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FACULTY OF EDUCATION

"WHY TEACH ART?"

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in

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DIPLOMA FOR ART AND DESIGN TEACHERS

by

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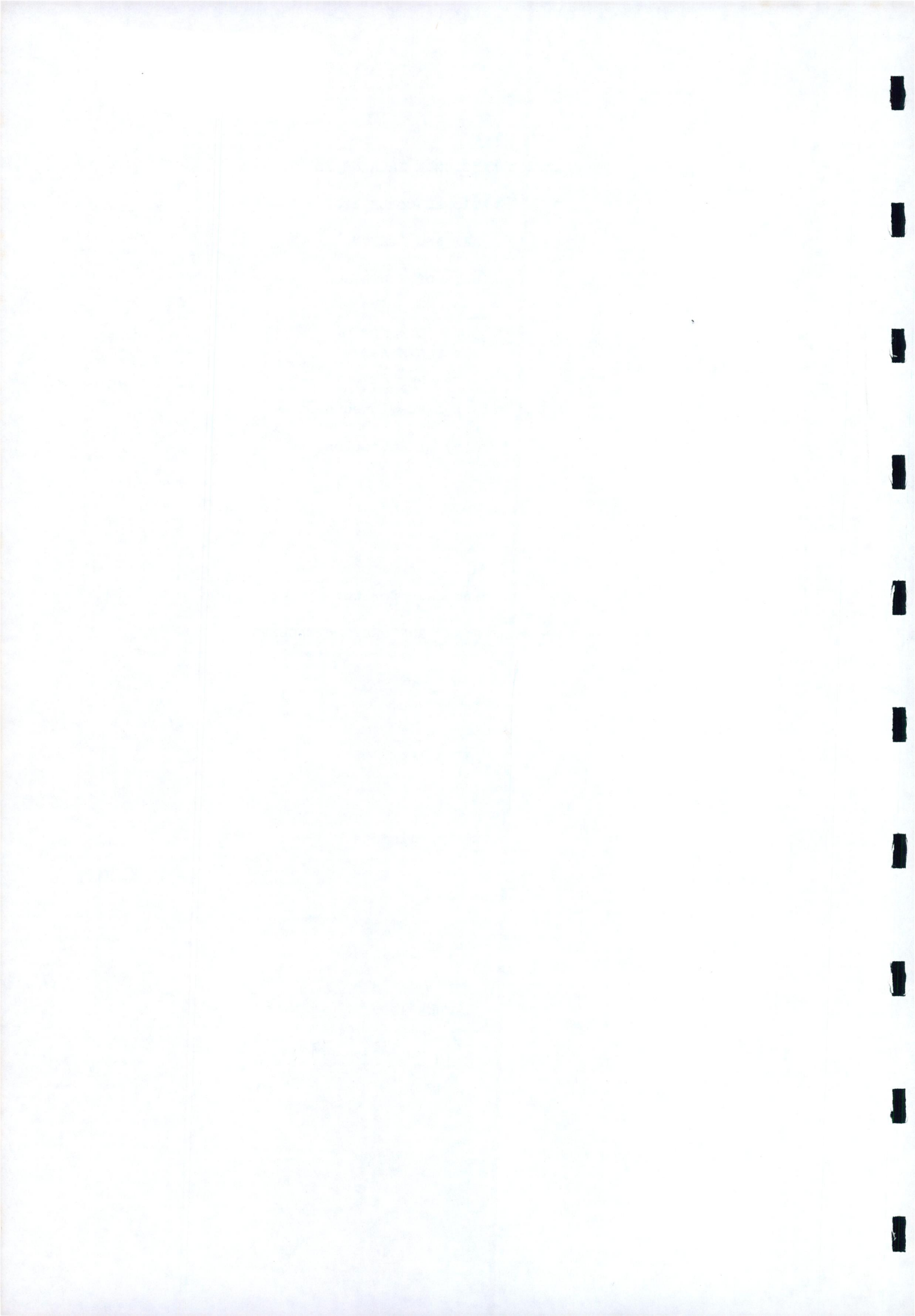


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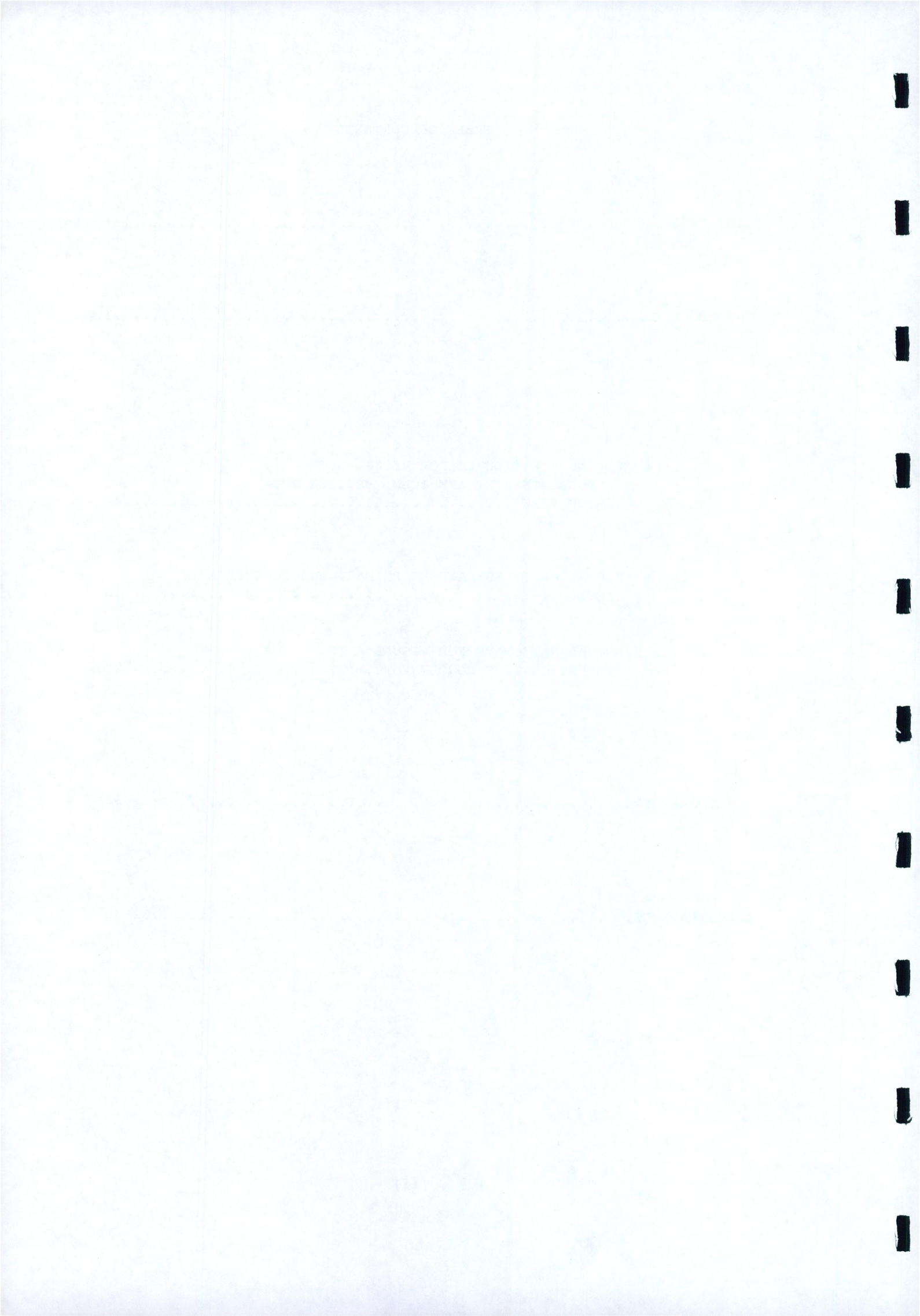
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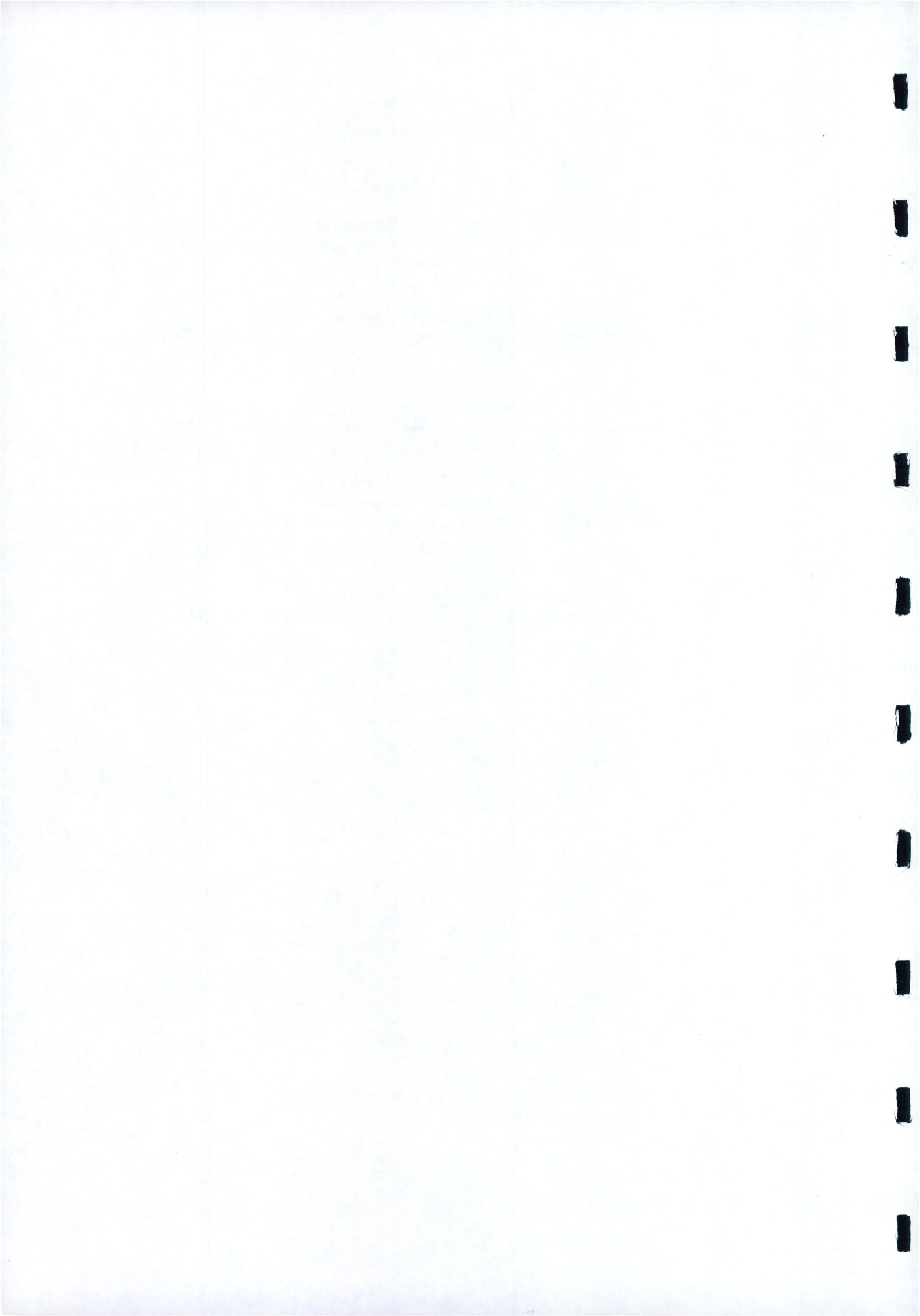
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## INTRODUCTION

The term visual arts in itself encompasses a wide variety of disciplines and media, but the visual arts is part of a larger area of discipline and experience - the arts, including music and dance.

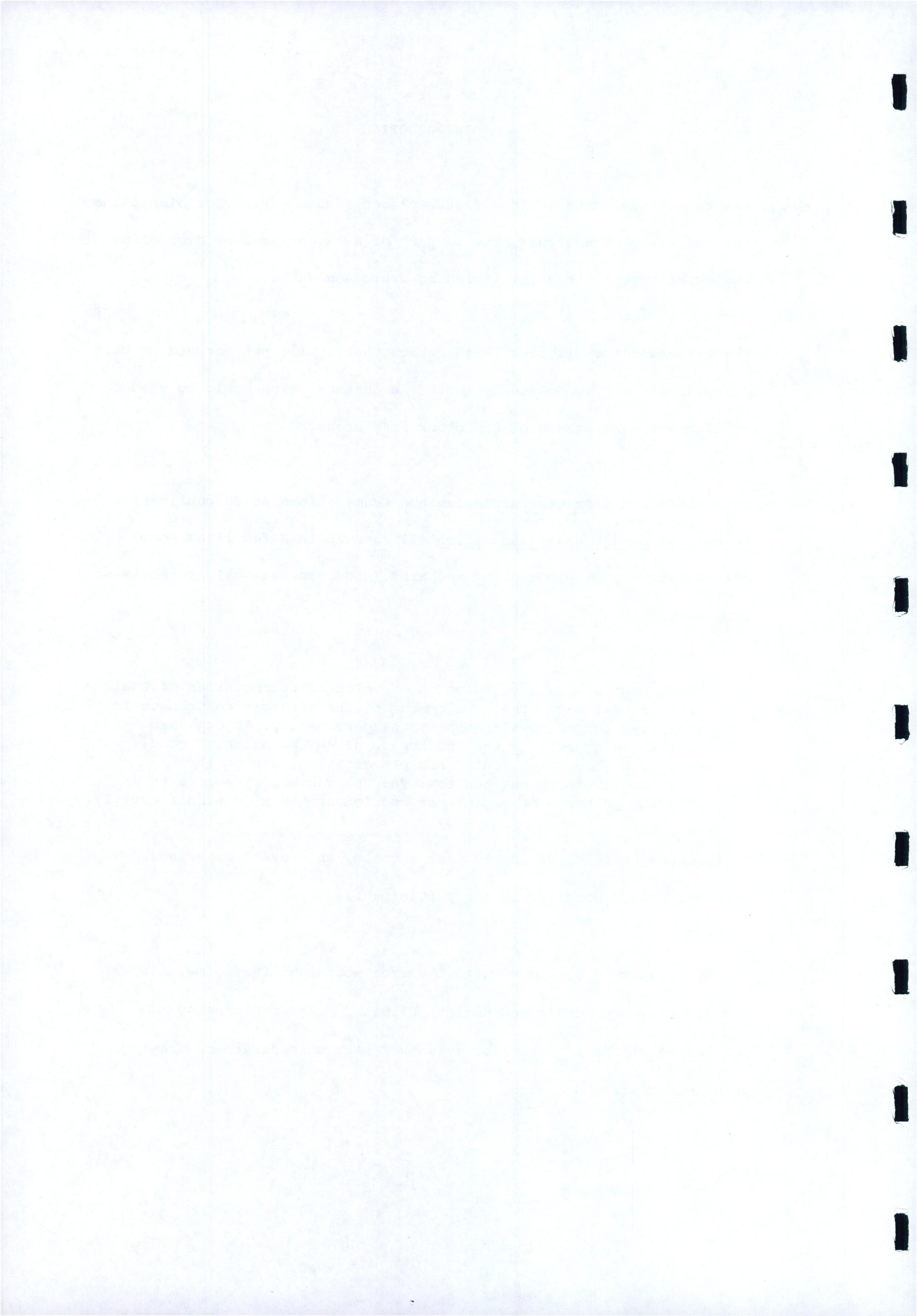
The rationale for visual arts education that I will put forward in this dissertation will undoubtedly include arguments which could be used to reinforce the relevance of the other arts areas.

This quotation from the Curriculum and Examinations Board publication Issues and Structures in Education (1) sums up in a few lines some reasons why the development of the arts in our educational system is so important,

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(2).

This statement talks of the arts as a whole, an area of experience offering common benefits to the participant.

For my research I will deal with the area most familiar to me, the visual arts: art, craft and design. Film and drama can also be considered visual arts but for my work I will concentrate on drawing, painting, craft and design.





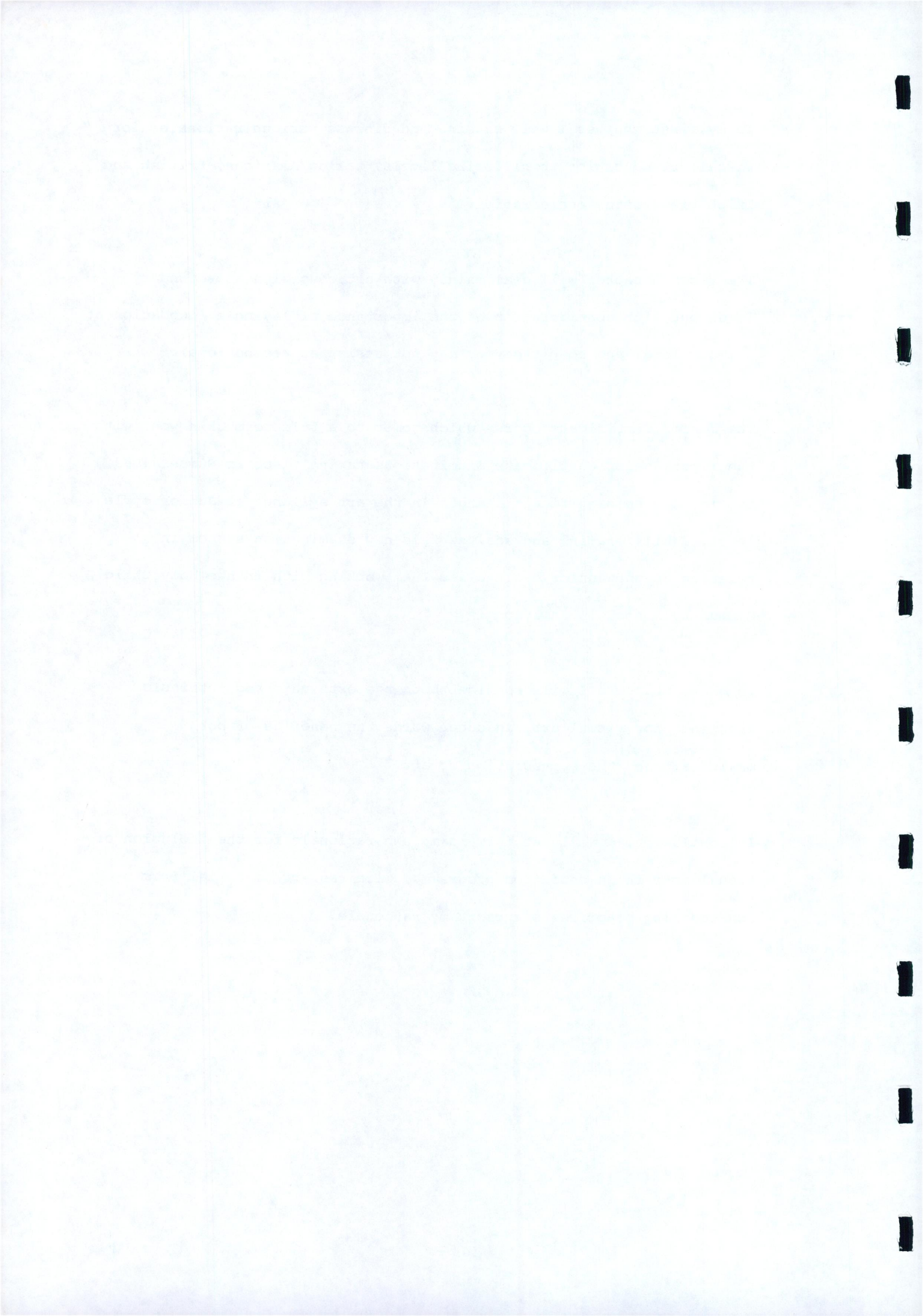
In my first chapter I will examine and discuss various rationales for visual art education at differing levels, taking American, British and Irish views into consideration.

The second chapter will deal mainly with art education at secondary level but with consideration of the importance of laying a foundation at primary level and how it may or may not assist at second level.

The Junior Certificate course which comes to a full term this year with the first Junior Certificate Examinations taking place in Summer 1992, has introduced significant changes in the art syllabus at Junior cycle level. I will examine and analyse this new examination system in relation to the Junior cycle class I am working with in the Holy Child Community School in Sallynoggin.

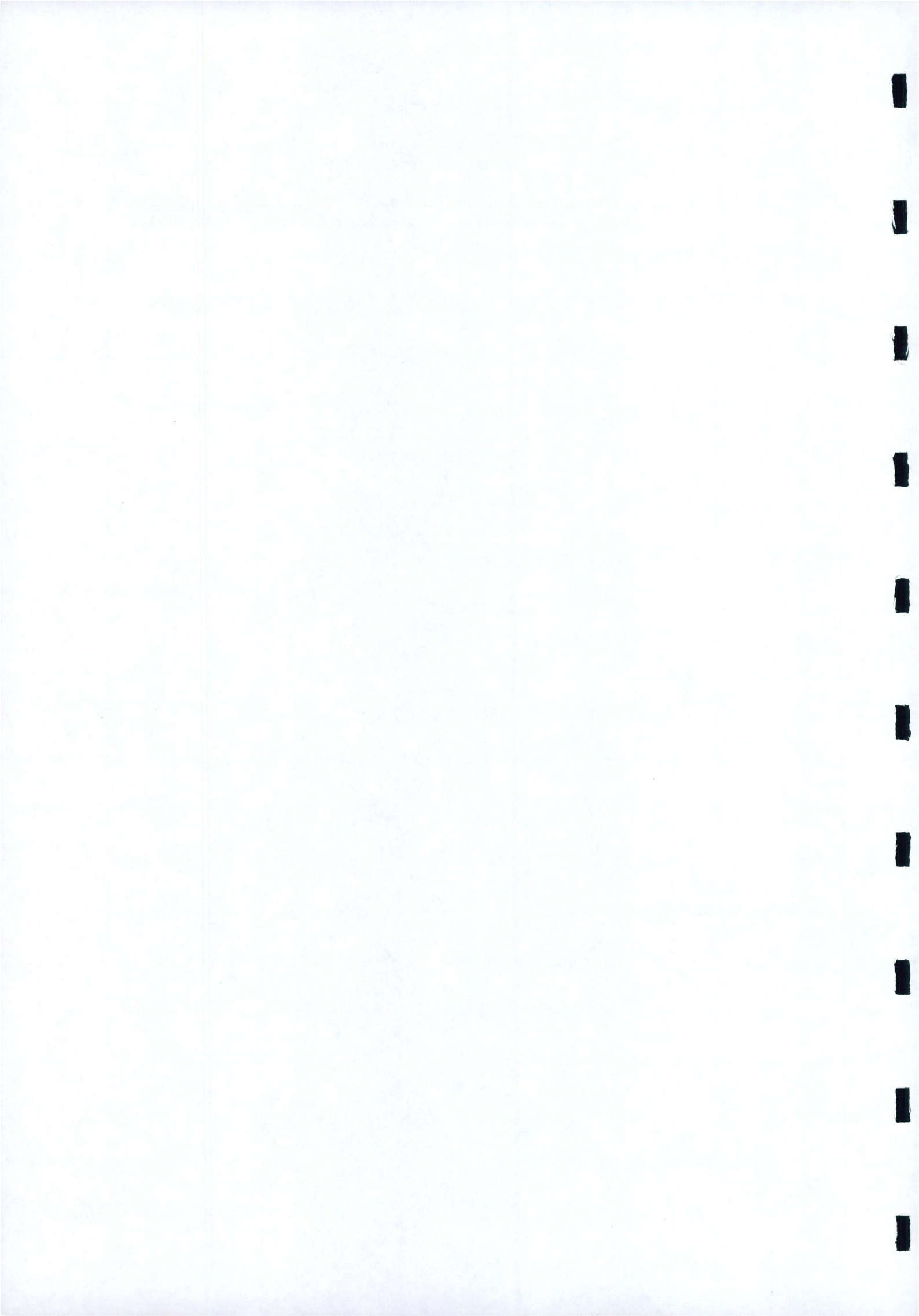
In these chapters I will consider both the extrinsic and intrinsic arguments for visual art, in other words the benefits of both making art and the appreciation of art.

In conclusion, I will put forward my own rationale for the inclusion of visual arts in an education programme, with research material from my own teaching practice to support my rationale.



## FOOTNOTES INTRODUCTION

- (1) Curriculum and Examinations Board, Issues and Structures in Education: a Consultative Document, (Dublin: C.E.B., 1984.)
- (2) Ibid. p.8



## CHAPTER 1

### DEVELOPING A RATIONALE FOR VISUAL ARTS EDUCATION:

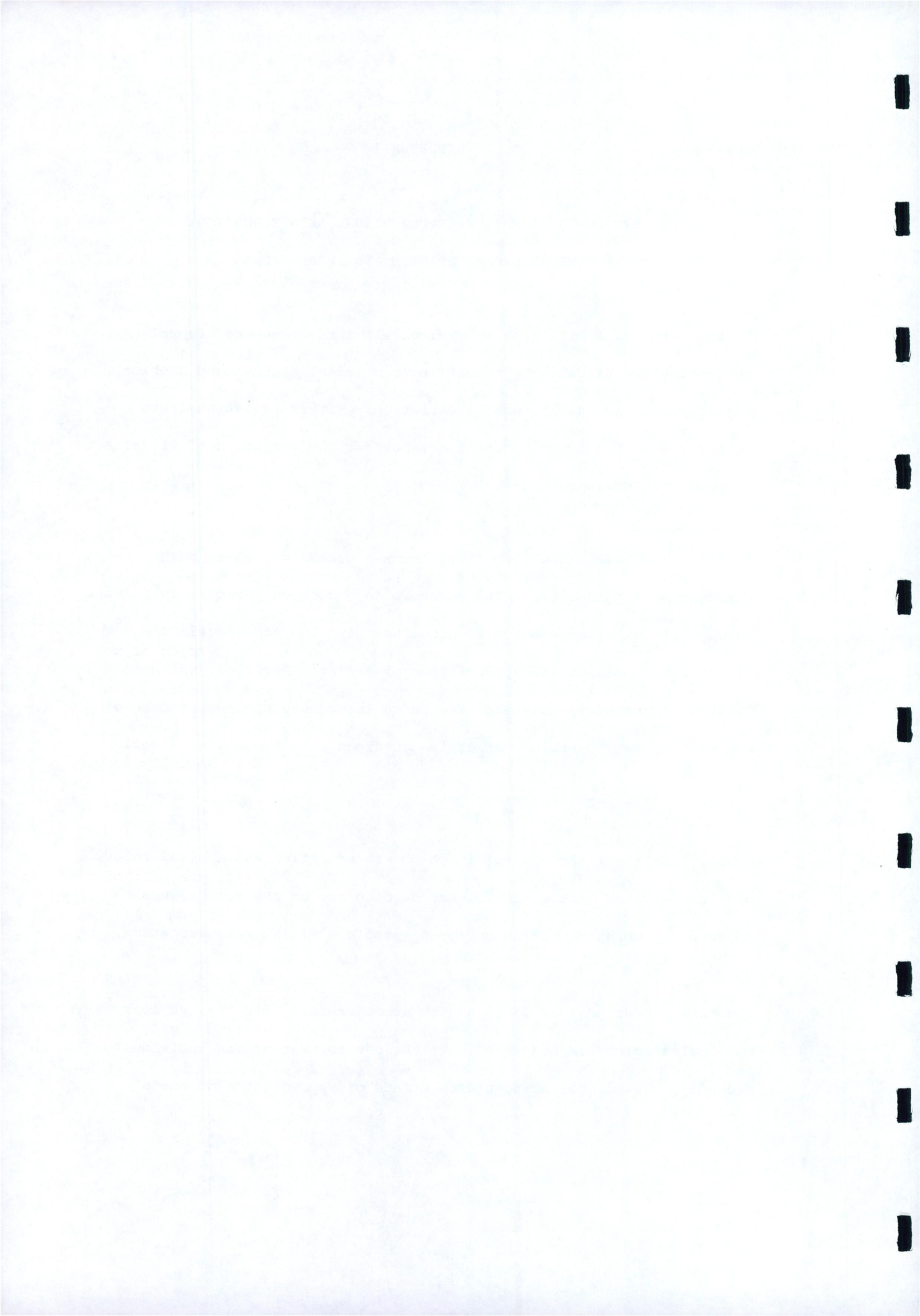
#### SOME AMERICAN, BRITISH AND IRISH VIEWS

In this chapter I will look at various elements common to several rationales for Visual Arts Education from Irish, British and American publications and examine what a variety of writers/educationalists believe to be the most important reasons for the inclusion of visual art in education systems.

According to American writer Laura Chapman, there are three main purposes of Art education. The first is to encourage personal fulfilment through art experience which is concerned with the individual. The second is to transmit an appreciation of artistic heritage, which is related to cultural awareness. The third is to develop an awareness of the role of art in society which is concerned with society as a whole (1).

I will take these three areas in which art education has a vital role to play and examine what other writers have to say on the same issues as reasons why we should offer our young people a Visual Arts education.

The three headings I am dealing with are therefore, firstly, various rationales which are concerned with the development of the individual, secondly, views considering the relevance of appreciation of one's



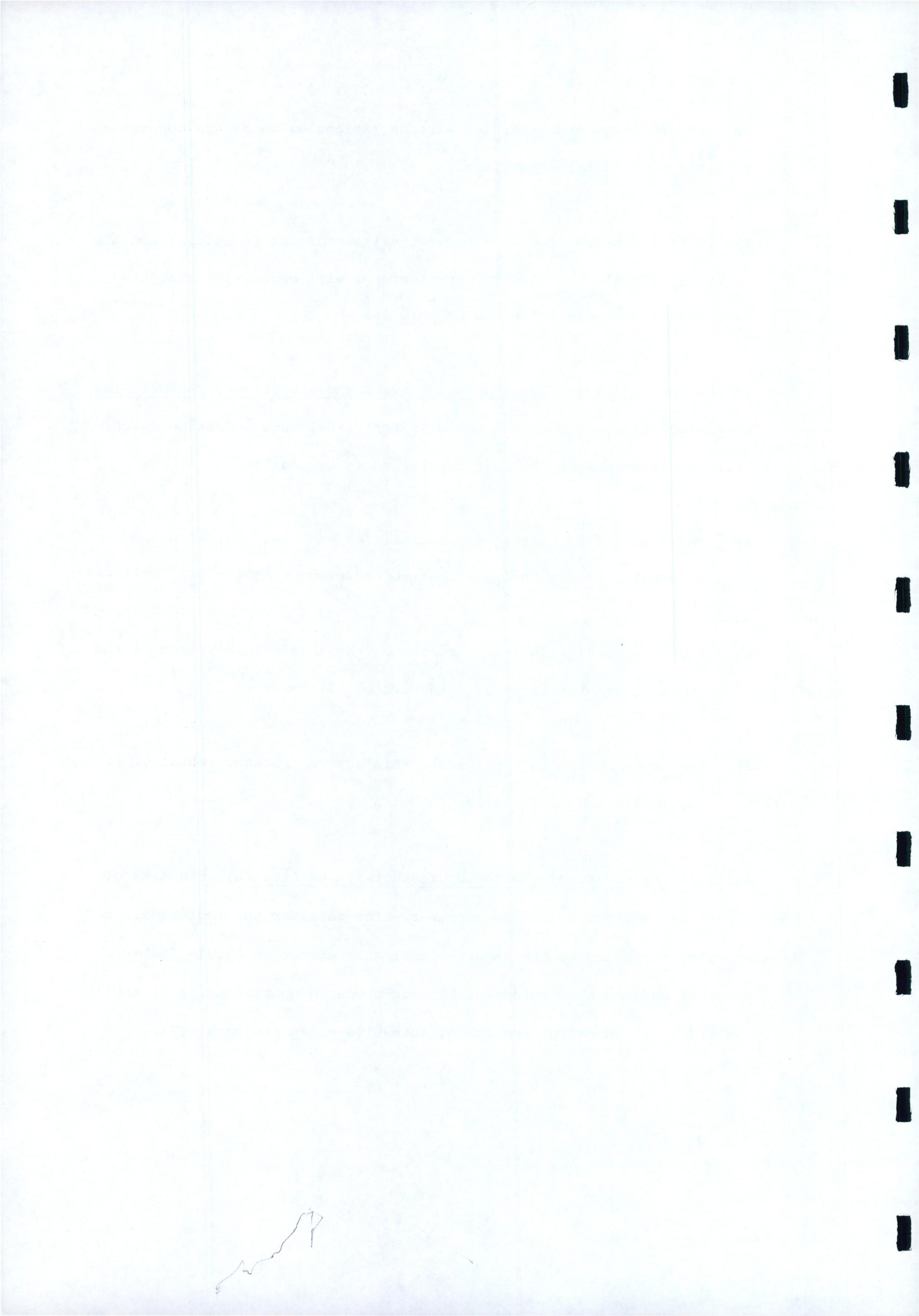
cultural heritage and, thirdly, various rationales which are concerned with the role of art in society.

The first topic I will deal with is the issue of the individual and his or her growth through the art experience. I will begin with what has been published here in Ireland on this issue.

In the Curriculum and Examinations Board Discussion Paper: The Arts in Education: (2) a rationale is set down for visual arts education which includes reference to the individual when it states:

- 1) The visual arts help to develop self esteem, self reliance and personal identity through creative achievement. (3)
- 2) A programme of visual arts relies on the active involvement of the student rather than passive receiving. (4)
- 3) The whole person is involved in this active process, mentally, physically and emotionally. (5)

Again in The Report of the Board of Studies: The Arts (6), the aims of visual art education include a number which consider the individual: for example, according to the Report visual arts education should foster personal and social development through encouraging the making of art individually, in pairs, and in collaborative group projects. (7)





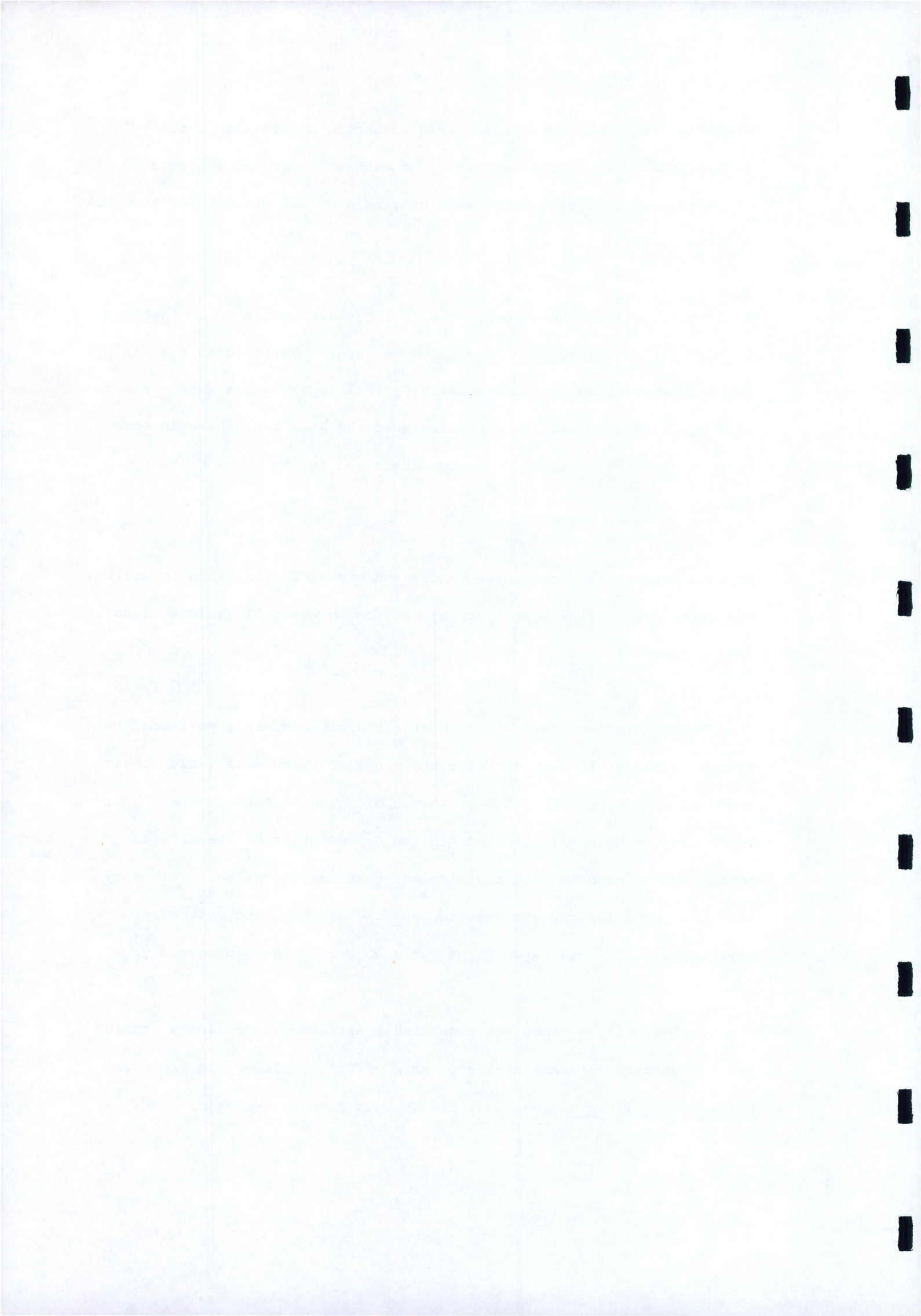
According to the Report, visual arts education should also place value on the individual visual expression of each pupil and so foster a sense of purpose and achievement in each one and a mutual respect for the work of others. (8)

The British views I have found on this issue are published in The Arts in Schools: Principles and Provisions, a report published in Britain by the Calouste Gulbenkian Foundation. (9) This report deals with the arts as a whole as it wishes to emphasize what the arts areas have in common, both in what they jointly offer education and in the problems they jointly face.

In this Report also, reference to the individual is made when it states; the arts in education contribute by developing the full variety of human intelligence. (10)

This Report also comments on the distinct area of human experience the arts have to offer, the aesthetic and creative experience, which other areas of education cannot offer. The Report also recognises the importance of both participation in and appreciation of the arts as going hand in hand in arts teaching and cultural education. (11) To my mind participation and appreciation are the artistic and aesthetic experiences, separate experiences but also very much complementary.

The American writer whose views on visual arts education I have studied for the purposes of this work are those of Elliot Eisner. In his book Educating Artistic Vision (12), Eisner puts forward two major



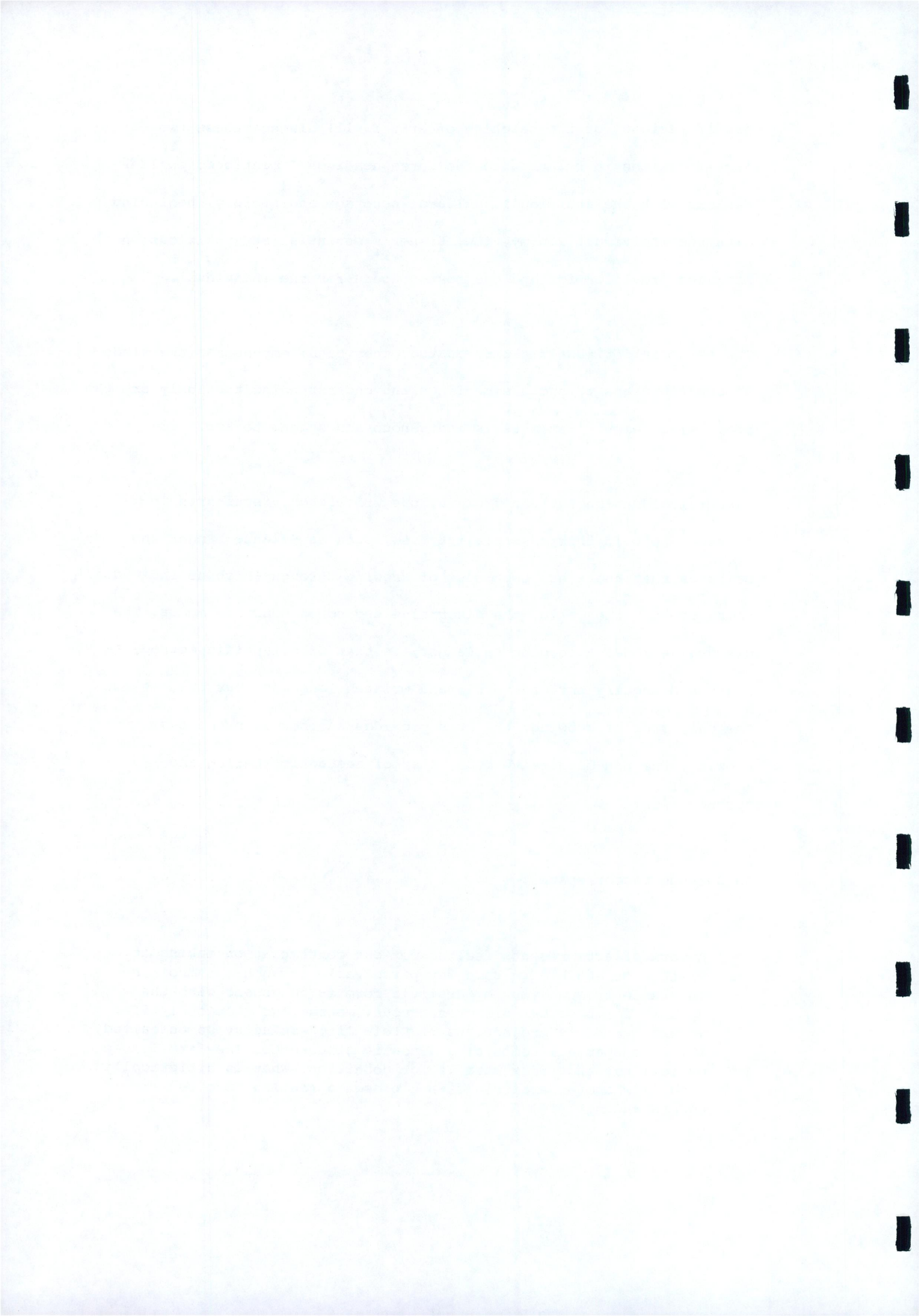
justifications for the teaching of art. I will discuss these two justifications in relation to the three headings I mentioned earlier dealing with the individual, cultural heritage and society, beginning with the individual. In my view, Eisner's essentialist justification includes provision for and the most concern for the individual.

The essentialist justification on the other hand, emphasizes the kinds of contributions to human experience and understanding that only art can provide; it emphasizes what is indigenous and unique to art. (13)

Eisner includes quotations from various writers on visual arts in America who hold this essentialist view, such as Suzanne Langer who believes that there are two modes of knowing through which an individual comes to know the world, the discursive and non-discursive modes. The discursive mode, according to Langer, is that of scientific method, logic and inquiry through verbal and written language, but this is not the only mode of knowing; the arts provides another major mode of knowing, the non-discursive mode, that of aesthetic feeling and appreciation.

As Suzanne Langer states;

A work of art presents feeling for our contemplation making it visible or audible in some way perceivable through a symbol, not inferable from a symptom. Artistic form is congruent with the dynamic forms of our direct sensuous, mental and emotional life; works of art are projections of "felt life" as Henry James called it, into spatial, temporal and poetic structures. They are images of feeling, that formulate it for cognition. What is artistically good is whatever articulates and presents feeling to our understanding. (14)



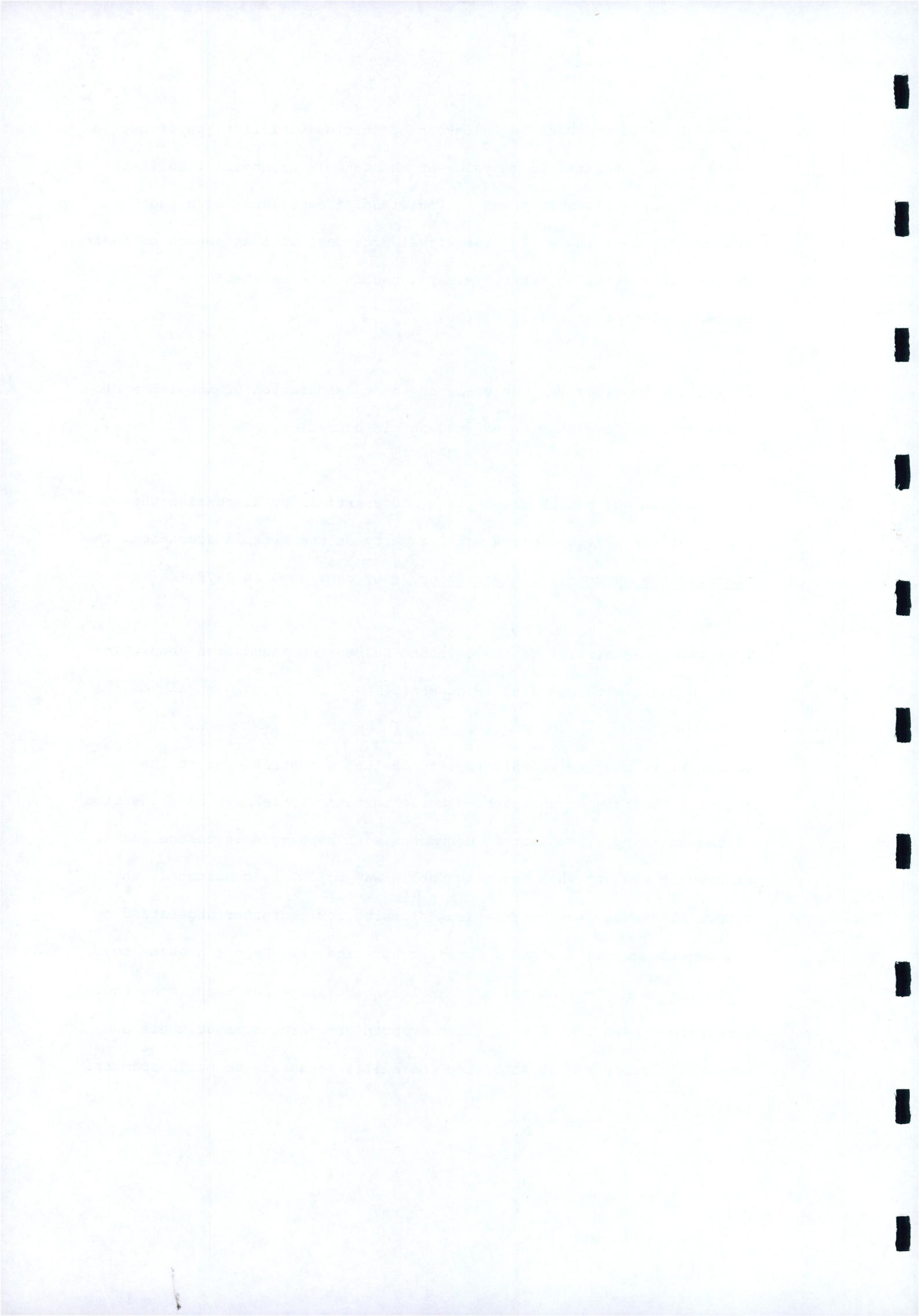
Eisner himself seems to be in favour of this essentialist justification as he states that the prime value of the arts in education lies in the unique contributions it makes to individual's experience with and understanding of the world. The visual arts deal with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form. (15)

I will now consider various views on the consideration of knowledge of one's cultural heritage to be relevant in education.

I will again begin with Irish views and start off by discussing the report of the Arts Council's working party on the Arts in Education, The Place of the Arts in Irish Education, (16) published in 1979.

This report is similar to the Calouste Gulbenkian Foundation Report in that it deals with the arts in general.

In the first chapter of this report, Ireland's contribution to the artistic heritage of the western world throughout history, from the time of the building of megalithic monuments such as Newgrange to the eighteenth century when Georgian Dublin was built, is considered. The report states the need for serious planning for a greater understanding and development of Ireland's artistic heritage. The Report goes on to state that a neglect of the arts in Irish education has meant that whole generations have lost the opportunity both of learning about their own artistic history and of acquiring the skills necessary to build upon it. (17)



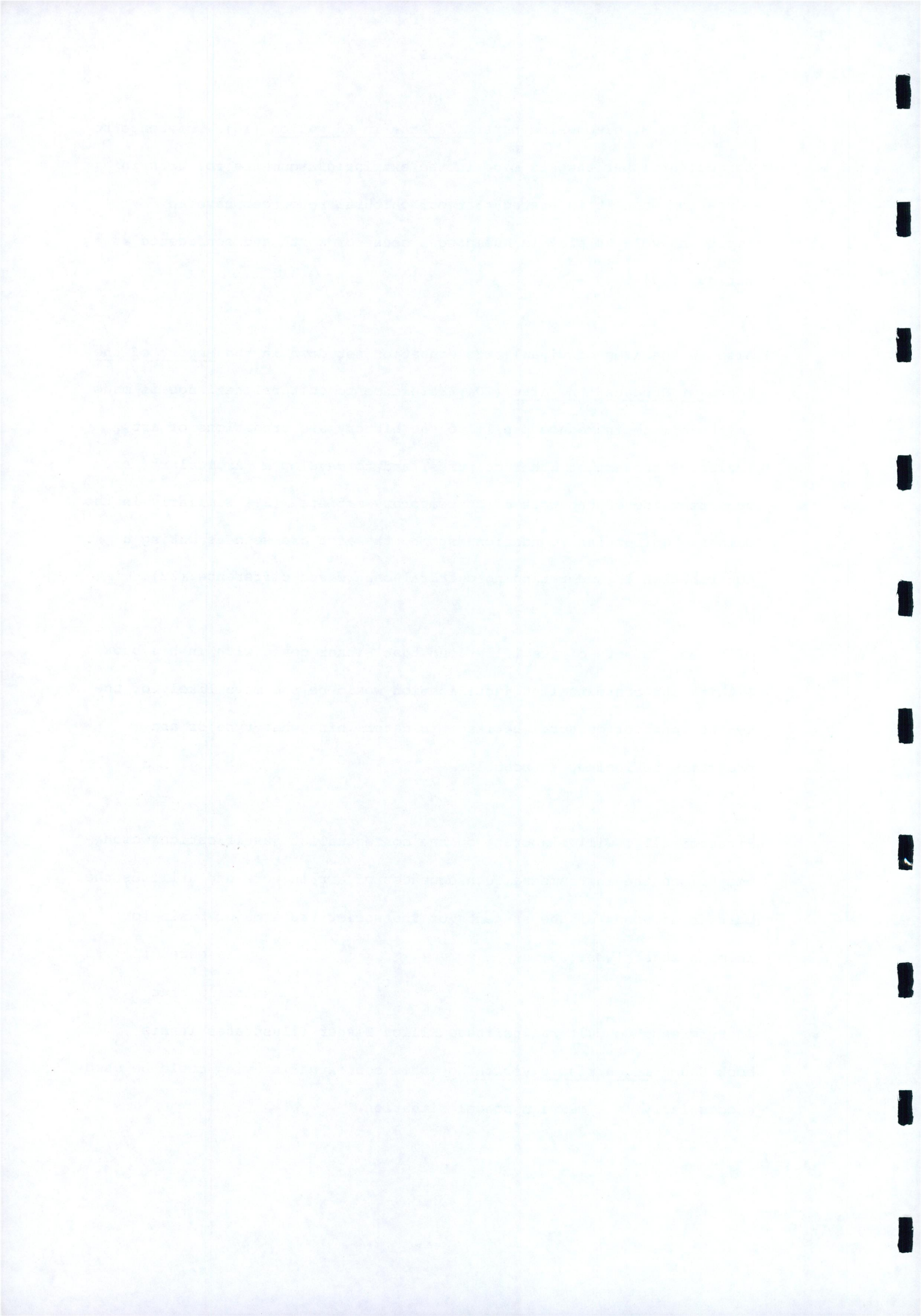
In the C.E.B. discussion paper The Arts in Education (18), reference to our cultural heritage is made in the extrinsic arguments for arts in education when it is stated that our cultural resources have an important role to play in building a sense of worth and confidence as a nation. (19)

Also in the aims of visual arts education set down in the Report of the Board of Studies: the Arts (20), reference to cultural heritage is made in the aim to introduce pupils to the history and traditions of art, including the art of other cultures, and to develop a particular understanding of the work of contemporary artists. (21) Similarly in the Calouste Gulbenkian Foundation Report, the arts are seen as making a contribution in understanding cultural change and difference. (22)

Of these two sets of justifications that Eisner deals with in his book, I think the contextualist justification would be the more likely of the two to consider cultural heritage in determining what type of art programme to include in schools.

First of all I will elaborate on the contextualist justification which emphasizes the instrumental consequences of art in work and utilises the particular needs of the students or the society as a major basis for forming objectives. (23)

In reference to cultural heritage Elliot Eisner illustrates in his book Educating Artistic Vision how this contextualist view could be used successfully in a certain school situation.

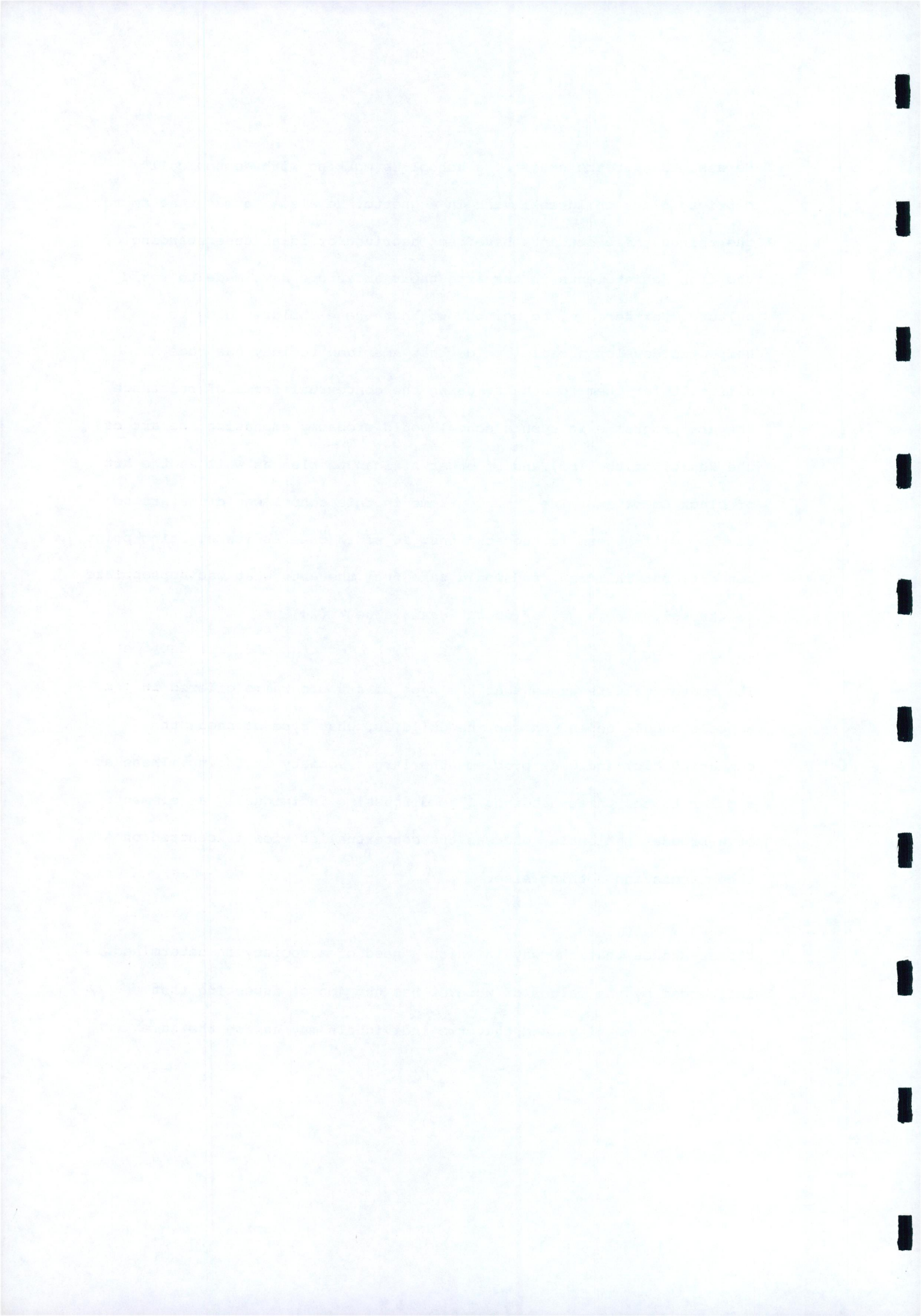




He assumes that the staff of a school is working with economically deprived black children living in a ghetto. He also assumes that among the things these students have been deprived of is an understanding of the high achievements in the arts their ancestors have made to world culture. Furthermore, he points out that these children need to be helped to develop a racial pride that American society has made difficult for them to attain. Using the contextual frame of reference the art programme in such a school would probably emphasize the art of the Benin, of the Ibo, and of other African peoples as well as the art of black Americans. The art programme in this school would use art to develop self-esteem in the students. It would take as its starting point not art, but children, and would take from the arts what was appropriate to them given some set of educational values. (24)

The contextualists argue that the type of art programme offered in schools should depend on who the child is, what type of needs the community has, and what problems the larger society is facing. These are similar to the three headings I am discussing individually as elements of a broader rationale, whereas the contextualist view is centred on these areas and nothing else.

Eisner argues that the way in which a need of a society is determined is influenced by the values of whoever has the job of assessing that particular community, and that two individuals may assess the same



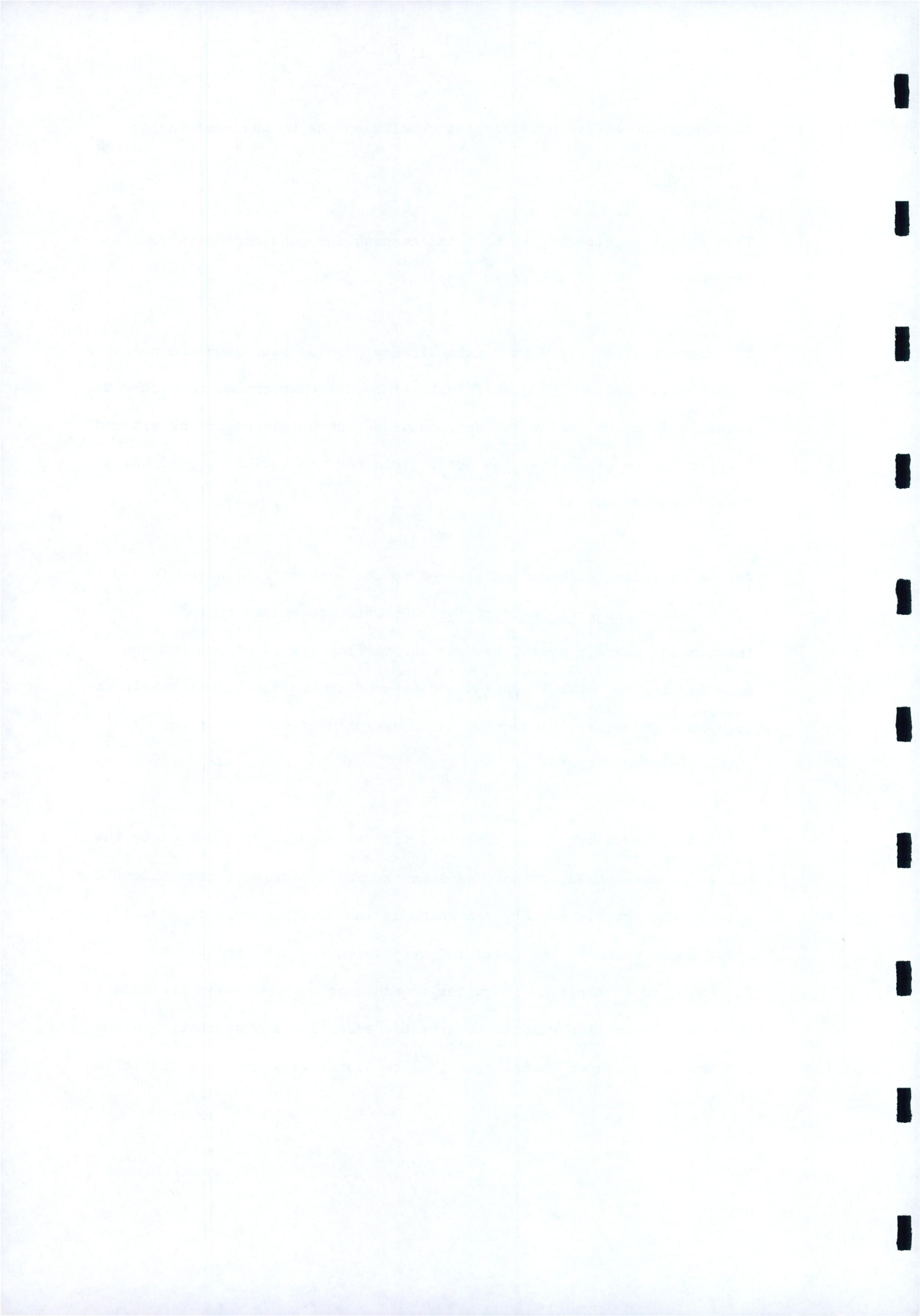
community and arrive at differing conclusions as to the needs of the community.

This brings me directly to my final heading for considering various rationales, that of art in society.

The contextualist view, as I have already pointed out, uses the needs of a particular society to justify what kind of art programme to offer. The essentialists, on the other hand, consider the unique nature of art and what it has to offer, that no other field can, to the society of human consciousness.

The essentialist view can be likened to the intrinsic argument in the C.E.B. paper The Arts in Education (25) which considers human interaction through symbol systems and the importance of art and the arts as distinct symbol systems and ways of communicating which help us to become more fully productive and understanding members of our culture/society. (26)

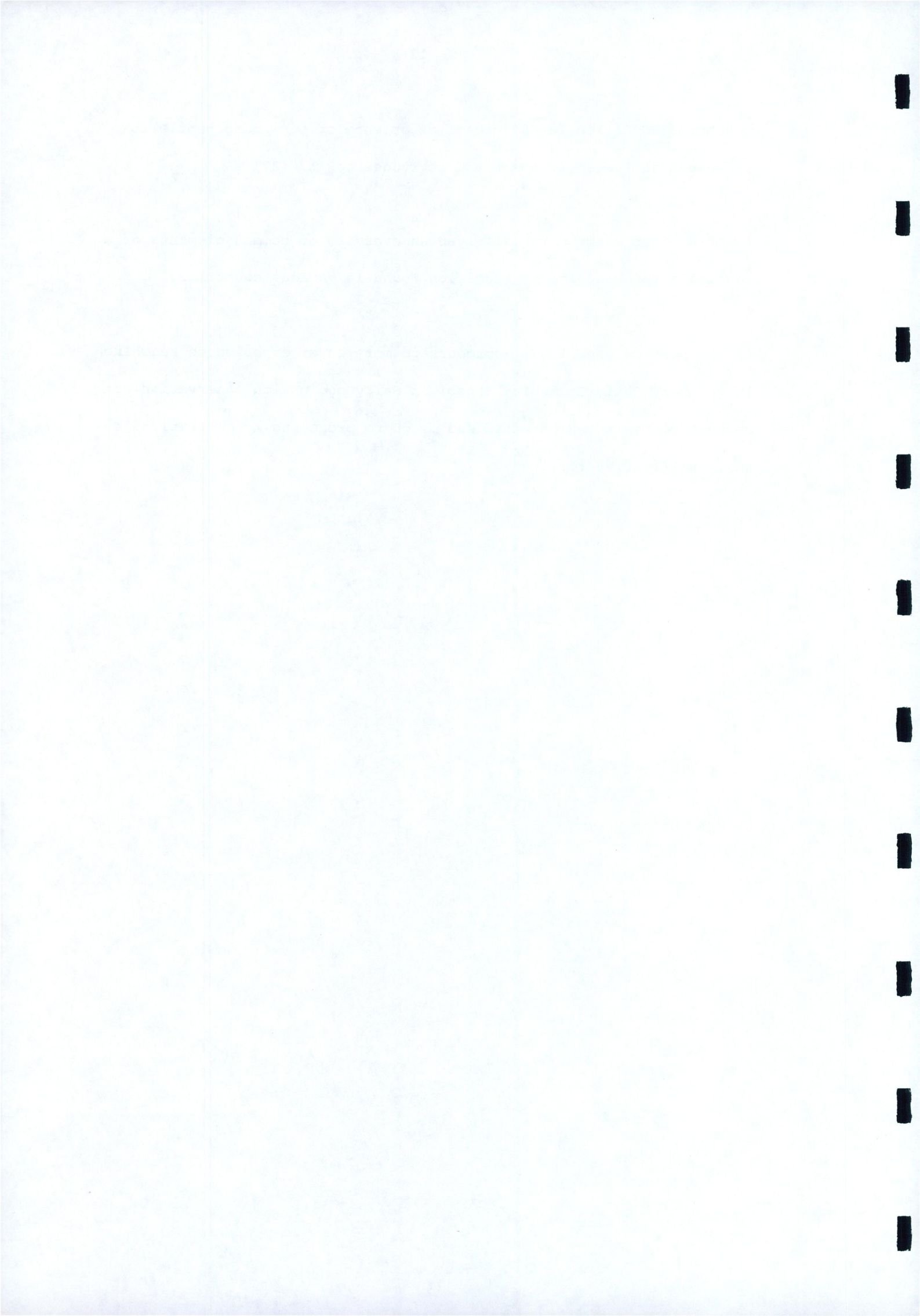
As well as these intrinsic arguments for the role of art in society, the C.E.B. Discussion Paper includes some extrinsic arguments regarding the role of the arts in society (in which is included the role of visual art), among which is the small industry which the arts constitute, including those employed in galleries and museums. Society's attitude to the environment also relates to artistic education and aesthetic values and the C.E.B. paper states that the low status attached to artistic and



aesthetic education in the school experience of our young people is reflected in the environment and attitudes to it. (27)

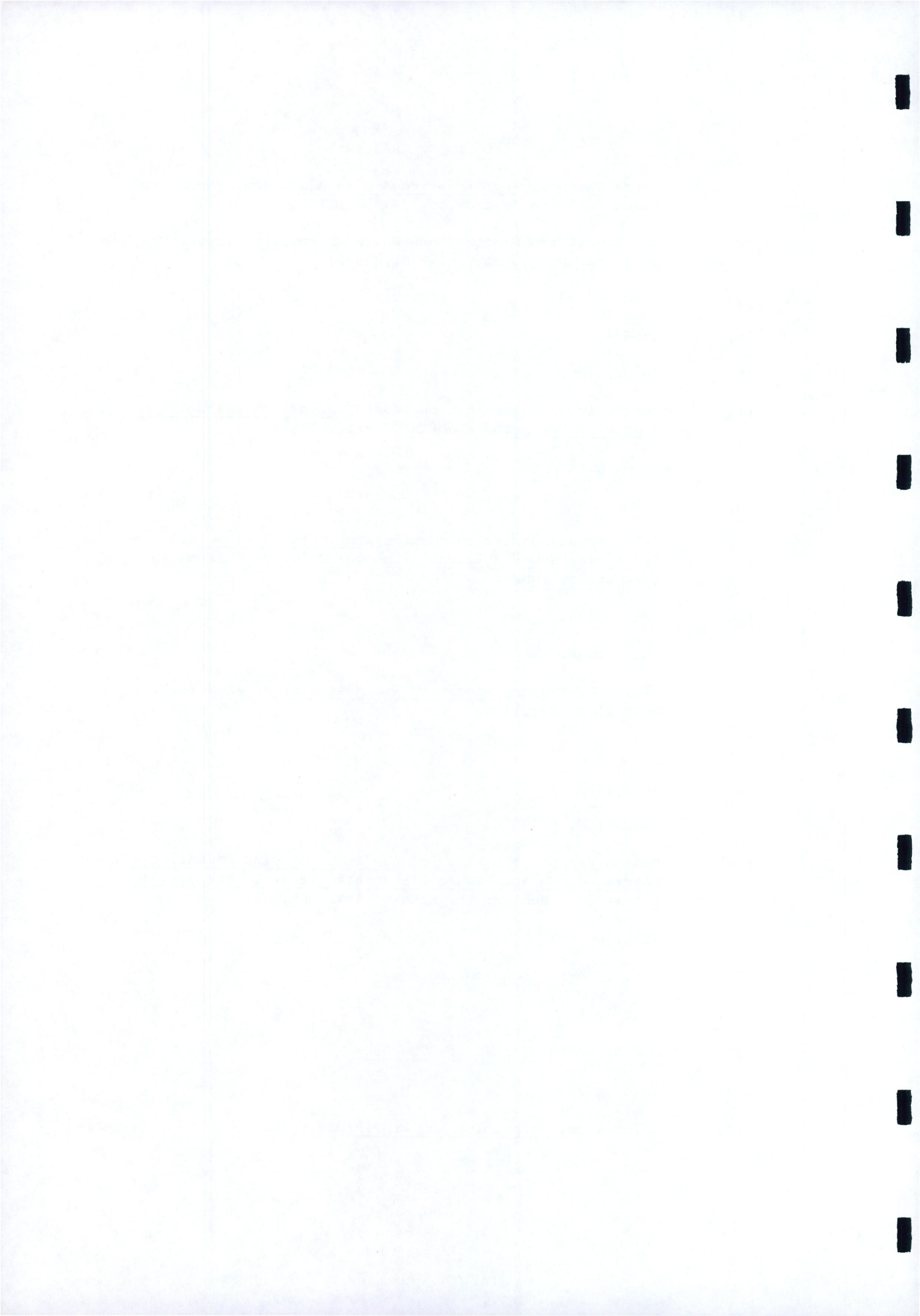
In this first chapter I have given an overview of common elements of a rationale for visual arts education found in various countries.

In the next chapter I will concentrate more on my experiences teaching in the Holy Child Community School in Sallynoggin with observation and research material which will lead me on to proposing my own rationale and justification for it.



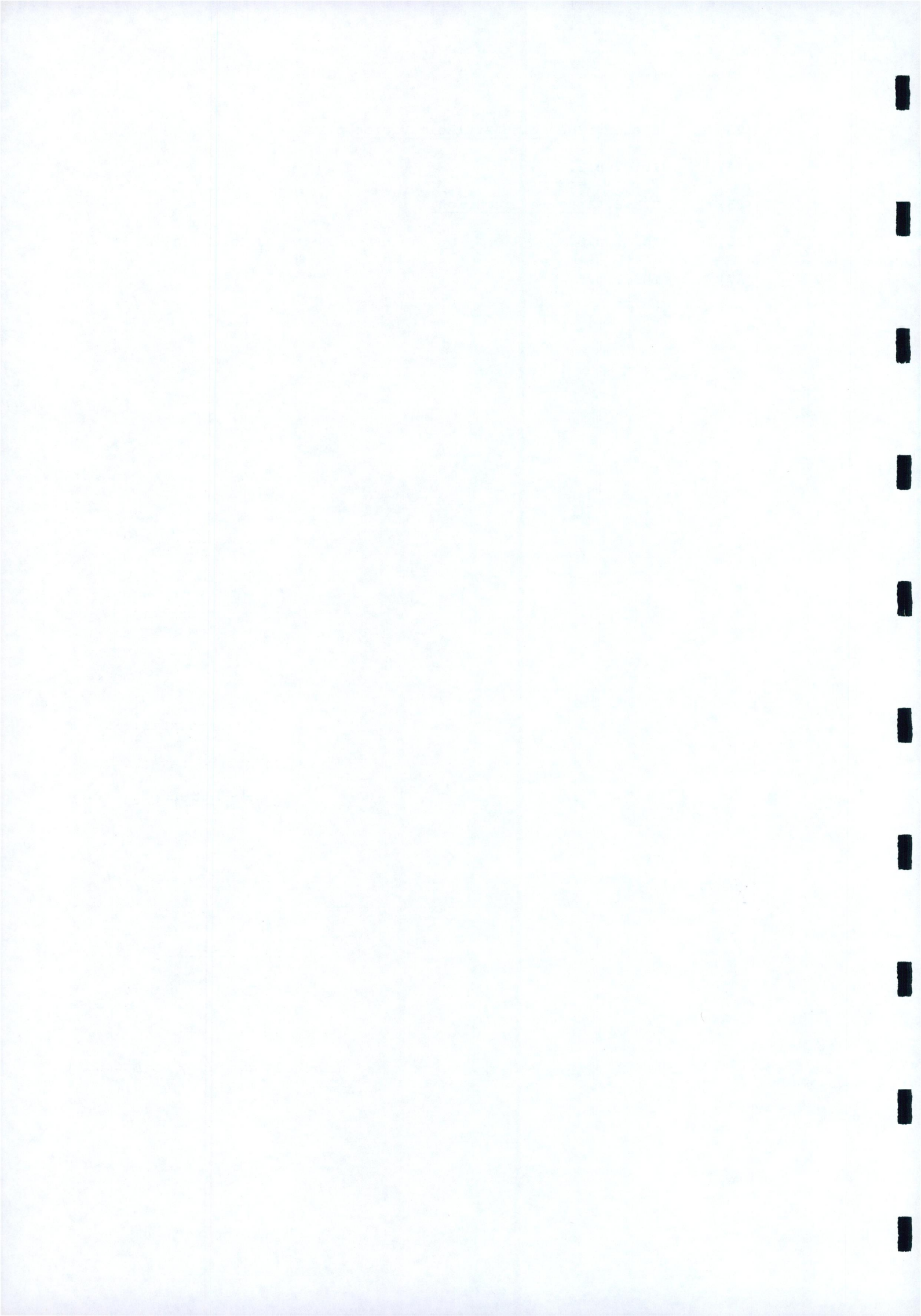
## FOOTNOTES CHAPTER 1

- (1) Laura Chapman, Approaches to Art in Education, (New York: Harcourt Brace Jovanovich, 1978), p.18.
- (2) Curriculum and Examinations Board, Discussion Paper: The Arts in Education, (Dublin: C.E.B., 1985).
- (3) Ibid., p.16.
- (4) Ibid.
- (5) Ibid.,p.17.
- (6) Curriculum and Examinations Board, Report of the Board of Studies, : The Arts, (Dublin: C.E.B., 1987).
- (7) Ibid.,p.24.
- (8) Ibid.
- (9) Calouste Gulbenkian Foundation, The Arts in Schools, Principles and Provisions, (London: Calouste Gulbenkian Foundation, 1982).
- (10) Ibid.,p.10.
- (11) Ibid.,p.36.
- (12) Elliot W. Eisner, Educating Artistic Vision, (New York: Macmillan, 1972).
- (13) Ibid.,p.2.
- (14) Ibid.,p.6.
- (15) Ibid.,p.9.
- (16) Ciarán Benson, The Place of the Arts in Irish Education : Report of the Arts Council's Working Party on the Arts in Education, (Dublin: the Arts Council, 1979).
- (17) Ibid.,p.16
- (18) C.E.B., Arts in Education.
- (19) Ibid.,p.5.
- (20) C.E.B.,Board of Studies: The Arts.
- (21) Ibid.,p.23.
- (22) Gulbenkian, Principles and Provisions,p.10.





- (23) Eisner, Educating Artistic Vision, p.2.
- (24) Ibid., p.2.
- (25) C.E.B. Arts in Education.
- (26) Ibid., p.6.
- (27) Ibid., p.5.



## CHAPTER 2

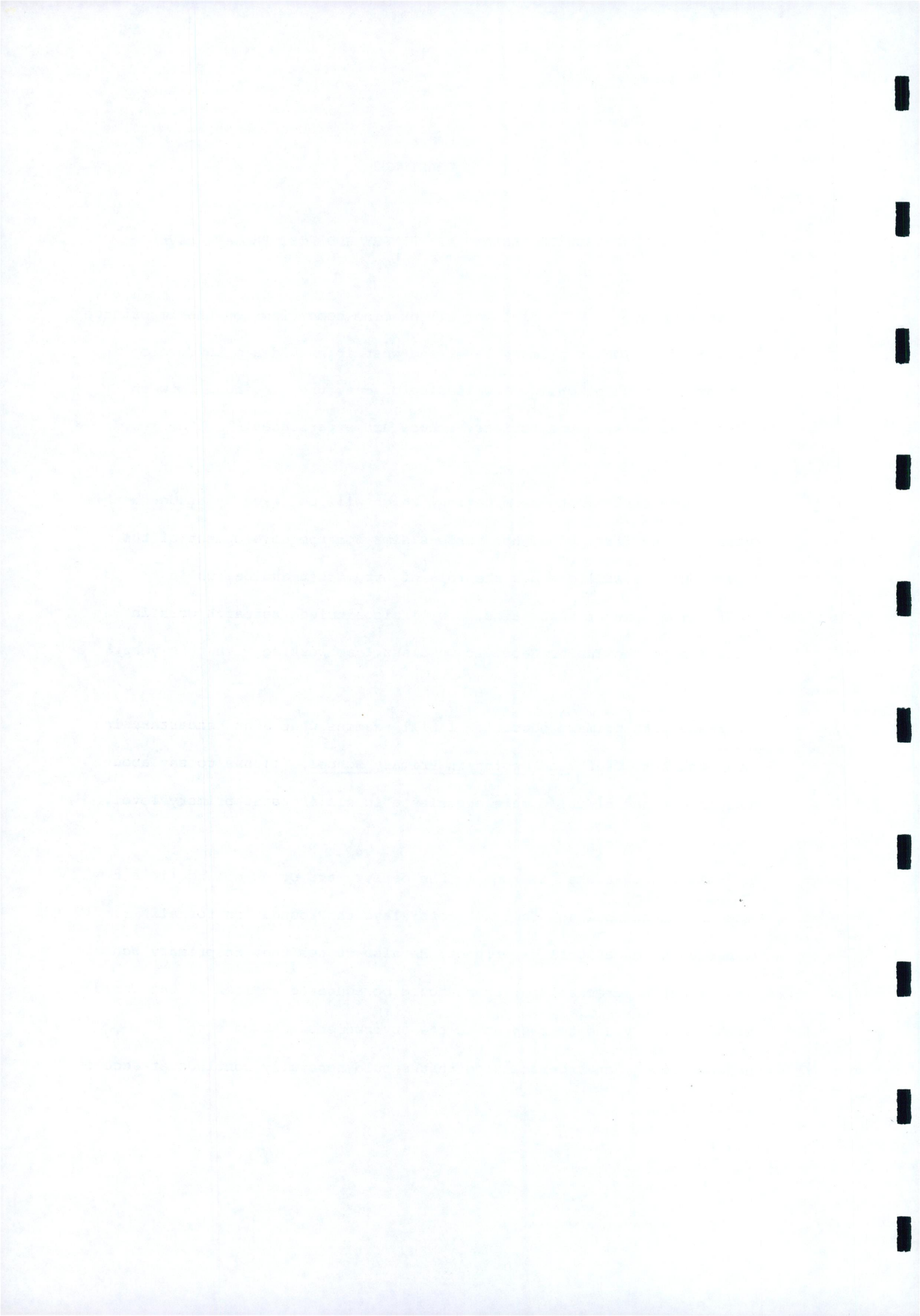
### ART EDUCATION IN IRELAND AT PRIMARY AND POST PRIMARY LEVEL

In this chapter I will first of all examine some views on the importance of art education at primary level and what it should aim to develop in the primary school child. I will also discuss the continuum between primary school and post primary school art experiences.

The Junior Certificate examination, which will be taken by students this year for the first time, has various aims for the development of the individual. I will discuss the role of Art, Craft and Design in fulfilling some of these aims, I will also include research work in relation to the Junior Certificate class I am working with this year.

Starting with primary education I will examine what John Lancaster, in his book Art, Craft and Design in Primary School, (1) has to say about the importance of children's experience in all areas at primary level.

He believes that what is done in the early years of schooling (in art and design as well as other subjects) lays the foundation for all subsequent educational experience. He also states that in primary school visual art programmes, children should be educated to look at the world with curiosity and to respond to the environment with care and understanding, an understanding that should hopefully continue at second level. (2)



Children should also according to Lancaster through their art be helped to obtain:

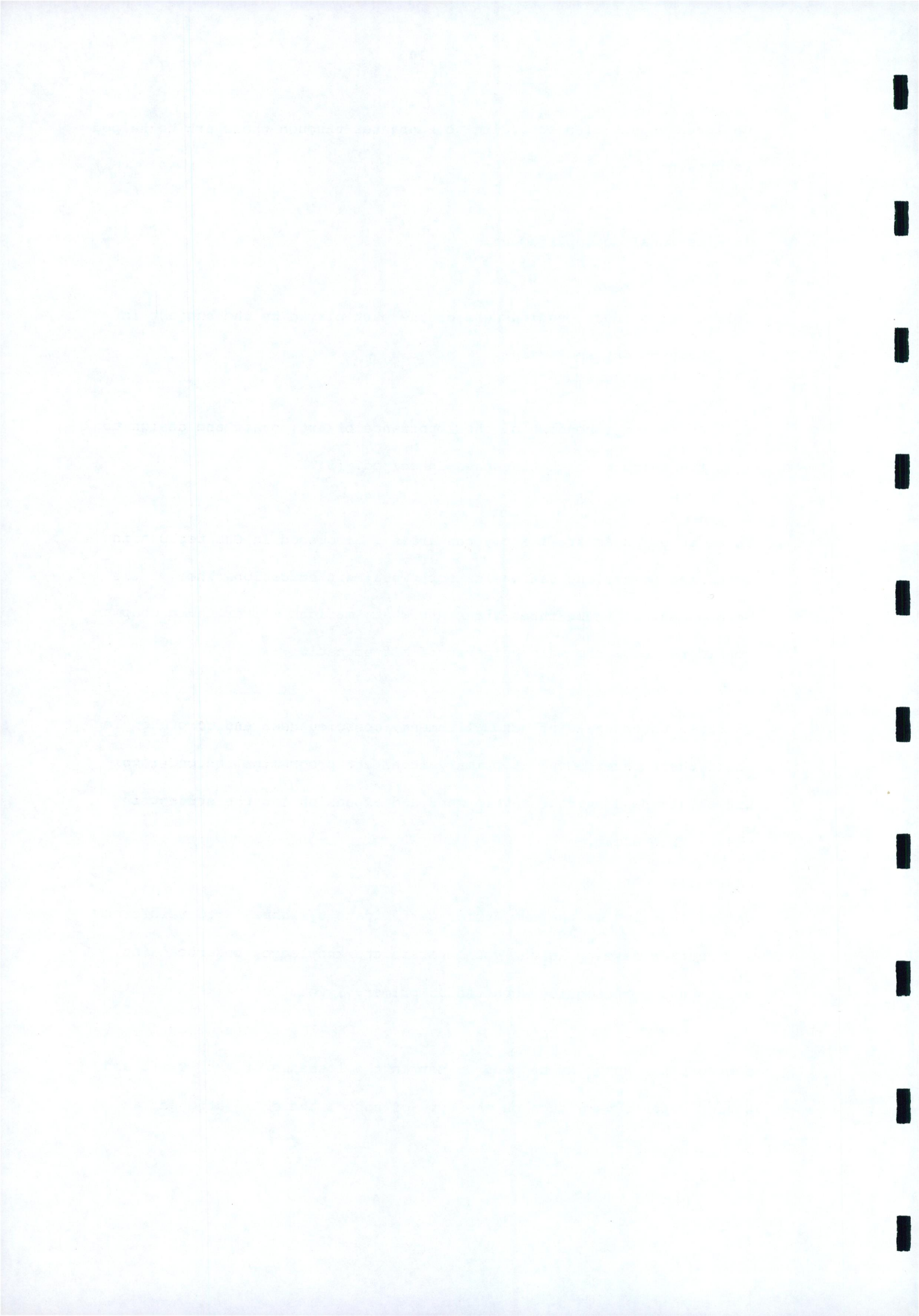
- (a) personal accomplishment,
- (b) a heightened consciousness of the part played by the subject in present day societies,
- (c) and a comprehension of the importance of art, craft and design to the culture which they have inherited. (3)

These three areas are exactly the areas I discussed in Chapter One in referring to various rationales for visual art education. The development of these three areas are what American writer Laura Chapman considers to be the main purposes of art education.

If these three areas of accomplishment, consciousness and comprehension begin their development at primary level art programmes, second level art should be a further development and expansion for the student in these three areas.

One of the aims of the new Junior Certificate syllabus is to reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level.

Whether this actually happens or not in the instance of Art, Craft and Design depends very much on the type of school the child attended at



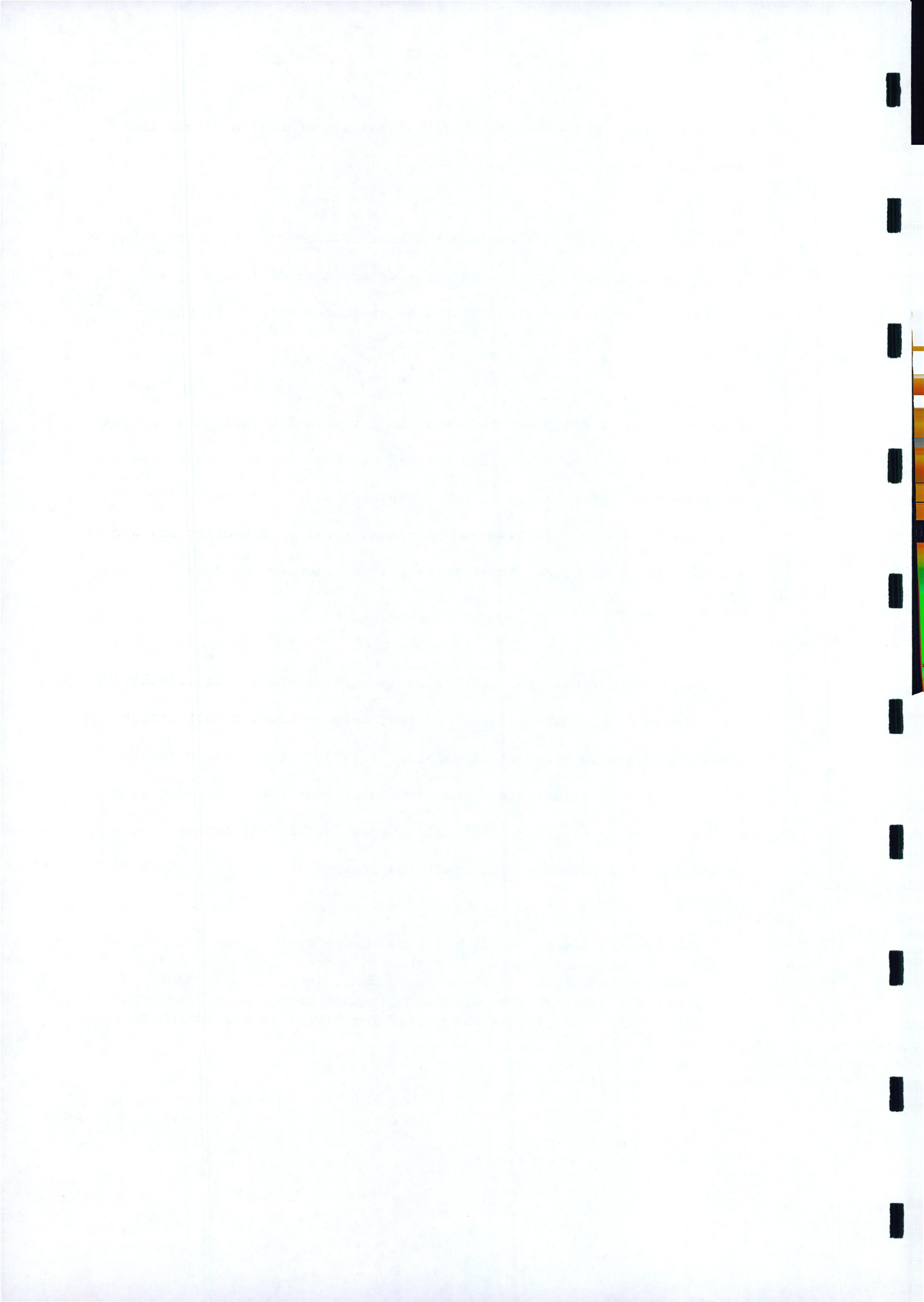
primary level and the provision for visual art education within the school.

From my own experience I can say that out of the seven teachers I had at primary school only one of these gave us any kind of inspiring and stimulating art instruction which was not just a once in a month occurrence.

Whether or not a child has had definite artistic instruction at primary level he/she will have acquired certain psychomotor skills e.g. using a scissors etc. which can be further developed at second level. The exposure the child will have had to visual forms in school books, and his ability to interpret these forms will be further broadened in the second level art syllabus.

The Junior Certificate has other aims as well as the aim of maintaining a continuum between the primary and post primary educational experiences, quite a few of which Art, Craft and Design can offer to fulfil. Before I illustrate which particular aims I am referring to I will list the general aim of education as stated in the Junior Certificate Syllabus for Art, Craft and Design,

The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure. (4)





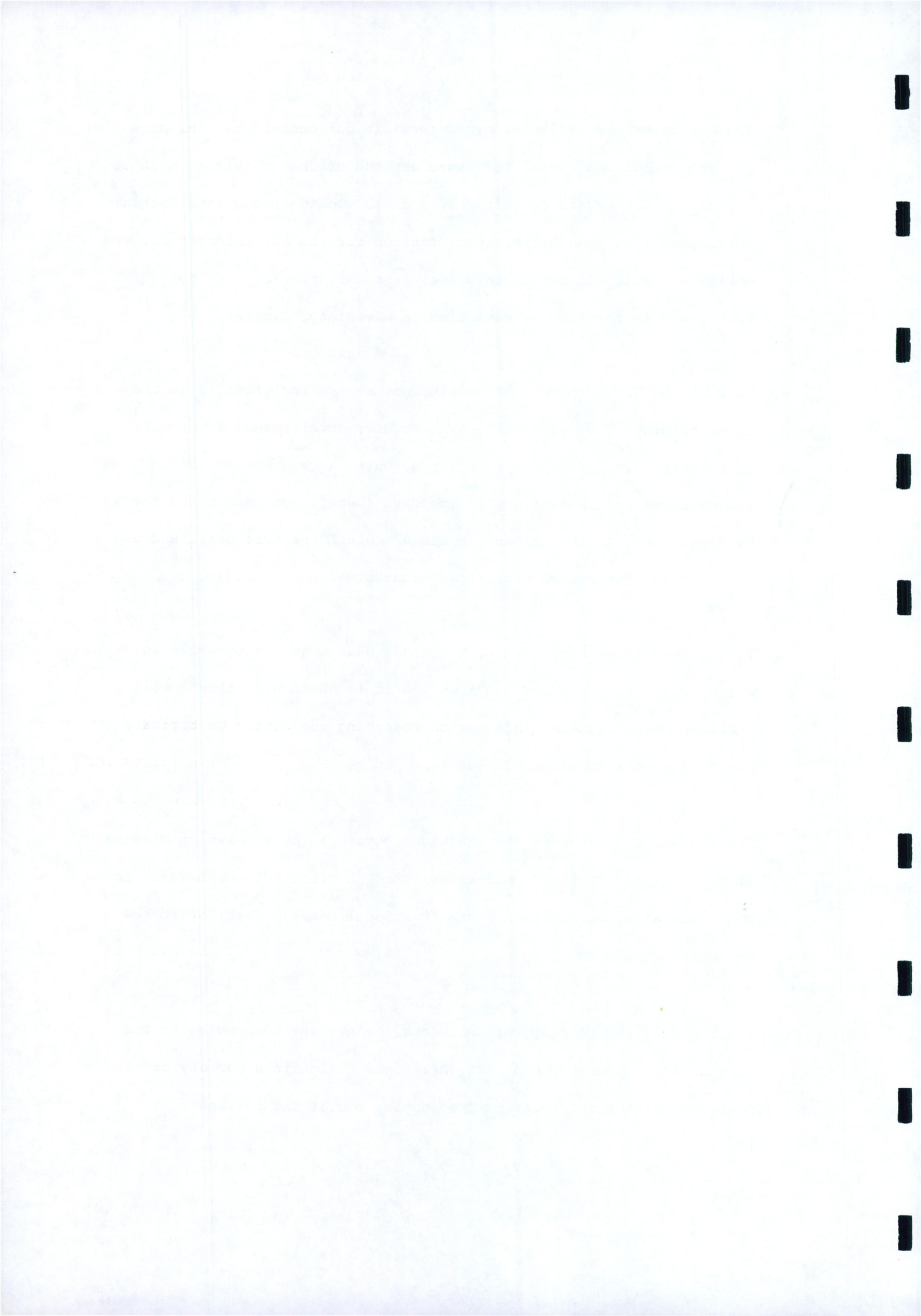
The art programme at junior cycle level in our schools has the potential to develop quite a few of the above aspects of the individual such as the aesthetic, creative, cultural, social, emotional and intellectual development, so what better justification for the inclusion of art and design education in our schools when it offers the facility to contribute to the aims of education in a variety of areas?

Each of the above aspects of development relate individually to the three headings I considered in Chapter One; development of the individual through the art experience, cultural awareness, and an awareness of the role of art in society. I shall consider these three headings again now to examine in closer detail the Art, Craft and Design syllabus for the Junior Certificate course.

I will list those aims of Art, Craft and Design at Junior cycle level which relate to the above headings and it is these aims that I will consider when including information regarding the Junior Certificate class I am working with.

The aim which relates to the individual states; (a) to develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design.

The aim relating to cultural awareness states; (b) to develop in the student an understanding of art, craft and design in a variety of contexts, historical, cultural, economic, social and personal.



The aim which promotes an awareness of art in society and the environment states; (c) to develop in the student the ability to apply evaluative criteria to his/her own work and to the work of others in his/her daily encounters with the natural, social and man-made environments and with the mass-media. (5)

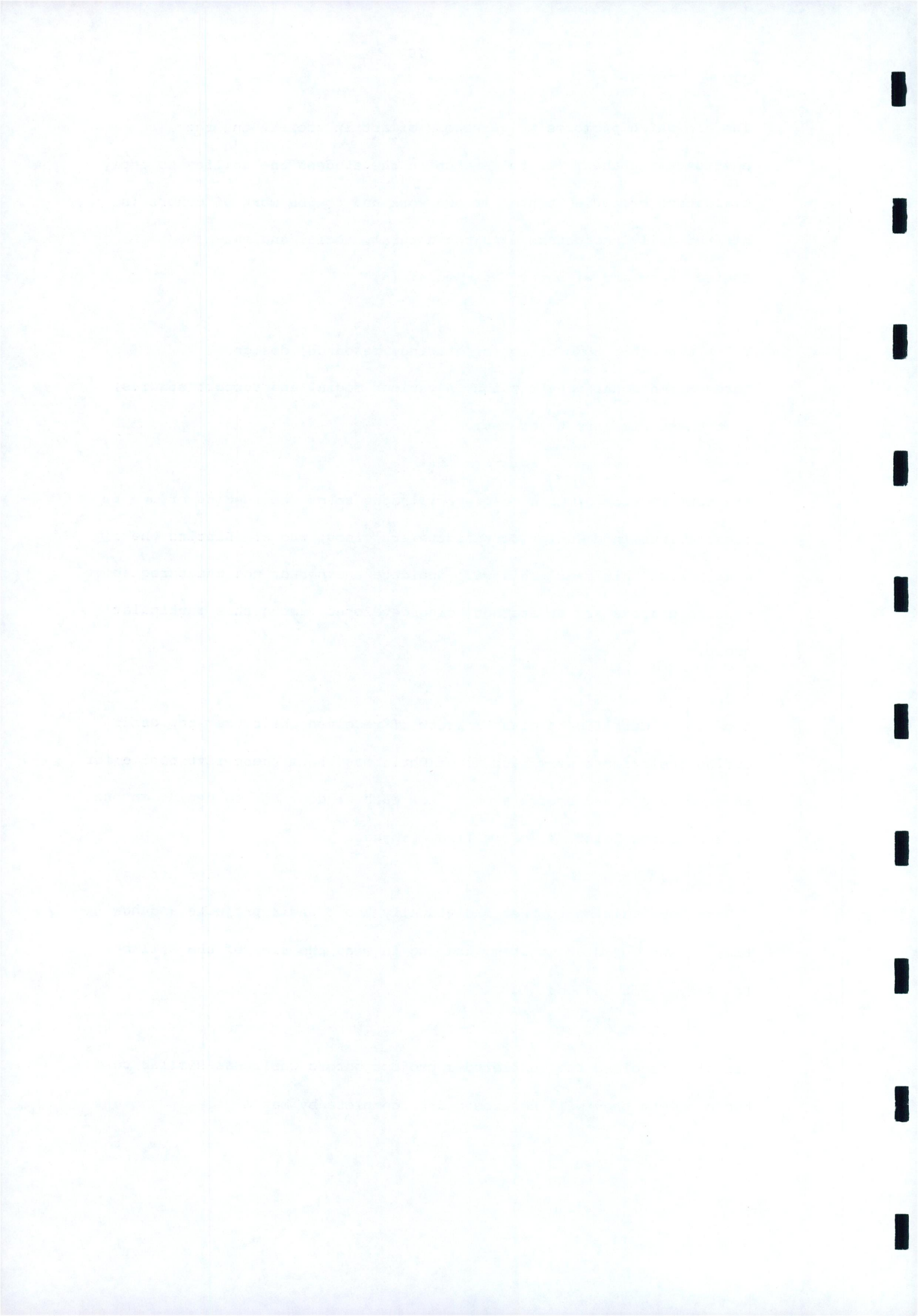
It is through a combination of drawing, research, design, three-dimensional construction in various media, and support studies, that these aims are to be met.

The next section of this chapter will consist of the results of my observations in a Junior Certificate art class, who are sitting the examination this year. This will indicate whether or not the three above mentioned areas are or are not being developed, among this particular group.

The Junior Certificate class I write of received their exam topics during their first week back after Christmas. From these five topics for the Art, Craft and Design examination each student has to decide on one as a starting point for their final project.

I have been talking to them individually about their projects and how they intend to go about them, keeping in mind the aims of the syllabus for Art, Craft and Design.

All of this class had completed a project before Christmas similar to the projects they will be expected to complete by May.



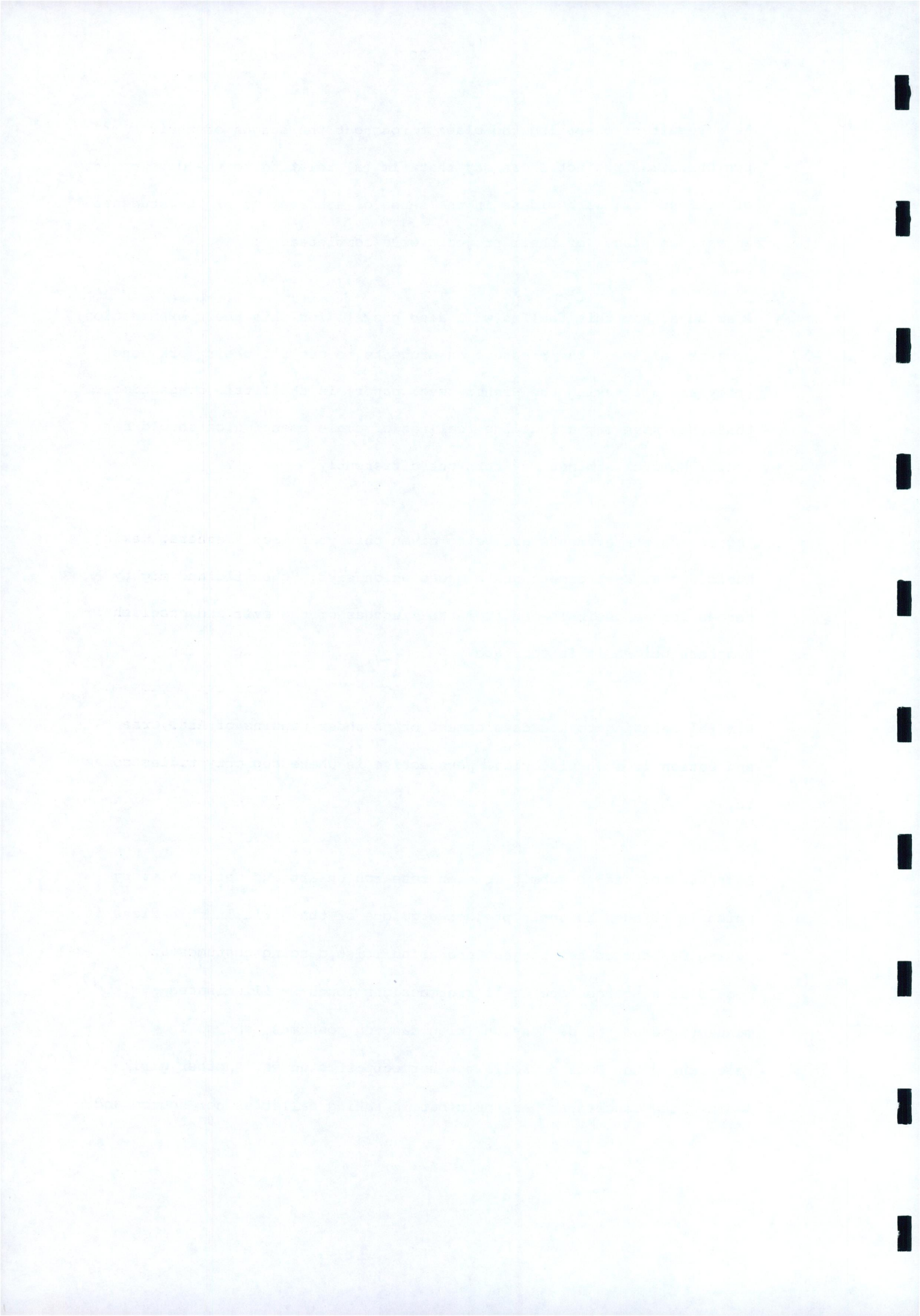
As a result of observing the class throughout the stages of their pre-Christmas project I can say that aim (a) relating to the development of self-esteem, was evident in the sense of achievement of the students as various stages of their projects were completed.

I am sure that this feeling will also prevail for this their examination project, although the pressure on students to get all their work done (they are all taking the Higher Level paper) in the little class time that they have may affect the feelings of achievement which should be there. However, things may turn out differently.

The topics the students are being given this year are; Dancers, Making Music, Food, Environment and a quote which says; "the wild and mighty heroes rescue their leader from the clutches of the evil and ghoulish monsters before it is too late"

Aim (b) relating to the development of an understanding of Art, Craft and Design from an historical perspective is where support studies comes in.

Each student has to submit written research on art and design history which is related to their project e.g. one of the girls in this class is taking Dancers as her project and using Irish dancing costumes and medals as a source. She is linking designs found in illuminated manuscripts to the designs on Irish dancing costumes, and so is researching the Book of Kells for her support studies. Another girl again chose dancers as her topic but is taking ballet as her source and



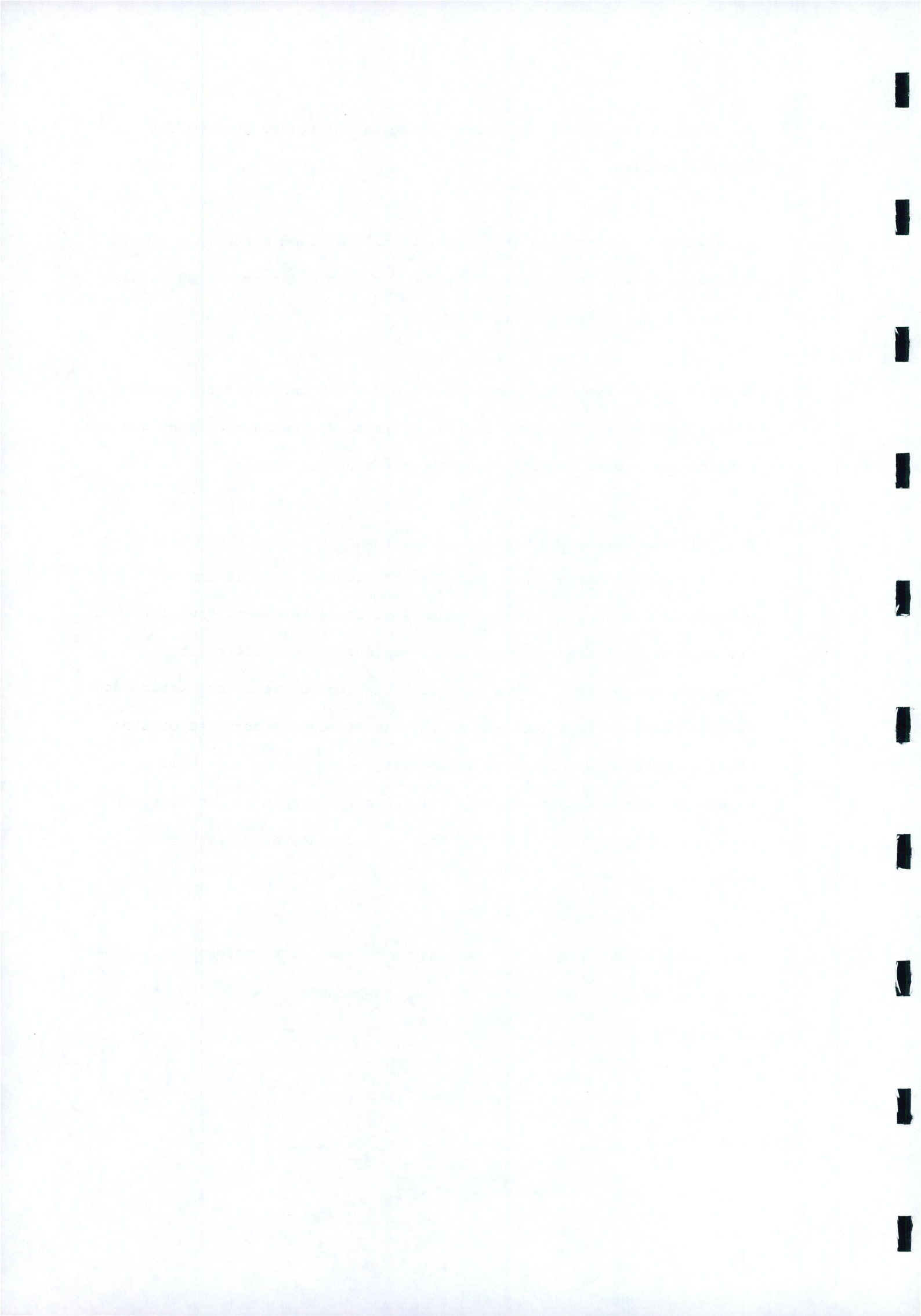
is going to research Edgar Degas' paintings of ballet dancers for her support studies.

This variety of research in a class of only sixteen students will undoubtedly lead to a wider knowledge for each class member as students discuss their individual projects.

Another boy in the class has chosen food as his topic and has decided to concentrate on fruit as his source. Matisse, Courbet and Cézanne are the artists whose work he will study for his support studies.

Aim (c) relating to the ability of the students to apply evaluative criteria to his/her own work and that of others, to me is the very essence of the idea of project based work and assessment. The fact that the student will have to start off a project and take it to its completed stage will lead to him/her having to engage in evaluation at various stages before deciding on what is to be done next. Also, the students have to be selective in choosing which pieces they will send to Athlone for examination. They will have to be able to decide which best reflects, the work and imagination which they have invested in their projects.

As regards this class, a lot remains to be seen as to whether all these aims will be achieved or not. The next few months work will be crucial to that, of course.

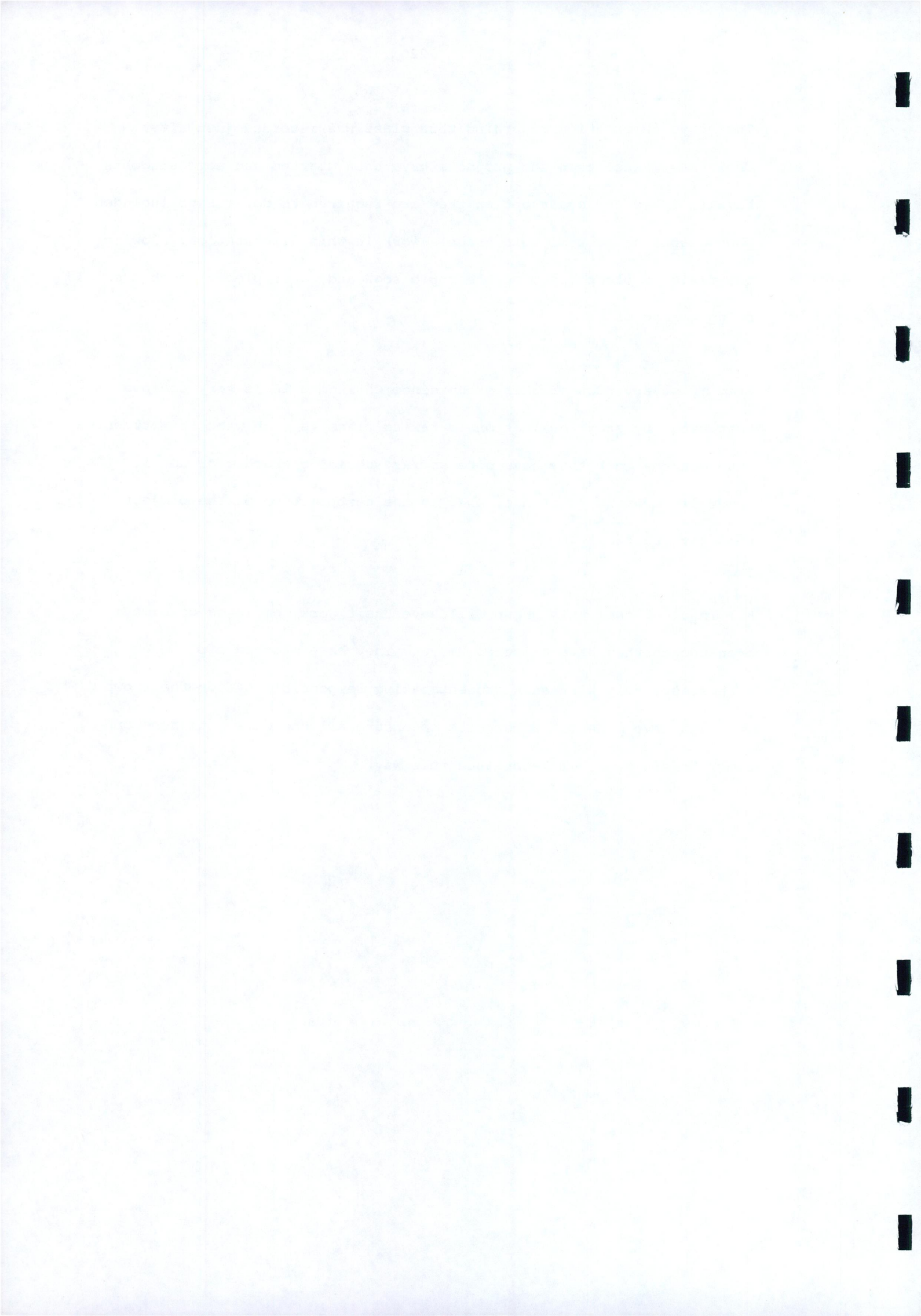




The above information regarding this class was recorded just after Christmas. Since then the projects have been started and some students have finished the craft option they are required to do. I have included photographs of some of this group's work in this dissertation, showing one finished piece based on the topic food and other pieces which are being worked on.

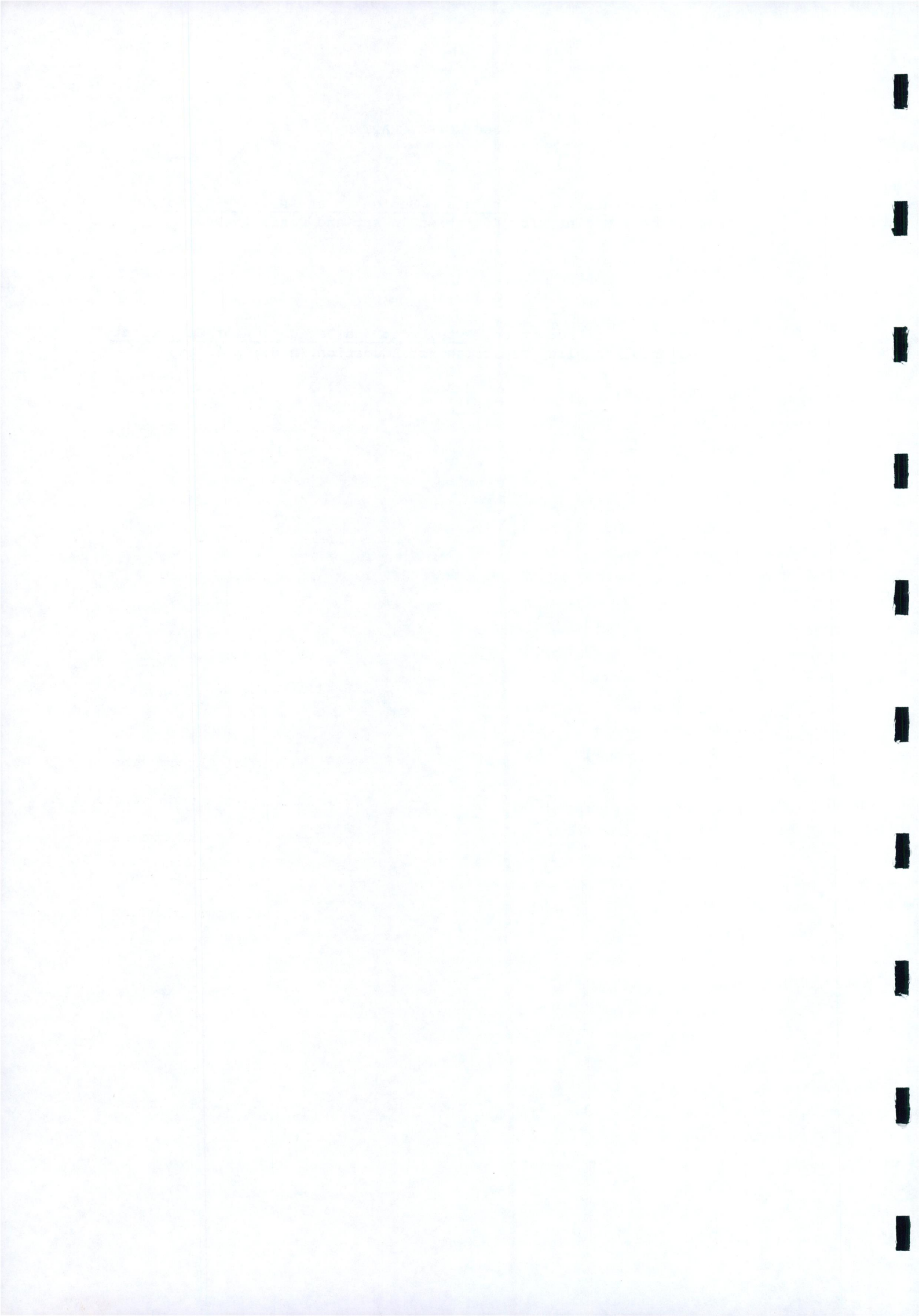
From my observation of this group since Christmas it is very obvious that stage by stage evaluation is taking place as each week the students take out the work they have done so far, deciding whether or not it needs improvement or if not, what is the next section of the project they have to tackle.

All in all I feel this group will have their work completed on time, even though they have a lot to do yet. They have started off enthusiastically with each student taking responsibility for their own work and have made out timetables to ensure all the work gets done on time, hopefully it will continue this way.



## FOOTNOTES CHAPTER 2

- (1) John Lancaster, Art, Craft and Design in the Primary School, (National Society for Education in Art and Design, 1986).
- (2) Ibid., Chapter One.
- (3) Ibid.
- (4) Department of Education, Art, Craft and Design Junior Certificate Syllabus, (Dublin, Department of Education, n.d.) p.1.
- (5) Ibid., p.2.



## CHAPTER 3

### A PERSONAL RATIONALE FOR VISUAL ARTS EDUCATION

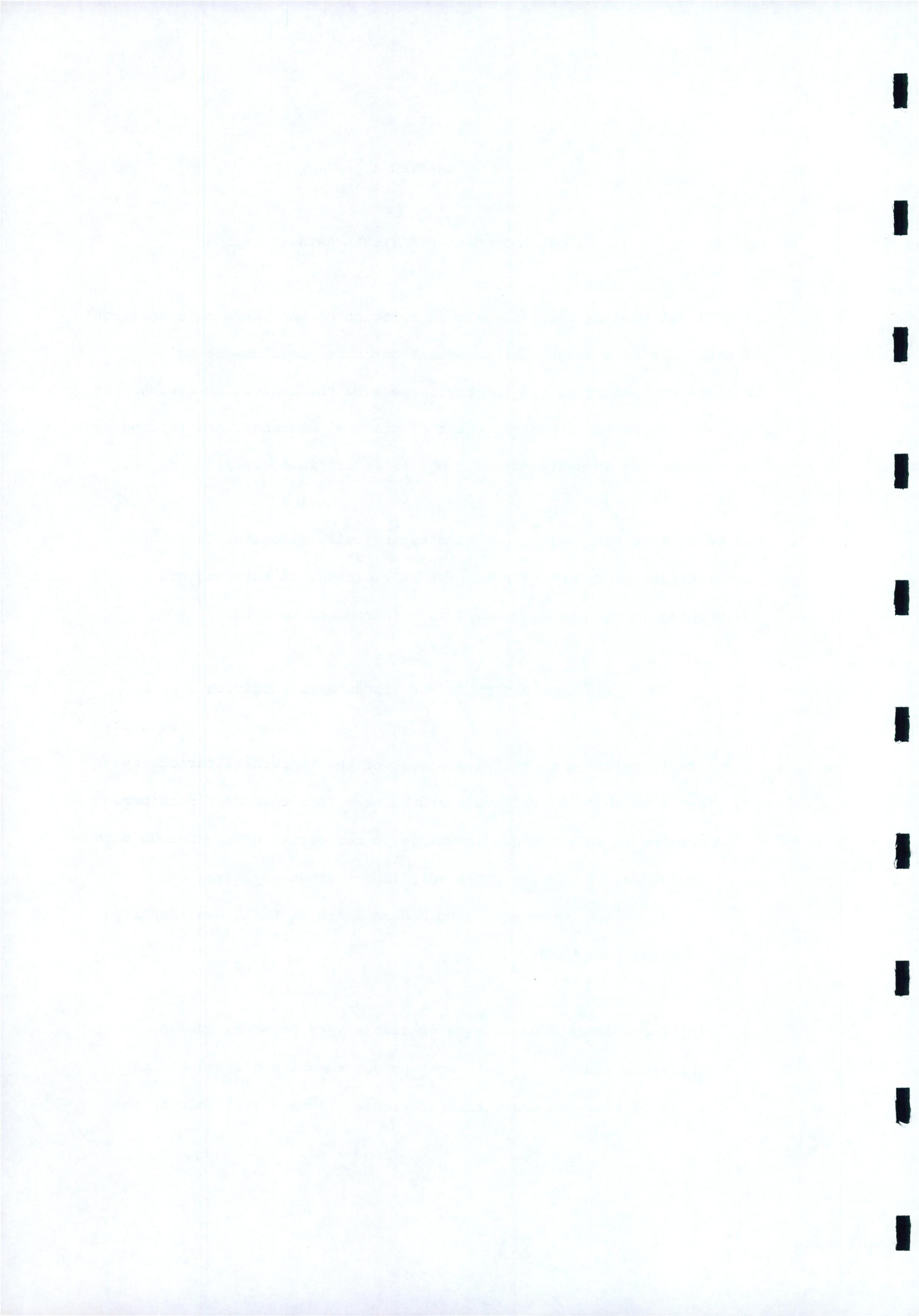
I will set down my own rationale in relation to the three main headings I have carried through this dissertation; those headings being rationales concerning (a) the development of the individual through the art experience (b) the development of cultural awareness and (c) the development of an awareness of the role of art in society.

As well as my rationale, in this chapter I will also include observations of my own of how a V.P.T.P. class I am teaching are developing through the lessons I have introduced to them.

### A PERSONAL RATIONALE FOR VISUAL ARTS EDUCATION

1 (a) In relation to the development of the individual through the art experience, I believe that the very fact that what each person creates in an art class is unique is reflective of how unique each individual is. I feel it is very important at any level of education for young people to become aware of their own identity through their work.

(b) The aesthetic experience is also a very personal one, a spiritual experience, with each person reacting differently to works of art. The aesthetic experience, if made available to the

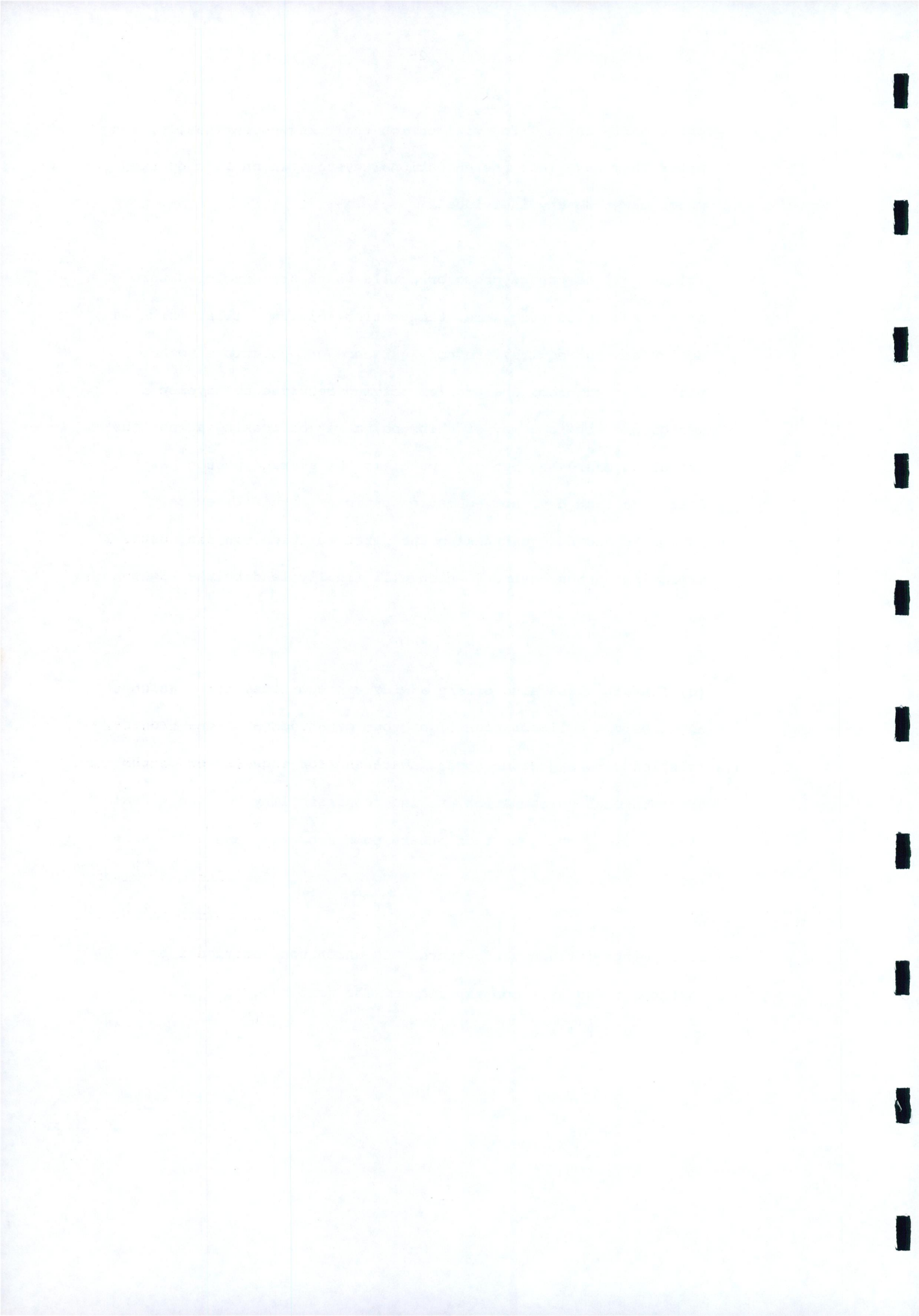


child early on in life, will enrich their lives continually, long after they have left the educational system, which is undoubtedly a major asset to any individual.

(c) As well as the psychomotor skills which are developed through an art education programme, the problem solving skills, which many design briefs require, are not just once off solutions to one particular problem. The problem solving required to develop a design project is a way of thinking, a way of looking at not just art class exercises but many problems the average person has to deal with each day. Art education promotes inquisitiveness, curiosity and not just taking the first solution you find but exploring various avenues which will finally lead to the right answer.

(d) The art class also offers a wide range of activities which requires the collaboration of a group of students on one project. This leads to a greater social awareness for each member of the group through co-operation, taking responsibility for individual tasks and listening to each others points of view and discussing them.

The above points include various areas in which the individual benefits through the art and art room experience. The next heading I will consider is cultural awareness.





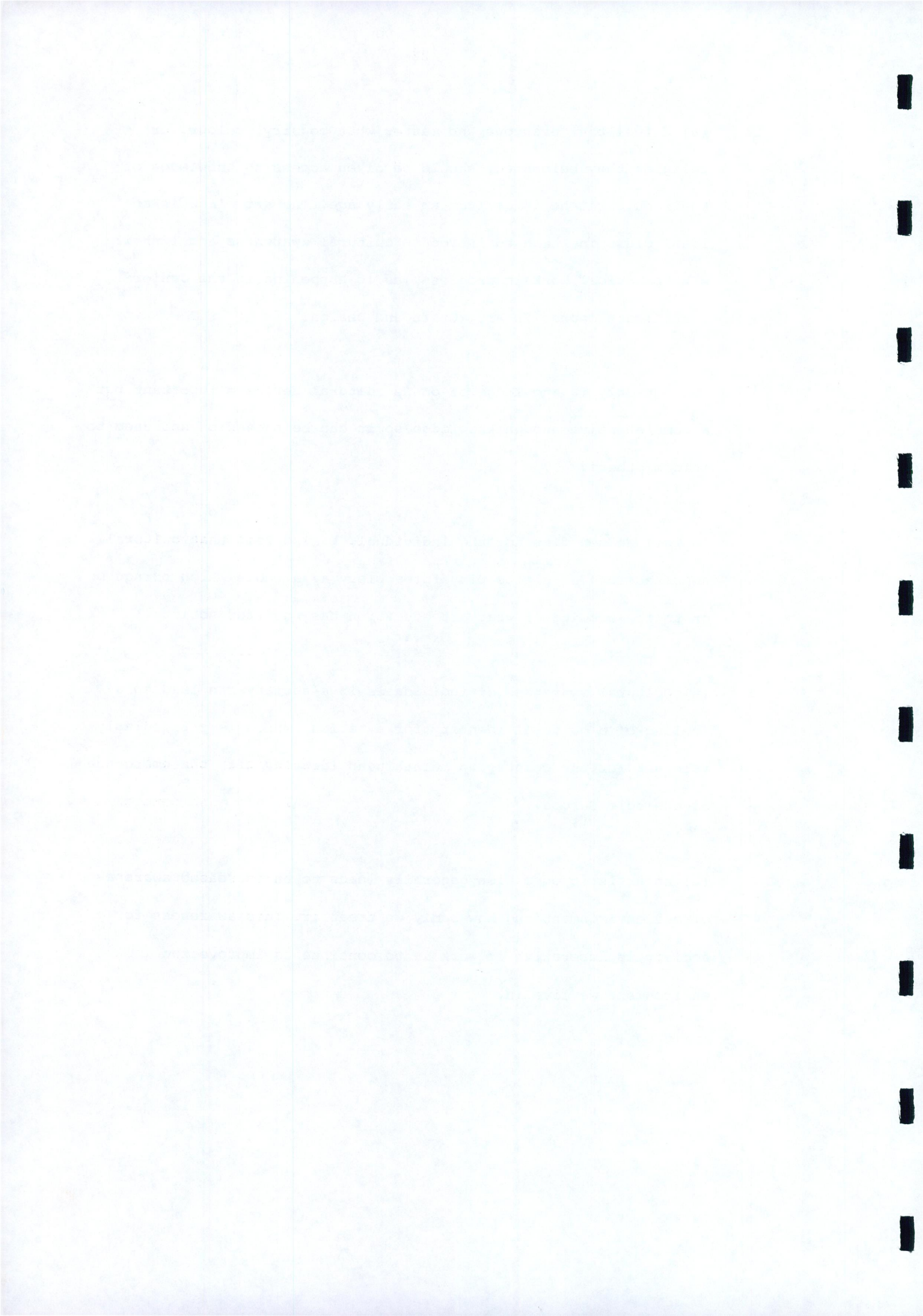
2 (a) I feel that everyone, no matter what country, colour, or religion they belong to, should be given access to knowledge of their cultural heritage from an early age. The art class is an ideal class in which to introduce cultural awareness and link it with practical work in progress, as is happening in the Junior Certificate course in Art, Craft and Design.

(b) Not only is knowledge of one's cultural heritage important but a comprehensive enough knowledge so it can be passed on and used to inform others.

As well as benefits for the individual, I also feel that cultural awareness has a role to play for society as a whole which brings me on to the heading of what art education has to offer society.

3 (a) Cultural awareness of individuals in a society can lead to a feeling of a cultural identity for a nation, which is particularly relevant for our country to maintain an identity with the emergence of a single Europe.

(b) An artistic education generally leads to an increased awareness of our environment and how badly we treat it. This awareness for a society is imperative if work is to continue to improve the environment we live in.



I now wish to relate some elements of my rationale to my teaching practice with a V.P.T.P. class in the Holy Child Community School, Sallynoggin.

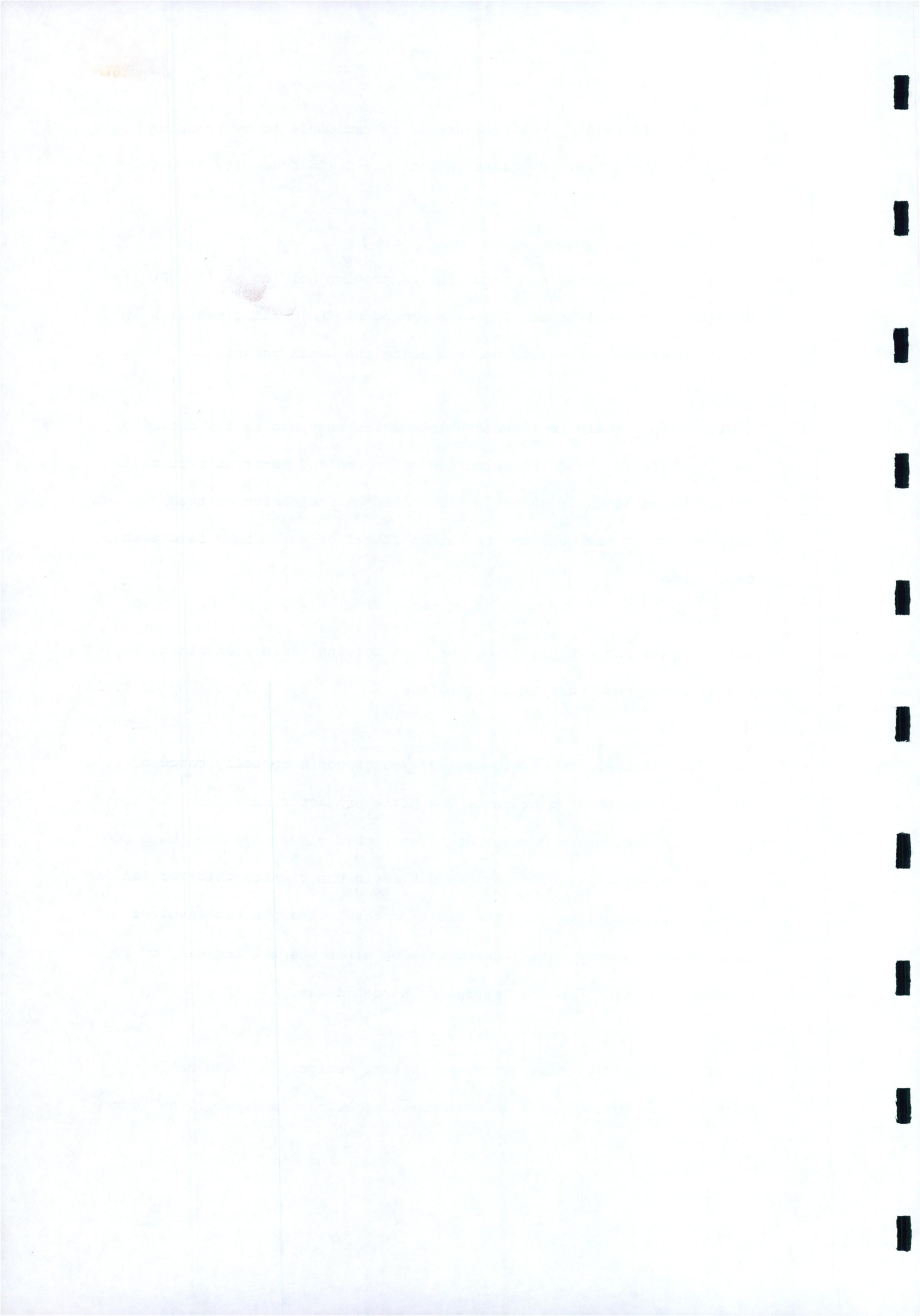
I will begin with the aim referring to problem solving skills. At the moment the class I am working with are compiling drawing research in order to design a panel to be made using the Batik technique.

I gave them certain measurements into which they had to fit their design. This involved the selection of shapes and patterns from their research and slightly changing them to adapt the design to the measurements I gave and the technique itself of which they have some experience.

This is just one example of how problem solving, selection and evaluation become part of an art class.

In 1(d) I discuss the development of young people socially through working in groups on a project. The Batik project I have just mentioned is being worked on in pairs, but already this class have been used to taking responsibility for various duties in the classes which we had before Christmas involving the Batik process. This process involved individual students taking turns to look after the melting wax, or to mix the dye, or clean the brushes of hardened wax.

In relation to 3(b) along with the current designing of the Batik panel, I hope to introduce an environmental awareness aspect. The source



of drawing for this panel were the local group of shops including Fruit and Vegetable shops, Newsagents etc.

I intend to ask the students how they think these shopfronts could be improved, having observed them while drawing them.

Having asked the class for their thoughts on the appearance of the local shopfronts, the majority agreed that they are in need of improvement. One student drew my attention to a Delicatessen shop across from the school, newly built with a wooden and red brick front. The lettering above the shop also appealed to the class and all agreed that the other shops could do with making use of wooden handpainted signs in the same way.

The Butchers shop with a green and white canopy and old fashioned lettering was also approved of by the class, as was the display of fruit outside the Grocers shop. These shops interested the students as they were colourful and stood out beside some of the more drab fronts of some newsagents with aluminium windows and plastic signs.

It is actually quite obvious by looking at the drawings that this class made of the shops as to which buildings they found most attractive. Quite a few of the students made drawings of the fruit shops, delicatessen and butcher's above mentioned, while none at all made drawings of the less interesting plain fronted newsagents and hardware shop.

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## CONCLUSION

Following on from my personal rationale for visual arts education I wish to conclude with what to my mind is the most significant contribution that art education has to offer to the participant. Art education encourages in the participant a curiosity and wonder of the world around us; it develops our powers of perception.

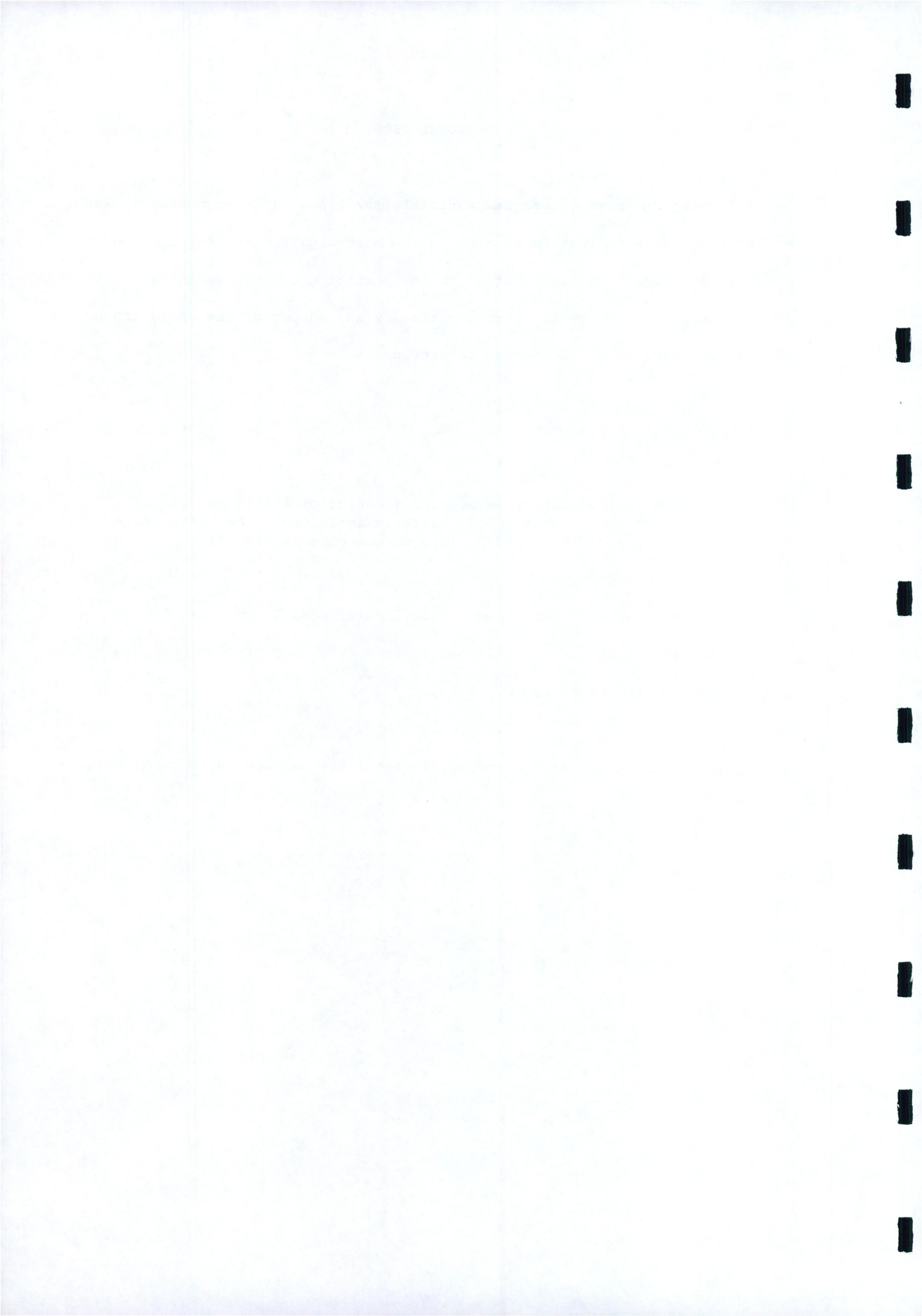
To quote Elliot Eisner,

through art education we develop a caring of little things, it helps us to savour the previously insignificant. When experienced, the arts contribute to the fund of our experiences. (1)

Once we have experienced an education in art we will continue to experience art in our daily lives, it is a life long process, not just confined to the classroom or college.

To quote Elliot Eisner once more, "In short art teaches us to be alive"

(2)





## FOOTNOTES CHAPTER 3

- (1) Eisner, Educating Artistic Vision, p.281.
- (2) Ibid.

STATE OF NEW YORK

IN SENATE  
January 12, 1967

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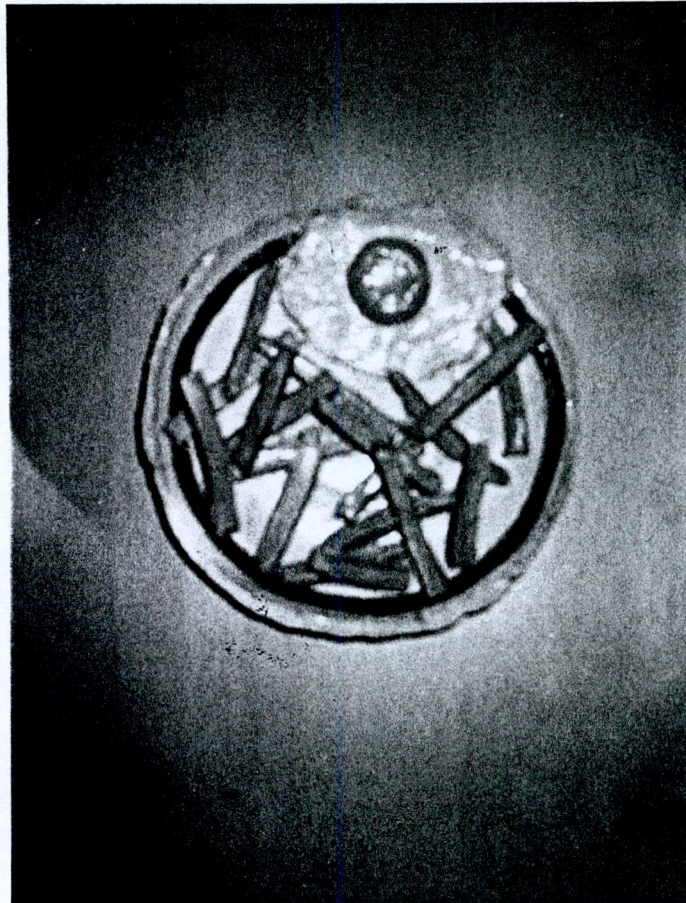
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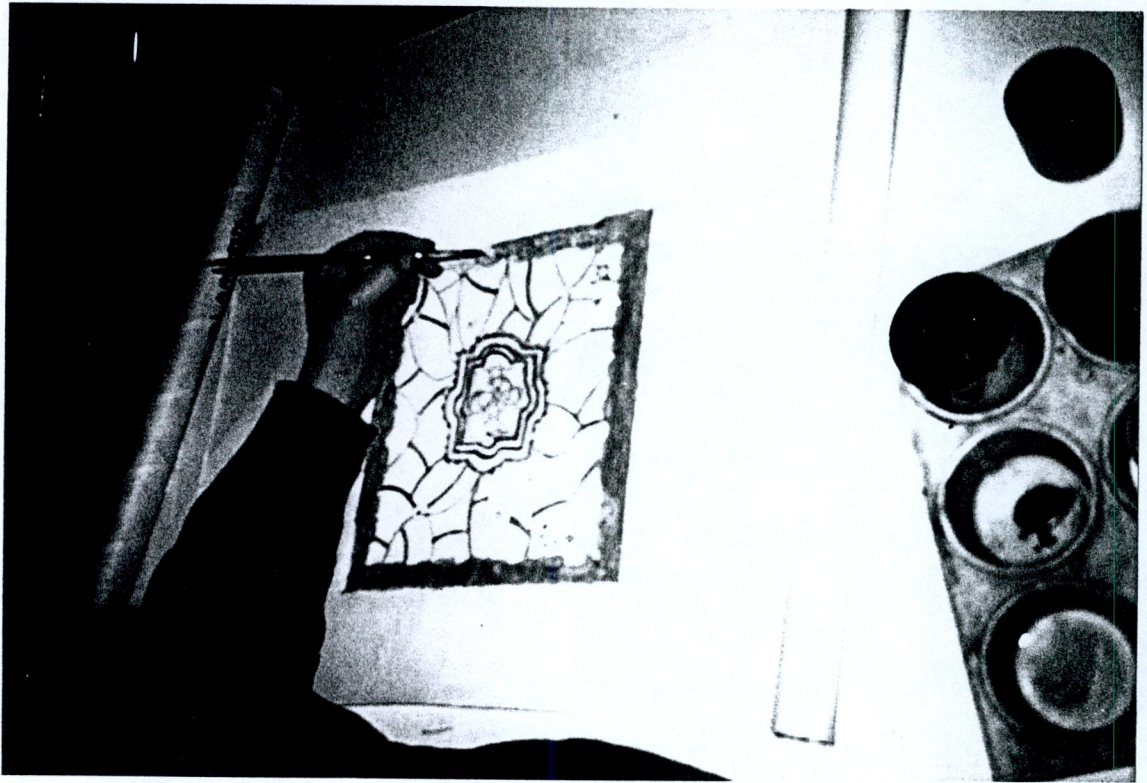
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1950



1. Finished Ceramic Piece - "Chips and Egg"  
Junior Certificate Work

THE UNIVERSITY OF CHICAGO  
LIBRARY

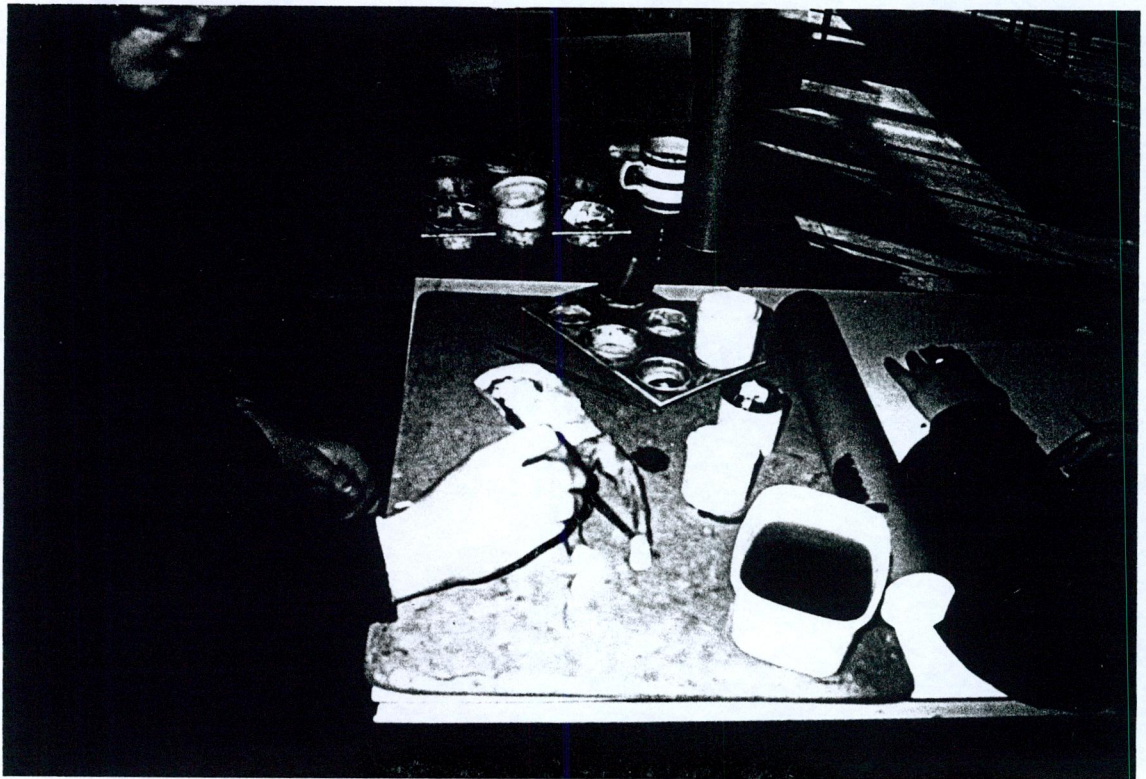


2. Stamp Design - work in progress for  
Junior Certificate Examination

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PHYSICS DEPARTMENT  
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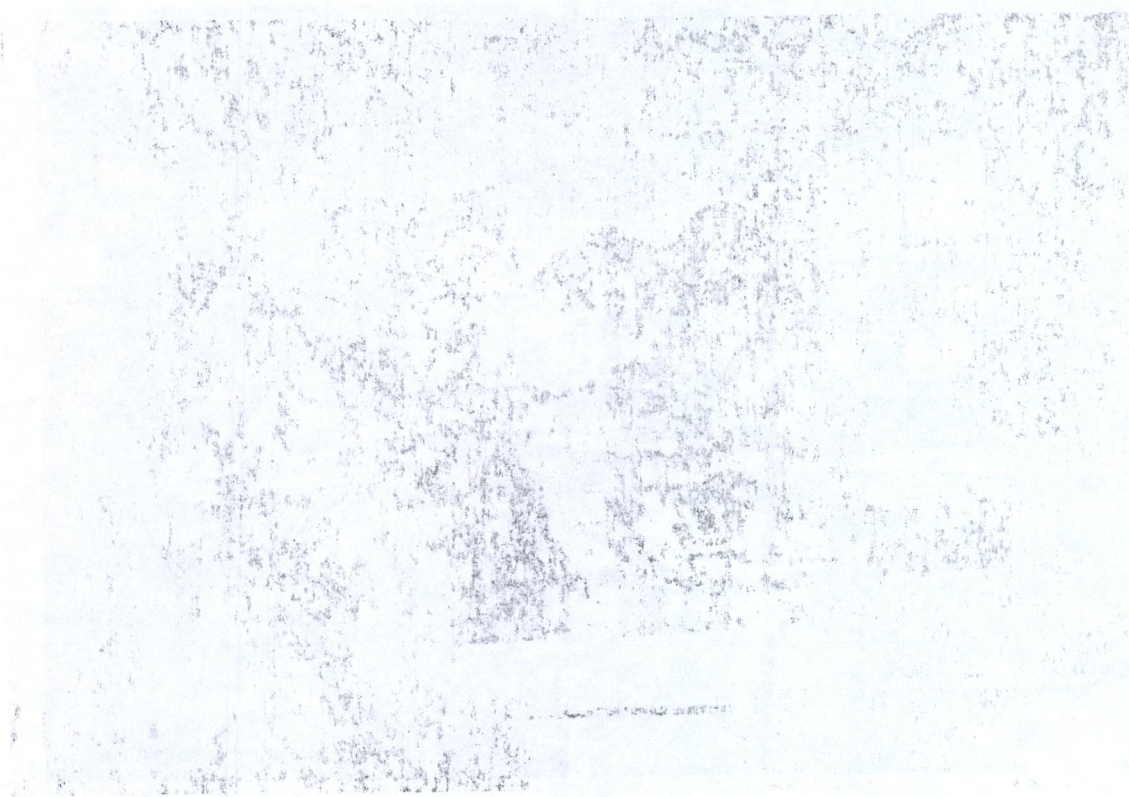
3. Painting a clay model - work in progress  
for Junior Certificate Examination



For further information, please contact the  
author of this document.



4. V.P.T.P. class working on designs for  
Batik panel



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5. Karl and John enlarging their designs  
for the Batik panel - V.P.T.P group.



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