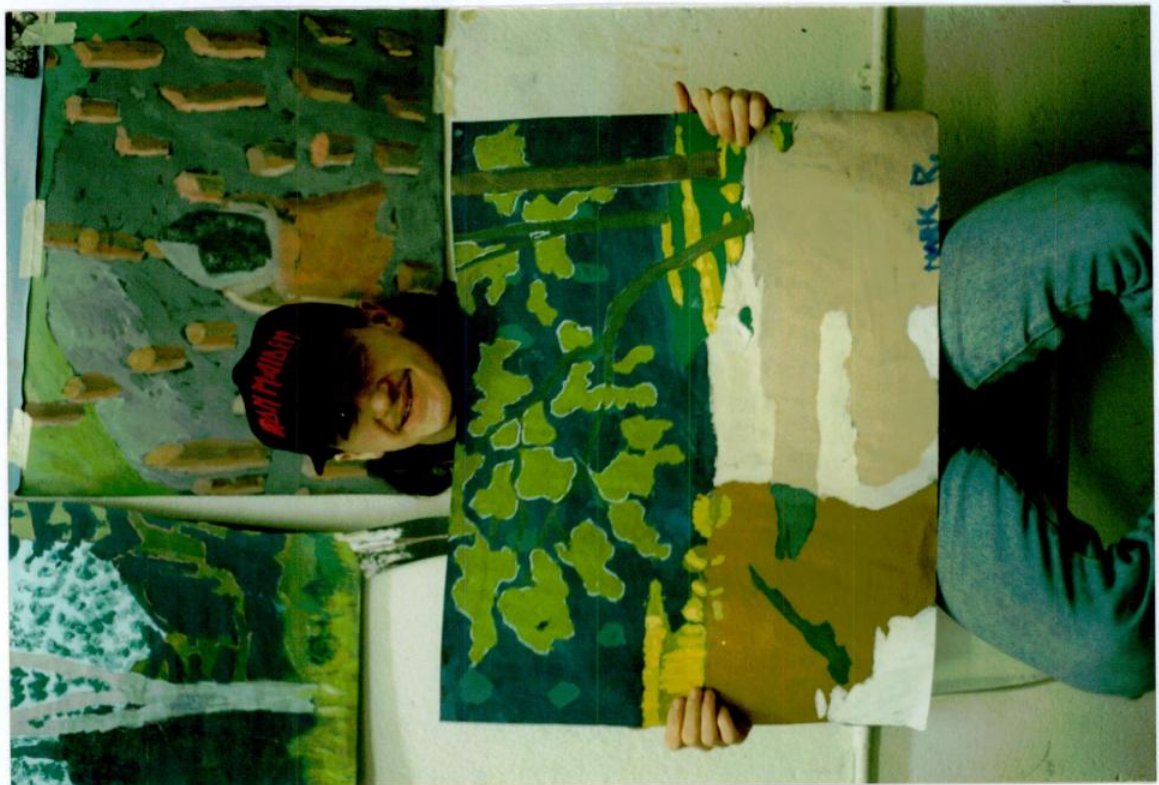


FIGURE B.72





FIGURE B.73



FIGURE B.74



In the foreground Patrick Farrell made a line drawing of the sculpture before painting the spaces between the lines a rich brown colour. Patrick describes the waters of Lough Gill using a simple dark blue shape to the left in the foreground.

Figure B.75 is a painting by Andrew McManus of a wooden bench (Figure B.4) located near the Half Moon Bay shoreline.

Andrew has used simple shapes of flat colour to describe the scene. In the background, to the right, Andrew describes the lower section of a tree using a brown rectangular shape. He has portrayed grass in the sunlight near the bench by simple light green shapes while areas of grass in the shade are described by simple dark green shapes. An area of clay under the bench where grass has been eroded is described by a shape of flat colour. The wooden bench is described by a simple shape of flat white colour.

Figure B.76 shows Kevin Geraghty displaying his painting (Figure B.77) of an old tree (Figure B.36) which grows along the Hazelwood sculpture trail near the Lough Gill shoreline. Kevin Geraghty has carefully painted the unique shape of the tree. The amazing present structure of the tree is the result of a violent storm or series of storms of many decades ago. It appears that during a violent storm the great trunk of the once huge tree was split almost vertically and more than half the tree fell to the ground. The remaining section of the tree included less than half the original trunk and only one branch. However, the tree has not only survived but has managed to prosper. On the huge lone limb smaller branches have developed and reach high into the sky.

Kevin Geraghty has painted the deformed tree near the centre of the composition. To the left of the composition he has painted a younger tree with its three near vertical limbs growing tall.

To the right of the painting Kevin has included one tall straight tree in order to balance the composition. The vertical lines of the trees are well balanced by the horizontal lines of such elements as the forest of trees across Half Moon Bay and the near shore line of the lake. Kevin decided to eliminate the leaves of the trees in an effort to emphasise the beautiful shape of the old tree. In Figure B.78 we see that another student has painted the old tree.



FIGURE B.75

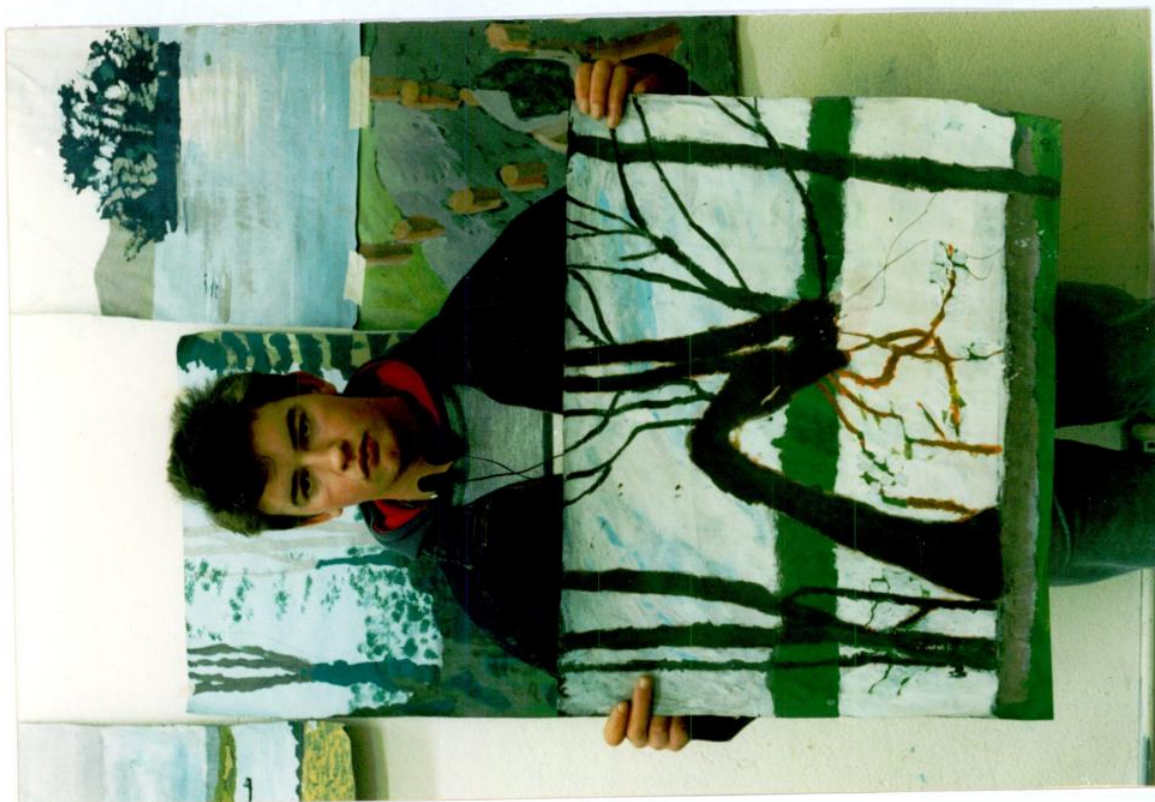


FIGURE B.76





FIGURE B.77



FIGURE B.78



Figure B.78 is a painting by Sinead Kelly. Sinead has allowed the tree to dominate the painting; the tree is painted in such a way that it "fills" up the composition. Like Kevin Geraghty (Figure B.77) Sinead decided to eliminate the leaves of the tree in order to emphasise the shape of the tree. Also like Kevin Geraghty (Figure B.77) Sinead has used rather muted flat areas of colour to portray the subject. Sinead has managed to balance the vertical lines of the tree with the horizontal lines of elements such as the muted green band of trees across the bay, the near shore line, and the muted green bands of grass in the foreground.

Figure B.79 is a painting by Alan Rooney of a section of a suite of massive figures which includes two horses, a charioteer and a warrior. The suite of massive figures has been created by James McKenna and is called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (Figures B.17, B.18, B.19 and B.20). Alan Rooney has painted one of the two huge horses which are both 3 metres high and over 4.5 metres in length (Figure B.20).

Alan wished to portray the sculpture in its wooded environment. He has painted the sculpture as it might appear when viewed through nearby trees. Alan has used shapes of flat colour to describe the scene. Trees behind the sculpture are described by a flat brown shape which above the trees the sky is portrayed by a flat area of white colour. He has allowed the horse to dominate the painting; the sculpture is portrayed by light areas of flat colour in the middleground, in the centre of the painting surface. In the foreground areas where grass has been eroded are described by flat orange coloured shapes. Alan has painted a number of tall straight trees both behind and on front of the sculpture which helps create an illusion of depth on the flat surface. He has eliminated leaves of the trees in order to clearly show the shape of James McKenna's sculpture. In Figures B.80 and B.81 we see that another student has painted the same wooden horse.

Figure B.80 shows Patrick Farrell displaying his painting (Figure B.81) of one of the two huge horses which together form part of the suite of massive figures called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (Figures B.17, B.18, B.19 and B.20). Patrick wished to portray the sculpture but not the sculptures wooded environment. The sculpture dominates the composition; it is portrayed in the centre of the composition using shapes of bright flat colour against a muted background. Patrick was interested in describing the form of the sculpture. However he had little interest in describing the actual texture or colour of the



FIGURE B.79



FIGURE B.80

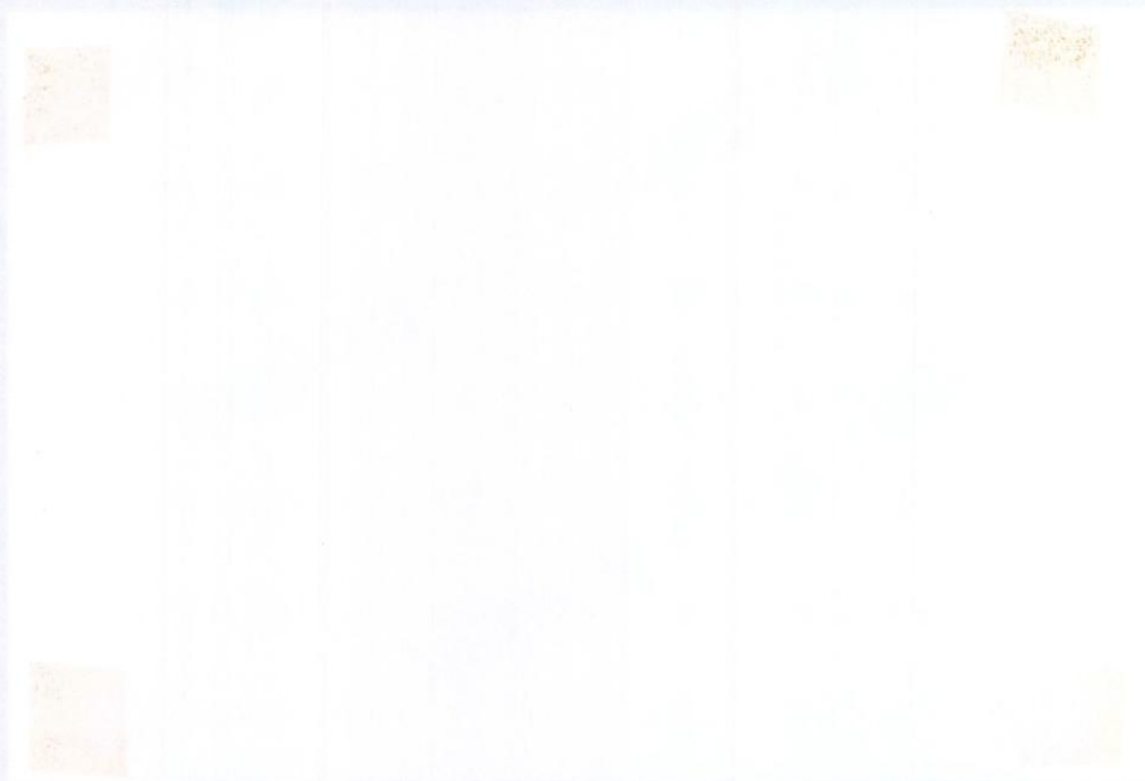
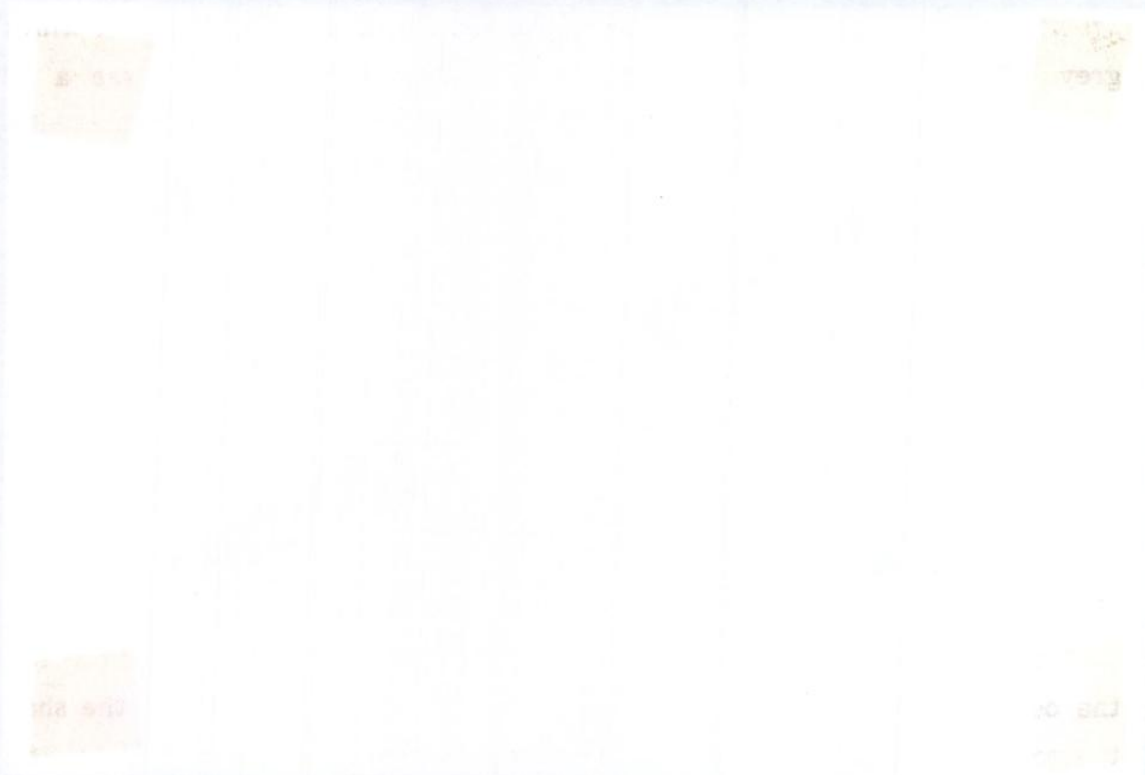




FIGURE B.81



FIGURE B.82



sculpture. Patrick has painted it in bright red and in various shades of white and grey. The sculpture is set against a dark sky; in the sky we see a simple representation of the moon. Against the sky we notice two simple representations of trees. Patrick Farrell portrays the wooden horse upon a low hill which is described by a muted green colour.

Patrick has a friend named Malcolm Fox who has a great love of horses. Malcolm has been nicknamed "Horse". Patrick dedicated this painting to his friend - Malcolm "Horse-Fox". Underneath the wooden horse Patrick painted the word "Fox".

Figure B.82 is a painting by Vinny O'Reilly. Again this is a painting of one of the horses which form part of the suite of huge figures named "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky". Vinny had little interest in describing the form, texture, or colour of the sculpture. He was interested in describing the outline of the shape of the horse. He describes the outline of the shape of the sculpture using a simple white line upon a black background. Vinny has also used a white line upon a black background to describe the outline of the shape of his girlfriend as she sits on the sculpture. Above the sculpture Vinny again uses a white line on a black background to represent the upper outline of the shape of Killery mountain across Half Moon Bay. Above the mountain is a simple representation of the moon. The moon appears to be illuminating the sculpture and Killery mountain; a beautiful moon lit landscape.

Further along the Hazelwood sculpture trail is a sculpture called "Spiral" or "Serpent Oracle" by Brian Leyden (Figure B.22).

Figure B.83 is a painting by Siobhan Gorevan of the sculpture. Siobhan developed this painting from both observational drawings made in Hazelwood (Figure B.33) and from photographic studies of the sculpture (Figure B.22). Siobhan portrayed the sculpture using rather muted shades of grey, brown, and green paint. She painted the central element of the 10 metre wide sculpture in the centre of the composition. The central element is a stone mounted on a tree stump. All around the central element she has painted the other elements of the sculpture; a series of cut tree trunks of various widths and heights placed in a spiral formation.

A little further along the sculpture trail which follows the Lough Gill shore line



FIGURE B.83



FIGURE B.84



there is a small island about 15 metres from the mainland. The island is known as Willow Island (Figure B.25). On Willow Island there lives a small colony of ants and so the island is sometimes called Ant Island. Figures B.84, B.85 and B.86 are paintings of the same subject - Willow Island.

Figure B.84 is a painting of Willow Island by Michael Gaffney. Michael has portrayed the island near the centre of the composition. He painted the reflection of the island in the gently lapping water. Michael has painted the island and its reflection as a single dark silhouette under a darkening evening sky. To the left of the island we see the mainland. Again Michael describes trees and reflections using dark flat shapes of colour. He has represented hills to the east, across Lough Gill, using flat shapes of various tones of muted green. The water is portrayed using various tones of blue and white.

Figure B.85 is a painting by Raymond McGoldrick of Willow Island (Figure B.25). Raymond has painted a more panoramic view of the island. In the background, to the east, under a light blue sky has portrayed the green hills of Calry and the distant hazy hills of north County Leitrim. From the distant hills to the foreground he has painted a large expanse of water using various tones of blue. Willow Island and the nearby mainland are painted in the middle ground in the upper left quarter of the composition. Raymond has described trees and reflections using flat dark shapes of colour. He used a number of small brush strokes of muted green and brown colour in an effort to describe certain individual branches of trees. Raymond described reeds near the shore line using brush strokes of yellow ochre.

Figure B.86 is a painting by Joseph Rooney of Willow Island. He portrays the island as it appears from the Hazelwood mainland looking south towards Slieve Daeane and Dooney Rock. In the background underneath a flat white sky Joseph describes Slieve Daeane and Dooney Rock using flat grey shapes. Joseph has allowed Willow Island to dominate the composition; the island is portrayed by very dark areas of flat colour in the middle ground near the centre of the composition. From Slieve Daeane to the foreground Joseph has painted a large expanse of water using free horizontal brush strokes of blue, grey, and white paint.

Figure B.87 is a painting of a mute swan with her cygnets in the waters of Lough Gill by Sinead Kelly. Sinead has portrayed the beautiful water bird and the four



FIGURE B.85



FIGURE B.86





FIGURE B.87



FIGURE B.88



cygnets in the centre of the composition. The mute swan and the cygnets are painted using areas of flat colour. Around the birds Sinead has described dark reflections of nearby trees in the lapping water using dark flat areas of colour.

Figure B.88 is a painting by Siobhan Gorevan of a group of five trees which grow along the Hazelwood sculpture trail. Siobhan developed this painting from both photographic studies of trees and from observational drawings made in Hazelwood (Figure B.38). Siobhan has portrayed the group of five trees in an interesting way. She has painted the five trees at an angle across the painting surface. The trees are described by simple shapes of flat brown paint. In the background she painted a number of black birds and white birds flying against a blue sky. In the foreground Siobhan has described a variety of imaginary animal foot prints in the muted green grass.

Following the sculpture trail students discovered a beautiful sculpture named "Sos Sleibh and Da Ean" by Fred Conlon (Figures B.23 and B.24). Figure B.89 is a painting by Sinead Kelly of the sculpture which is made of native oak and stands over 2.1 metres high and measures 1.2 metres across at the top.

The painting includes the two rest structures which are over .6 metres high and .9 metres wide. Sinead was interested in describing such things as the form, the shape and the colour of the sculpture. "Sos Sleibh and Da Ean" dominates the composition; the sculpture is portrayed using shapes of light flat colour against a rather muted ground. Thin lines of brown paint have been introduced over the flat shapes of colour in order to emphasise the form of the sculpture. Trees behind the sculpture are described using a flat dark green shape. The path which leads one through the forest can be seen behind the sculpture as a flat grey horizontal shape surrounded by flat areas of green grass.

Figure B.90 is another painting by a student of the 2.1 metres high "Sos Sleibh and Da Ean". This fine painting, by Philip McLoughlin, excludes the two rest structures. He was interested in describing the structure, shape, texture and colour of the sculpture. "Sos Sleibh and Da Ean" dominates the composition. The sculpture is described using beautiful shapes of rich flat colour against the muted colours of the landscape. Trees behind the sculpture are suggested by a flat deep blue area. A section of the path which leads through the forest from



FIGURE B.89



FIGURE B.90



one sculpture to the next is described using a flat dark brown horizontal shape, dotted all over with light brown paint.

The next sculpture along the Hazelwood sculpture trail is "Boat House Platform" by Gerard Cox (Figure B.26 and B.27).

Figure B.91 is an interesting painting by Glen Cummins of "Boat House Platform". Glen decided to portray the front elevation of the sculpture (Figure B.26). He was interested in describing such things as the structure, shape and colour of "Boat House Platform". Glen has allowed the sculpture to dominate the composition; the sculpture is described by carefully painted shapes of flat light colour in a very dark muted woodland landscape. Trees have been suggested behind the sculpture by a number of dark brown vertical shapes against a dark ground and by an area of green brush strokes above the sculpture.

Students came across an interesting structure along the sculpture trail next to "Boat House Platform". As I stated earlier in the text many students believed the structure was a cave (Figure B.28); however the arrangement of large stones around the structures opening shows that it is man made. Earlier in the text I stated that the stone structure may have been used as a boathouse or a shelter. I also stated that it may have been an "ice house" or a "sauna".

Figure B.92 shows Vinny O'Reilly displaying his painting of the stone structure (Figure B.93). Vinny was interested in describing such things as the form, the texture, and the colour of the structure. In Figure B.93 Vinney has allowed the stone structure to dominate the composition; he has carefully painted the beautiful arrangement of stones around the large opening using dark blue and various shades of grey paint. The roof of the stone structure is covered with grass. Vinny has described the grass using flat shapes of dark blue and dark green paint dotted all over with light green paint. A number of young trees which grow from the top of the structure have been described by flat dark grey vertical shapes against a flat white sky. The path in the foreground has been described using a flat pink shape dotted here and there with short brush strokes of green paint.

Nearing the end of the Hazelwood sculpture trail students studied a sculpture named "Giant Mushroom Cluster" which was made by sculptor Bernard Mortell



FIGURE B.91



FIGURE B.92





FIGURE B.93



FIGURE B.94



(Figures B.29 and B.30). Figure B.94 is a painting by Michael Gaffney of the sculpture. Figure B.48 shows Michael developing the painting using both photographic studies of the sculpture and using his observational drawings made in Hazelwood (Figure B.34). Michael has portrayed "Giant Mushroom Cluster" within a relatively small area near the centre of the composition. The sculpture appears so isolated on the painting surface, reflecting the true isolation of the sculpture which is located deep in the woods. The sculpture is described by carefully painted shapes of yellow, ochre, and brown paint. Michael has used a dark brown line to emphasise the form of the sculpture. "Giant Mushroom Cluster" is portrayed using relatively bright colours in a dark featureless landscape. Michael describes a group of trees which grow behind the the sculpture using a simple dark green shape. The ground around the sculpture is described by a simple flat dark brown shape.

Figure B.95 is a painting of "Giant Mushroom Cluster" by a student. The five oak sections which vary in height from over 1.6 metres down to .6 metres are painted on a relatively large scale in the centre of the painting surface. The sculpture dominates the composition. The painting has been built up using shapes of flat colour. The sculpture is portrayed by carefully painted shapes of yellow, ochre, and brown colours in a dark landscape. A group of trees which grow behind the sculpture have been described by a flat dark green shape dotted all over with lighter green paint. Behind the sculpture, the path which leads through the woods is described by horizontal yellow shapes.

Figure B.96 is a beautiful painting of "Giant Mushroom Cluster" by Vanessa O'Connor. Vanessa wished to portray the wooden sculpture in its wooded environment (Figure B.29 and B.30). The five oak sections of the sculpture are painted in the centre of the painting surface; again the sculpture dominates the composition. As in Figure B.94 and B.95 the sculpture is described by a number of carefully painted shapes of colour. The sculpture is portrayed by relatively bright yellow, ochre, brown and grey colours in a relatively dark landscape. In the background Vanessa has described the area of the plantation which is not in direct sunlight using as a single shape of dark green paint. Vanessa used carefully placed dots of lighter green paint to describe leaves in direct sunlight. She portrays the trunks of 3 trees using shapes of flat brown and light grey colour. The sculpture trail behind the sculpture is described by horizontal brown shapes dotted all over



FIGURE B.95



FIGURE B.96



with ochre brush marks. In the foreground an area where grass has been eroded is described by one flat grey shape.

Figure B.97 is a painting by Emmet O'Connor of "Giant Mushroom Cluster". Emmet did not wish to portray the sculpture in its wooded environment. He decided to eliminate the plantation which grows around the sculpture. The sculpture dominates the composition; its five oak sections are portrayed on a relatively large scale in the centre of the painting surface. The upper part of each sections of the sculpture is described by shapes of flat colour while the lower part is described by many horizontal and vertical brush strokes of graduated colour. The sculpture is portrayed using relatively bright warm yellow and brown colours in a muted landscape. In the background Emmet described the landscape using randomly placed dots of green and white against a black background.

Figure B.98 is a beautiful painting by Jacky Hunt of "Giant Mushroom Cluster" (Figure B.29 and B.30). Jacky did not wish to portray the sculpture in its densely wooded environment. She has painted "Giant Mushroom Cluster" as it might have appeared if it had been situated about one mile back along the Hazelwood sculpture trail in an open space on the Half Moon Bay shoreline (Figure B.5). The imaginary scene has been developed using many shapes of flat colour. In the foreground areas of grass in direct sunlight and areas of grass in shadow have been described using flat shapes of light green and flat shapes of dark green. The sculpture dominates the composition. The five sections of the sculpture have been described using carefully painted shapes of flat orange, brown, and black colour.

In the background Jacky portrays the waters of Half Moon Bay using a number of simple shapes of light blue paint. Across the lake Jacky has portrayed Killary mountain. To the right of the sculpture she has introduced a tree which has been described using a single flat brown colour.

We have now studied 64 works of art created by students while working from the summer Hazelwood landscape on "Project Hazelwood". We have looked at works of art which included observational drawings, colour studies, and more finished paintings. At the initiation of "Project Hazelwood" it was intended that a selection of students paintings based on the summer Hazelwood landscape would hang side by side as a unit upon a wall. Figures B.99 and B.100 shows a selection of paintings



FIGURE B.97



FIGURE B.98





FIGURE B.99



FIGURE B.100



made by students while working on "Project Hazelwood" hanging together. Every painting is a portrait of some aspect of the Hazelwood landscape. Individuals wished to portray very different aspects of the landscape. For example some students painted the mountains, or the hills, or the fields which can be seen from Hazelwood, while others wished to portray the quiet bays along the north western shore of Lough Gill. Individuals painted such aspects of the landscape as trees, sandy shore lines, lake islands, while other students painted such things as birds, or wooden seats or wooden sculptures along the sculpture trail.

After the assembly of the individual portraits of various aspects of the woodland landscape it was noted that together the paintings formed what could be described as a large portrait of the whole Hazelwood landscape. By bringing together the pieces of information contained in each individual portrait of various aspects of the area we created a larger and much more complete portrait of the entire landscape.

