

"The Role of Artistic and
Aesthetic Education as one
the Changing Curriculum"

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Diploma for Art and Design Teachers

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NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

"THE ROLE OF ARTISTIC AND AESTHETIC EDUCATION AS ONE,
THE CHANGING CURRICULUM"

A Thesis submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

Mairead Magnier

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INTRODUCTION

The prime value of the arts in education lies, from my point of view, in the unique contributions it makes to the individuals experience with and understanding of the world. (1)

Eisner

Art, craft, design as artistic and aesthetic education has gone through a major change in Irish second level schools at junior cycle level. This welcome change has been realised through the Junior Certificate syllabus, which has replaced the Intermediate and Group Certificates. This change has been an important factor in broadening the art, craft, design experiences of children in second-level education. This new junior cycle syllabus is concerned with the total art, craft, design artistic and aesthetic education. The Junior Certificate student combines the production of art, craft, design objects together with the development of appreciation, valuing and knowledge of art objects. Junior Certificate students are being given the competence to make informed judgements about the aesthetic merit of works of art, craft, design. The syllabus framework is designed for the full ability range of Junior Certificate students. The practical core syllabus in drawing, two-dimensional art, craft and design, three-dimensional art, craft design with support studies, is augmented by a wide range of options. The Junior Certificate syllabus caters for the total art, craft, design education, which encompasses the students ability, development, interests, experience and potential. As a result the Junior level student is

now officially exposed to aesthetic (receiving) art, craft design through support studies.

Support studies within the Junior Certificate involves, history, critical appraisal, evaluation, appreciation, science, technology and correct working vocabulary. (2)

In this way the student develops an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social, personal.

The Junior Certificate syllabus has now presented the opportunity for the art, craft, design teacher to develop through structural practical work the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation, also to enhance the student's qualities of imagination, creativity, originality and ingenuity.

While my major concern lies within the development of the support studies area as aesthetic education and its total integration with the practical areas of art, craft, design, I am also becoming increasingly aware of the neglected role that art sometimes plays in second-level education. Through the introduction of the Junior Certificate course the opportunity has arisen whereby the role that art plays in a core curriculum, can develop and expand, where a level of realisation concerning the benefits that art, craft and design can offer other Junior Certificate cross-curricular subjects as a beneficial link.

Throughout my dissertation I have dealt with several issues that are of major concern to how the Junior Certificate has come about. Following through from the development to the implementation and realisation in our schools.

Through the Junior Certificate art, craft, design syllabus, several worthwhile opportunities have arisen to broaden, expand and further develop the role of art, craft, design as an integrated and equally important subject. Including the opportunity to develop cross-curricular links, thus enabling teachers and pupils to broaden their understanding of the benefits of art, craft, design as a Junior Certificate subject. Including the need for developing closer working links between second level education and the art museum and gallery so as to enable pupils to obtain the maximum benefits from experiencing works of art, craft, design at first hand.

A similar impact can be achieved through the placement of artists in-residence, and allowing the art, craft, design teacher to create an artistic and creative environment for the benefit of the entire school.

Chapter I deals with how the Junior Certificate was developed by the relevant boards, including the Curriculum and Examinations Board (C.E.B.) and the National Council for Curriculum and Assessment (N.C.C.A.).

Chapter II outlines what the Junior Certificate art, craft, design syllabus entails including its aims. How it is being implemented as artistic and aesthetic as a total art, craft, design education.

Chapter III - art, craft, design as an essential part of the core curriculum for the Junior Certificate, and the possibility of cross-curricular interaction.

Chapter IV - the role of the art teacher as artistic and aesthetic educator and at the ground level implementing the Junior Certificate syllabus.

Chapter V - the artist in second level education, how the artist can enrich the school art, craft, design programme, and develop a strong artistic and aesthetic learning experience for students and teachers alike.

Chapter VI deals with the place of the gallery/museum in education as an external resource, reinforcing a productive atmosphere when properly organised.

Chapter VII, the final Chapter is based on a workshop at the Irish Museum of Modern Art in Kilmainham where second level pupils and DipADT students came together, working from the work of the German sculptor Stephen Balkenhal and producing a 3D workshop.

Within the limitations of this dissertation, I was unable to expand on the particular and relevant areas which would have further developed each section.

These include looking to the British art, craft, design syllabus, structure and examination process to gain a direction towards further developing our own Junior syllabus, including their examination process. Further investigation into the availability of external resources within our cities, as well as at local level where art centres are becoming more widely available. The beneficial art programmes that take place outside of school hours, in the form of workshops, summer activities, and artists in the communities. Investigating how drama and dance could be integrated into the Junior Certificate 'Art' programme. The importance of developing an awareness of the historical, social and economic role of 'Art' incorporating aspects of contemporary culture and mass media.

At present being a student teacher weakens my position as having a direct input into the schools implementation of the Junior Certificate. But also being a student teacher has allowed me the time to assess the strengths and weaknesses and prepare possibilities for future input and in the future developing and strengthening art, craft, designs position as a total artistic and aesthetic asset to any second-level system, and particularly the Junior Certificate syllabus.

It is necessary for the teacher, school, and curriculum, to provide a wide range of educational experiences within a supportive and formative environment.

FOOTNOTES

INTRODUCTION

1. Elliot Eisner, Educating Artistic Vision, (New York: Macmillan Publishing, 1972), p. 48.
2. Department of Education, The Junior Certificate Syllabus: Art, Craft, Design, (Dublin: n.d.) p. 2.

CHAPTER I

The Development of the Junior Certificate

The development of the Junior Certificate has come about from a process of consultation and deliberation initiated by the Curriculum and Examinations Board (CEB) from the years 1984-1987 and the NCCA (National Council for Curriculum and Assessment) from 1987 onwards.

The relevant boards were required to put forward recommendations on curriculum and assessment for implementation by the Department of Education.

The CEB set up subcommittees representing a large number of interest groups in Irish education (including teachers, parents and school management), and they produced discussion and policy documents such as Issues and Structures in Education 1985, and In Our Schools, 1986.

In September 1985 the Curriculum and Examinations Board published a discussion paper The Arts in Education in which the CEB 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.¹

Following this, the CEB appointed the Arts Board of Studies which later endorsed the above aims. The report that followed was a direct result of these aims, and presents written aims for each art form, firstly in general terms and then as appropriate to primary and post-primary education.

The Board of Studies report goes on to emphasise the importance of teaching art, craft, design and support studies as a unit and gives clear comprehensive points to support the arguments made, for example:

- 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.²

The essential connection has at last been drawn between artistic and aesthetic education as being predominantly linked, and necessary to each others growth and development.

The justification for the teaching of Support Studies at Junior cycle level is extensive. The Board of Studies gives several coherent reasons for the introduction of support studies in the Junior Certificate programme e.g.:

To develop through structured practical work the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity. (3)

To extend pupils knowledge and understanding of the history and traditions of art so as to further their capacity to make critical judgements and authentic personal choices. (4)

The Board of Studies sets out criteria for how Support Studies should be taught - as a learning experience using examples from the past and present, worldwide as well as local Irish or European work, thus acquainting the student with as varied cultures as possible.

Pupils critical appraisal and evaluative skills must be developed, leading to their true understanding and appreciation as well as an enjoyment of their own work and the work of others.

The development of the Junior Certificate is a welcome and exciting replacement for the Intermediate and Group Certificates, and it is an addition (not before its time) to have Support Studies introduced as back-up to all areas of art, craft, design, including all options.

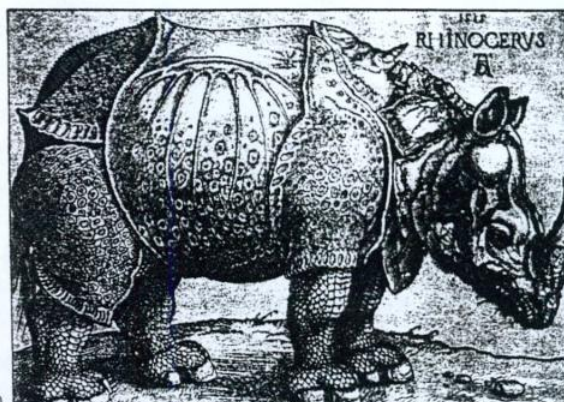
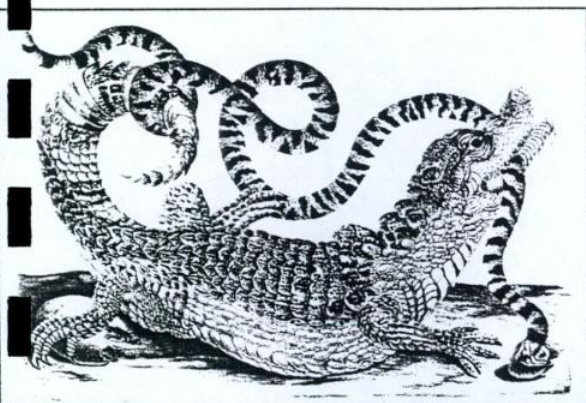
The CEB and the NCCA were successful in their recommendations and subsequently the Junior Certificate has been implemented and will

be examined for the first time this coming June 1992.

Although the integration of artistic and aesthetic aims of the Junior Cycle syllabus for art, craft, design needs further clarification realising that certain schools lack resources for teachers and pupils alike, in the form of text books, visual aids, documentation of projects both artistic and aesthetic to structure the educational well being of support studies.

If we want to understand something of this infinite variety, to see works of art in a comparative way, and to learn something from the techniques and viewpoints of those makers of paintings and sculptures, we need to assemble our material in some sensible way. (5)

A text book with which I came into contact and which has proven to be an invaluable source book, written by Nick Rawling (see reference 5) adopts a comprehensive approach, linking visual historical references in a thematic sequence rather than a chronological approach (see fig. 1, animals).



8 Maria Sybille Merian, *Alligator and Python*, 1730, colored print. Victoria and Albert Museum, London

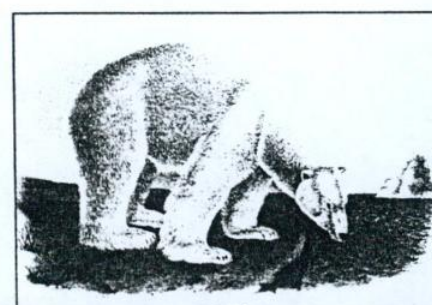
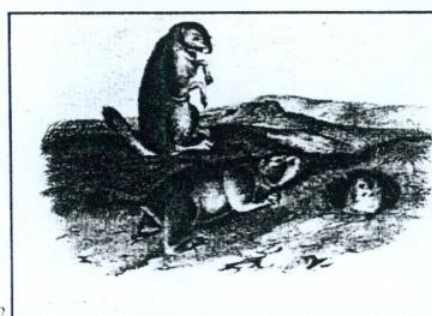
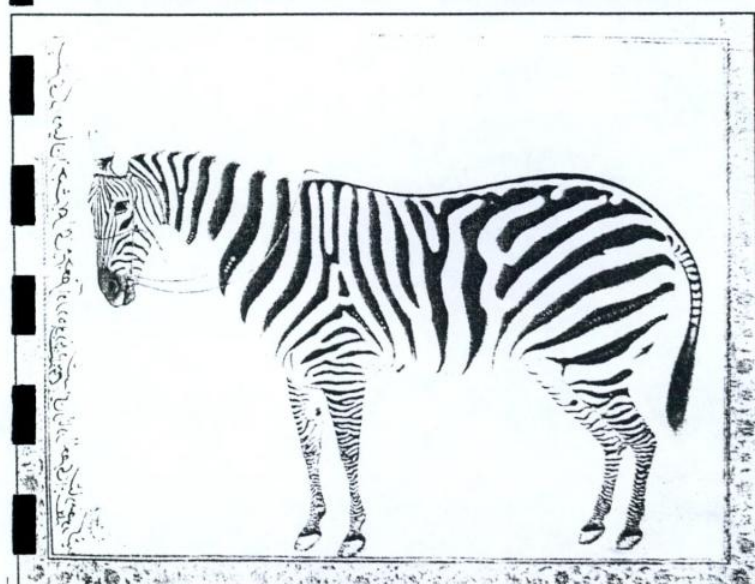
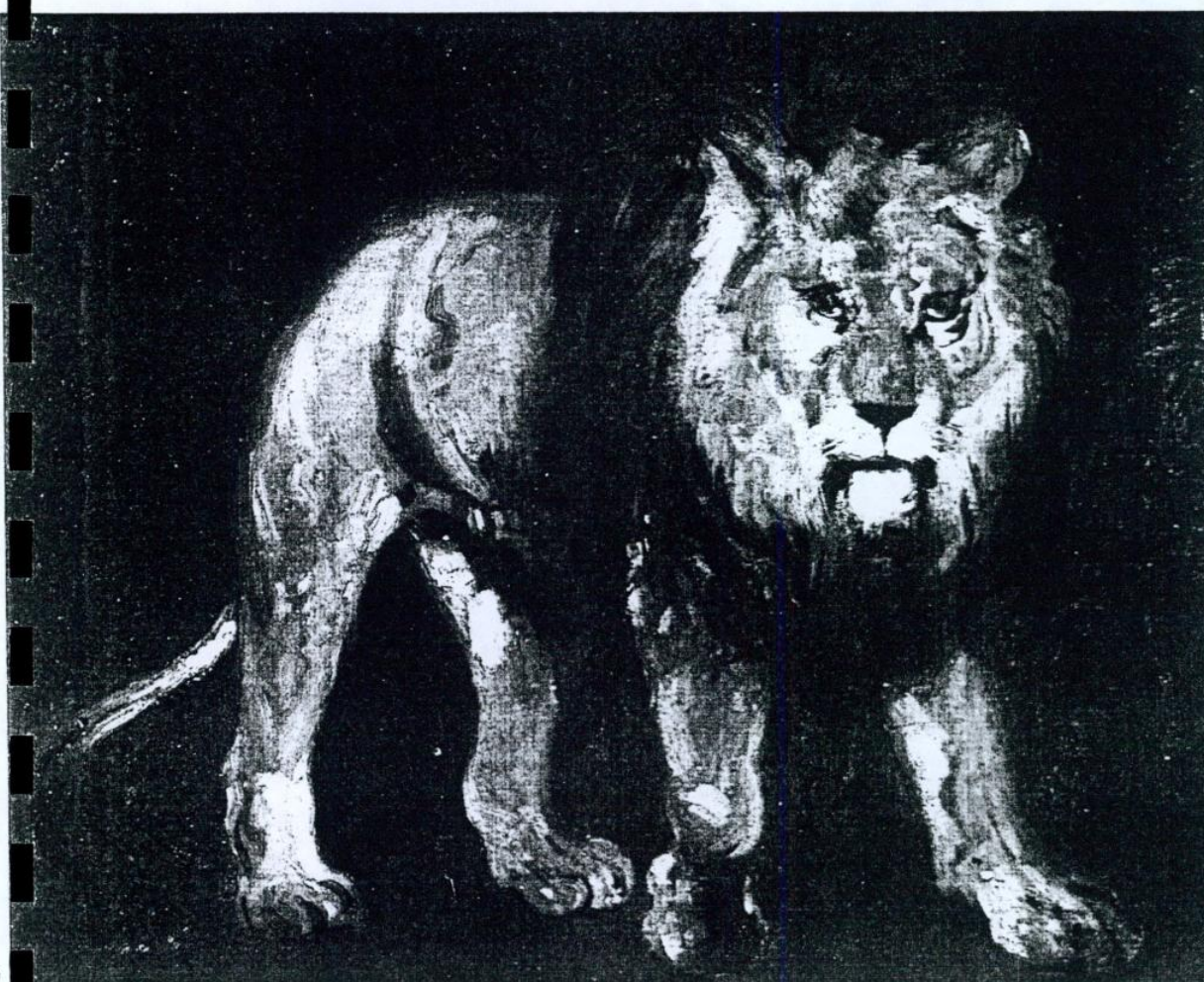
9 Albrecht Dürer, *The Rhinoceros*, 1515, woodcut from two blocks. Private Collection

10 Théodore Géricault, *Study of a Lion*, c1812, oil on canvas. Private Collection

11 Mansur, *A Zebra*, c1620, watercolor. Victoria and Albert Museum, London

12 John James Audubon, *Prairie Dog from Quadrupeds of America*, 1842-5, lithograph. Victoria and Albert Museum, London

13 John James Audubon, *Polar Bear from Quadrupeds of America*, 1842-5, lithograph. Victoria and Albert Museum, London



CHAPTER I

FOOTNOTES

1. Curriculum and Examinations Board, The Arts in Education
(Dublin: CEB, 1985), p. 16.
2. Ibid., p. 25.
3. Ibid., p. 23.
4. Ibid.,
5. Nick Rowling, Art Source Book, (New Jersey: Chartwell
Books 1987), p. 250.

CHAPTER II

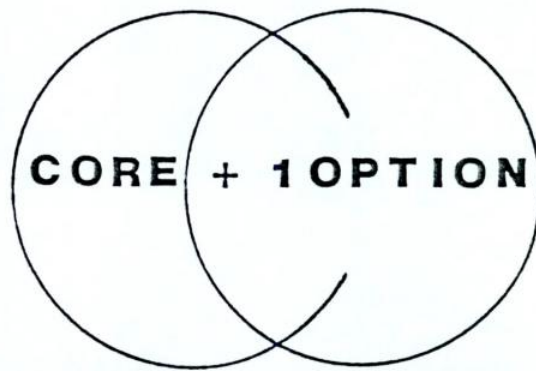
The Implementation and Realisation of the Junior Certificate Art, Craft, Design Artistic and Aesthetic Education

There is no doubt ... that there is evidence of a change in thinking about the balance of the art curriculum. Many of the schools ... while producing artefacts of great quality, also lay stress on the need to educate their pupils to know about the work of other artists and designers both past and present and to be articulate in the judgements they make about them. (1)

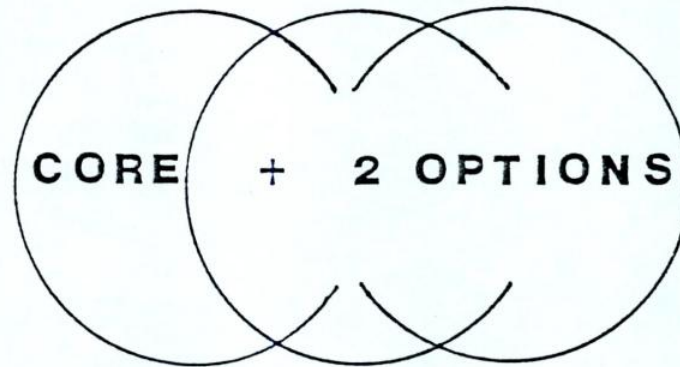
Since September 1989, all students at Junior Certificate level have been involved in the new Junior Certificate syllabus, and in June 1992 candidates will be awarded the Junior Certificate, the new Certificate which has replaced the Group and Intermediate Certificates. All students from secondary, vocational, community and comprehensive schools will now follow a common syllabus and sit a common examination. The Junior Certificate offers for the first time at this level the opportunity for students to take art, craft, design at two different levels, ordinary and higher level.

The artistic aspect of the syllabus has been made very clear, its aims and objectives clearly defined (see fig. 2 - 'Core of the Course' ²).

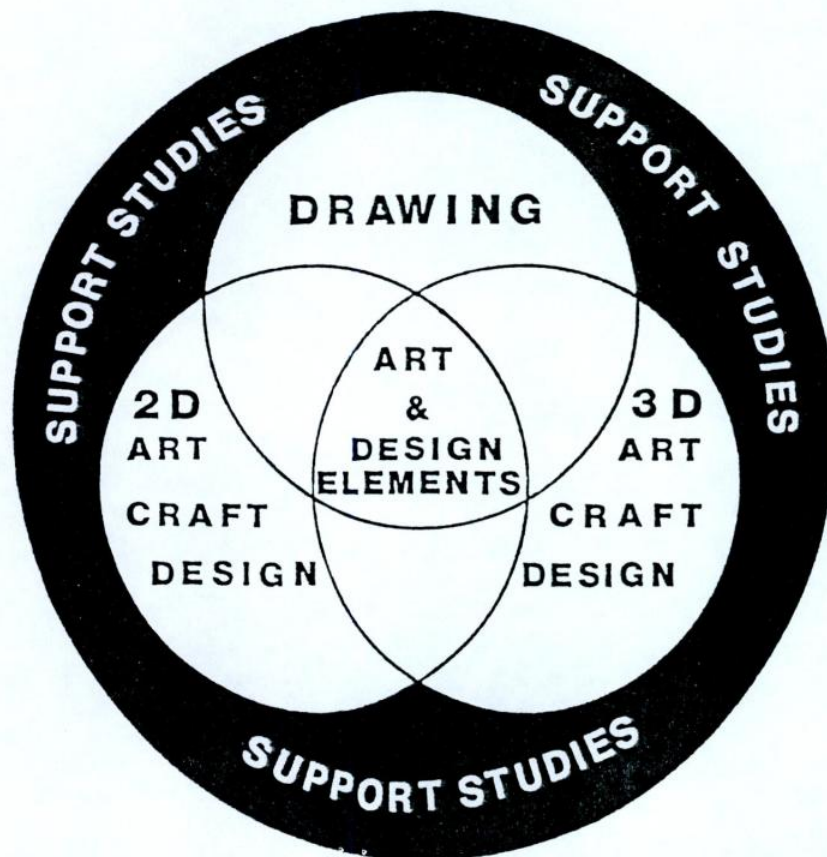
The aesthetic (receiving art, craft, design) history and appreciation side of the course comes under the heading of Support



ORDINARY LEVEL



HIGHER LEVEL



CORE OF THE COURSE

Studies. The realisation of this new dimension to the Junior Syllabus involves the teaching of art, craft and design history and appreciation as part of the practical and project work, as back-up and to further develop the students' understanding, the relevance of learning about art, craft and design past and present through developing chronological and thematic references to coincide with practical, project work.

The introduction of the term Support Studies needs to be further clarified taking into account the number of second level teachers that have only ever taught art history and appreciation as a subject in isolation at senior level, and perhaps never taught craft and design history and appreciation at all, or never attempted to relate their content to the students own work.

Now these teachers, (some not even qualified) are faced for the first time (and without the aid of visual textbooks) with developing an active programme for the Junior Certificate student incorporating practical art, 2D, 3D and support studies, also developing an awareness of the historical, social and economic role and value of art, craft and design including aspects of contemporary culture and mass-media.

Not only are most art teachers unused to such a method of working, but their lack of knowledge in these areas will be sadly evident. With the present system of assessment it would be extremely difficult to monitor the level of input or quality of input given

by teachers.

An on-going education programme for art, craft, design teachers must be introduced, combined with the enrichment and realisation of the art teacher's own life experiences and a continuous self-development programme will become evident in the sound educational structured programmes developed for the Junior Certificate student.

It is also the only part of the Junior Certificate syllabus that has not been given an allocation of marks in the examination or assessment process.

Rod Taylor reflects the reality of the importance of an examination in relation to aesthetic studies, or as now often named in Britain, critical studies. Taylor states how teachers are well aware that their subject would lose all credibility in the eyes of most parents, staff room colleagues, if critical studies did not have the respectability of being examined.³

Students at Junior level are now encouraged to develop their ability to engage in the critical study of works of art, craft, design and thus to enquire knowledge and understanding. Yet the syllabus does not set out direct guidelines by developing an assessment process by which the Junior Certificate student and teacher alike can monitor standards.

Junior Certificate students in an assessment situation will be required to apply an accumulation of skills which they have developed over a three year period: a combination of skills, knowledge, experience, sensitivity and insight into the value of works of art created by themselves and that of contemporary artists and artists of the past. I do feel that an element of understanding of the aesthetic would become evident in the practical projects produced by the students.

It would be necessary to produce a written and visual project combined to ensure the integration had taken place. Rod Taylor states

.... artistic appraisal should be personal, in the sense that children should experience and think about the work for themselves. Yet it should be objective in the sense that children should develop the ability to give sound reasons for their judgement. (4)

By developing project orientated work, which inevitably takes the workload off the teacher and allows the student to take responsibility by doing personal and group research, seeking information using local resources and libraries developing useful skills that would more than benefit the Junior Certificate student at senior level. Working as an individual and as part of a group developing many skills both on a personal and social level. An assessment and marks allocation process is a positive motivating factor for teachers and students alike and provide pupils with clear long-term aims, where initial objectives pay off.

The recognition of art, craft, design history and appreciation as a crucial part of an entire five year syllabus, has yet to become evident and is necessary if Junior Certificate students are to benefit from a productive and positive ongoing learning experience.

Support studies in relation to the Junior Certificate syllabus is defined as follows:

History of art, craft, 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. 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. (5)

The syllabus goes on to state the artistic areas and support studies is included in the following:

- Media and tools
- Painting
- Printmaking
- Basic photography
- Graphic design and display
- Three-dimensional art, craft, design.

And each one is given, a brief description of how support studies is to be implemented.

Although it must be recognised as a positive starting point and a major step forward needing vast clarification as pointed out by Professor McCarthy

This appears to be one of the most serious weaknesses of the new syllabus since it would appear that the full significance of aesthetic education has not been grasped. (6)

I revert back to and reiterate the importance of text books becoming available to teachers as positive directions for a well structured Junior Certificate syllabus, and the assessment and marks allocated. Professor McCarthy goes on to say

Implicit in the designation support studies is the unfortunate notion that a back-up or tangential role is ascribed to the crucially important area of aesthetic studies. (7)

The importance of defining support studies is more than evident, referring to Rod Taylor he defined the term art appreciation for the elementary school, he described it as

The act of evaluating, understanding and experiencing art or any expression of art through sensitive awareness of design and perception of worth or value. (8)

Teachers are continuously involved with evaluation and assessment in both formal and informal contexts. They need to use a wide range of techniques in order to decide upon the broad curriculum, the detailed syllabus, and the needs of the individual pupils.

Maurice Barrett tells us in his guidelines for evaluation and assessment:

The evaluation of all aspects of learning is central to good teaching. Worthwhile outcomes of education can only be maintained and fostered if teachers monitor and evaluate their processes and products. (9)

Once artistic and aesthetic integration at Junior level becomes evident, the significance and breadth can be fully appreciated because it can form the basis of an approach to art education in which students can experience all the benefits and virtues implicit in producing works of art, craft, design as well as developing analytical, critical, appraisal and evaluation which would lead to an understanding and appreciation as well as enjoyment of their own work and that of others.

FOOTNOTES

CHAPTER II

1. Rod Taylor, Educating for Art, (UK: Longman, 1986), p. 8.
2. Department of Education, The Junior Certificate Syllabus Art, Craft, Design, p. 4.
3. Ibid., 'Examinations', p. 274.
4. Ibid., 'A Way Ahead', p. 276.
5. Ibid., 'Support Studies', p. 6.
6. Iseult McCarthy, 'Art, Craft and Design; Time for Change', Studies in Education 7, (Autumn 1990, 1), 9-17.
7. Ibid.,
8. Ibid., The Junior Certificate Syllabus, 'A Way Ahead', p. 276.
9. Maurice Barrett, Journal of Art, Design Education, Vol. 9, No. 3, 1990, p. 299.

CHAPTER III

Art, Craft, Design as an essential part of the Core Curriculum for the Junior Certificate

The importance of realising the untapped resource of art, craft, design as an essential part of the core curriculum at an artistic and aesthetic level ... art history as a potential 'junction-box' of the curriculum; a box into which may be plugged a variety of ways of learning. It has become very much a cross-disciplinary subject - perhaps, to borrow a term, a 'dimension' of the curriculum rather than a subject. (1)

Dyson

The overall general aim of education as stated 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. (2)

The Junior Certificate programme aims to:

- reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired;
- extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;
- develop the young person's personal and social confidence, initiative and competence through a broad well-balanced general education;

- prepare the young person for the requirements of further programmes of study, of employment or of life outside full-time education;
- contribute to the moral and spiritual development of the young person and develop a tolerance and respect for the values and beliefs of others;
- prepare the young person for the responsibilities of citizenship in the national context and in the context of the wider European Community. (3)

The above aims are the general underlying aims that apply to all Junior Certificate subjects.

Because artistic and aesthetic education are my major concerns, I therefore also recognise the importance of the interaction of art, craft and design and other Junior Certificate subjects, which must be enforced and the recognition of how they can develop with cross-curricular links.

If these general aims are to be realised as a unification of a total education programme for the Junior Certificate student. The importance of the Art Department expanding its boundaries and becoming an asset to other cross-curricular subjects within the Junior Certificate programme is of paramount importance as an initial positive starting point for fully implementing the syllabus.

The barriers of art, craft and design as a subject in isolation must be removed if art, craft, design is to develop and grow in its esteem and importance, becoming credible, for both academic

and practical subjects alike.

Through art, craft, design interacting with other subjects which are held in high esteem, maths and science for example. If this does not happen art, craft, design as an independent subject will remain undermined, underdeveloped and underfunded in Irish second-level education.

In time, I would optimistically hope for art, craft, design to become a compulsory Junior Certificate subject offering other subjects the opportunity to develop through a creative and practical, imaginative process.

Within the boundaries of my own personal experience, in my teaching post in 1990/91, my second year art class integrated with the home economics class where a creative embroidery project was taken on by the home economics teacher and myself. My part was to teach the pupils how to design a creative panel. We began with looking how other artists had used embroidery as a means of artistic expression, and, working from a source, began to draw and develop their ideas.

Their finished designs were then taken back into the home economics class where the pupils learned how to apply the necessary technical stitches to realise their design. It was a successful pilot project within the school.

This project had many educational relevances. Observational drawing was employed and strengthened. Problem solving was developed. A whole area of artistic heritage was explained as well as skills of painting and presentation being progressed.

The project involved working in pairs and subsequently as a group from which emanated a range of social skills.

The project I feel was instrumental in the education of pupils artistic and aesthetic development, and the realisation of the benefits of a cross-curricular interaction.

As this school was a vocational school, I was able to make use of the woodwork and metalwork facilities as back-up to the projects in the art room, but unfortunately the opportunity to return the favour did not arise.

In my present placement in Ballinteer Community School the technology teacher has approached me to become involved in his Junior Certificate project. The Junior Certificate technology students are working on a kite project where they will design and construct the kite framework as part of their technology class. As they wish to use fabric as a suitable material to cover the frame and print a suitable design onto the fabric, this is where I can participate.

The benefits of printed textiles as my chosen craft already become evident.

I will provide the pupils (some who do not take art, craft, design as a Junior Certificate subject), with a brief historical background to the development of the kite in Japan, and an introduction to fabric and methods that can be used to print and the most suitable one for this project being 'screen printing'. I will work on a design with them based on a selection of Japanese kites which I recently saw in an exhibition on Japan (see figs. 3 and 4 - Japanese Kites). The pupils will then use the screen printing process and subsequently print each kite.

I am very happy to have the opportunity of providing technology with some of the benefits that art, craft, design can offer: developing and expanding the other teachers and pupils options of art, craft, design, as a 'useful' subject. The response from the teacher and his pupils has been overwhelming and most encouraging.

On further investigation of the Junior Certificate technology syllabus, I have come to realise the vast amount of similar aims of technology to that of art, craft, design Junior Certificate syllabus. Their aims are directly linked. Because of this it is imperative that art, craft, design acknowledge technology and together devise supportive roles, whereby they can no longer be timetabled in competition but instead as a support to strengthen each others position within the curriculum.

Fig. 3 - Japanese Kite

Fig. 4 - Japanese Kite





I have chosen a few selected aims from the Junior Certificate Technology syllabus that could also be aims of the art, craft, design syllabus:

- To contribute to the students preparation for life through encouraging the constructive and creative use of such knowledge and transferable skills as might be applicable to solving practical problems.
- To contribute to the student's development of qualities of self-reliance, self-confidence, resourcefulness and initiative.
- To develop in the student such skills of visualisation and of manipulation as are involved in designing and making artefacts.
- To develop in the student the abilities to make a critical evaluation of a piece of work and to take appropriate action.
- To develop in the student knowledge and understanding of communications conventions and of scientific and technological phenomena and terminology. (4)

Here we have five out of the eight aims of the Junior Certificate technology syllabus which directly reflect similar aims to that of the art, craft, design syllabus at Junior level.

The technology syllabus goes on to give further details of the course structure and the similarities with art, craft, design become even more evident.

Unlike art, craft, design, the technology syllabus encourages interaction:

The knowledge and skills involved in technology might be

related to areas already in the schools curriculum. (5)

It is important the art, craft, design (artistic and aesthetic), begin to take a similar approach.

The technology syllabus goes on to state:

In order to engage in technology activity, the student will require cognitive and psychomotor skills. (5)

Cognitive and psychomotor skills are an integral part of the Junior Certificate programme.

Among the areas where skills will need to be developed are design, making and communication. (6)

The essence of technology is the process of finding a solution to a problem. The student deals with tasks which involve the application of knowledge and skills.

The link-up of technology and art, craft, design is unavoidable and inevitable, and I hope in time the opportunity will arise for a cross-curricular interaction between art, craft and design and a wide range of Junior Certificate subjects including Junior Certificate history and art, craft, design history and appreciation, an area I intend to explore in more detail at a later date.

The link between English and art, craft, design is what I am

currently working into my scheme of work for the end of the second term April 1992 with a group of mixed 5th year students. Their English play 'Macbeth' links with a mask making project using animal imagery - also linking in 'Animal Farm' as a motivation source.

Innovation usually takes place when a set of circumstances lead to the point where change is inevitable. (9)

The cross-curricular links are vast and inevitable through the Junior Certificate course. When fully realised will motivate change and develop the position of art, craft, design in our schools.

FOOTNOTES
CHAPTER III

1. Anthony Dyson, Art Education Journal, 42, (1 January 1989, "Style, Technique, Context: Art and Design History in the General Certificate of Secondary Education"), p. 19.
2. Department of Education, Junior Certificate Syllabus Art, Craft, Design, p. 1.
3. Department of Education, Junior Certificate Syllabus: Technology, (Dublin: Department of Education,) p. 2.
4. Ibid.,
5. Ibid.,
6. Ibid., p. 2.
7. Ibid., p. 2.
8. Nick Rowling, The Art Source Book, see bibliography.
9. Yvonne Scott, Journal of Art and Design Education, Vol. 9, No. 3, 1990, p. 245.

CHAPTER IV

The Role of the Art Teacher

Art, or an aesthetic orientation to the world, does several things. Firstly it transcends historical time - it closes the gap between past, present and future. Secondly, it does not treat the observer and observed as separate, nor does it separate the internal events of the observer from the events in the external world ... the link between cause and effect cannot actually be perceived. (1)

The Junior Certificate programme has now reached implementation in our schools.

Although there has been a certain amount of input by teachers into its design and planning, this is the stage at which most teachers have been introduced to the programme.

While the various syllabi that have been produced are being introduced as a single nationwide programme, because of the varying nature of the school environments into which they are being implemented, there will be a corresponding variation in the manner in which they are 'realised'.

One important element of the environment, or culture, of the school is that of the teacher who must translate the aims and objectives of the written curriculum into successful outcomes. The willingness of this group to adapt and become positively involved is crucial for the success of the programme.

However, the introduction of the same programme will in turn affect the everyday lives of the teacher and this may enhance or hinder successful implementation.

Thus there is a two-way interaction between the programme to be implemented and the teachers who must act as vehicles of implementation, as well as participating in the change.

Several factors hinder or enhance the implementation of the programme at ground level, which I have broken down into several points, these include the following:

- Teachers educational needs in relation to preparation for introduction of the new curriculum (through in-service courses etc.).
- The degree to which a supportive environment exists - in terms of timetabling, financial resources, equipment.
- The degree to which teachers are clear as to what is the level of expectation has to be reached.
- Are they clear about each element of the new syllabus including support studies and its implementation.

Following the Junior Certificate results in September 1992,

feedback will be essential from the assessors and further in-service courses provided for teachers where problems can be discussed and hopefully solved.

The Junior Certificate has changed, broadened and developed the role of the teacher:

Under the new approach, the role of the teacher is changing from the dispenser of a corpus of knowledge to passive pupils, who then simply repeat that knowledge in exams. The teacher becomes a facilitator of learning who allows the young people to develop various skills which help them to learn. (3)

The 'Art' teacher has now become the Art, Craft, Design teacher with an equal emphasis on the history and appreciation of these three areas.

To fully understand the Junior Certificate teacher's role, the aims and objectives of the syllabus must be fully understood. Two such selected aims include:

- To develop in the student an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal.
- To develop through structured practical work the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity. (3)
- Involving the objective transmission of a body of knowledge which is "out there", largely indivisible and unrelated to the student's personal artistic struggles. (4)

Therefore teachers have to break old habits and completely redevelop a systematic means of bringing their students to a broader understanding and awareness of the visual arts.

The art, craft, design teacher can introduce such elements through linking practical project work with relevant artists, craftspersons and designers to ensure a broader learning procedure takes place.

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. (5)

At the same time developing critical appraisal and evaluation skills, therefore leading to an understanding and appreciation of their own work and that of others.

The art, craft, design Junior Certificate teacher is the intermediary between the students and the world past and present of fine artists, craftspersons and designers, their works and their historical and cultural background.

The introduction to Junior Certificate art, craft, design begins in the art room. A creative and productive atmosphere must be provided by the teacher for the production and appreciation of artistic and aesthetic education. A neat, well organised clean

art room will in turn create the necessary starting point. Where students are encouraged to value and appreciate their art room, and the materials they encounter, leading to an appreciation of their own work and the work of others.

Students entering second level education embark on a whole range of new experiences and subjects, how each teacher presents their subject will in turn, I believe, influence the students' attitudes to the subject and to what level of credibility the subject subsequently gains in relation to other subjects.

The Junior Certificate art, craft, design teacher must develop instructional strategies and techniques that can expand the student's knowledge at a personal, social and historical level.

The teacher's role is to explore the various approaches whereby children can be helped to that fuller awareness and understanding of the visual arts, which does not come about through practical work alone.

It therefore subsumes both the history and appreciation aspects of the subject, is concerned with the relationship between practical projects and the enjoyment and study of the works of others, and to gain the necessary skills to be responsive to and able to evaluate the art and craft products of their peers and themselves.

The importance of recognising the first year Junior Certificate

student as a part of an initial three year programme and in turn six year syllabus. The Junior Certificate teacher must have a long term six year syllabus where the students progress and development becomes evident and educationally sound. Beginning with developing the students personal identity, acquiring basic skills including colour painting, drawing, crafts and basic design problems. As published in Children and Their Art, the central task of curriculum development is to:

- (a) Anticipate what levels of learning groups of pupils may be capable of achieving in relation to the common goals for the teaching of art.
- (b) Select curriculum components to provide the experiences that can bring forth the intended learnings The activities selected are valuable only to the degree that they provide experiences through which the intended goals are realised. (6)

One of my goals this year was to develop my first years' knowledge of combining artistic and aesthetic art, craft, design education as one.

My interaction with the Junior Certificate this year consisted of a double class of high ability first years and a group of low ability disruptive first years.

The greatest challenge remains with the low ability students, their high energy and constant need for attention and the importance of (at all times) keeping them well occupied.

In September these students observational skills were very weak. Through my introduction to the theme of animals, and bringing a selection of stuffed animals into the classroom for the students to work directly from, the response was very positive and the scheme of work to follow worked exceedingly well.

Beginning with observational drawing - through line, shape, colour, texture, using a selection of materials pencil, charcoal, coloured chalks. The majority of the pupils had never encountered most of the animals and their fascination and excitement became evident in their work (see fig. 5).

The pupils also looked at the selected drawings of:

- Rembrandt
- Durer
- Picasso
- Henry Moore.

Their fascination of how accurately and creatively the artists had recreated the animals was a strong motivation factor. Once the students began to enjoy certain works, their appetites are invariably aroused for further and increasingly diverse explorations - which would hopefully extend beyond their school days.

... pupils can learn art terminology by direct exposure to concrete objects, which they are able to observe, examine, manipulate, verbalize about, react to, and put together in some artistic way. They can get involved in producing art, which they understand and enjoy. 6

Covering the corridor walls throughout Ballinteer School are larger than life scale murals depicting works of famous artists, Van Gogh, Leonardo da Vinci, Litchenstein to name but a few. Projects given to the students as back up to their practical work (see figs. 6 and 7). The outcome is an exposure for all students to artists and famous works of art - to serve as a learning laboratory for receiving art, as part of an everyday experience. Where art becomes available to the entire school, students that would not normally have taken art as a subject, are given the opportunity to have a daily contact with the popular works of famous artists and fellow students alike.

The 'art' history and appreciation class is increasingly being replaced by other approaches. It can have a very influential effect by presenting the students, as Ballinteer has done, through mural. This also allows for pride to be taken by the students in their school as a building, and an appreciation of the work involved in producing a mural, giving ideas how to bring art to the community and perhaps become further involved in mural projects. (See Figs. 8 and 9).

In order to maintain a level of calm and hence relaxing the pupils, I felt to need to introduce a background music. I

Fig. 5 - Observational Drawing by Year Student - Coloured Chalks



Fig. 6 - Ballinteer Community School

Fig. 7 - Mural 'Guernica' - Pablo Picasso

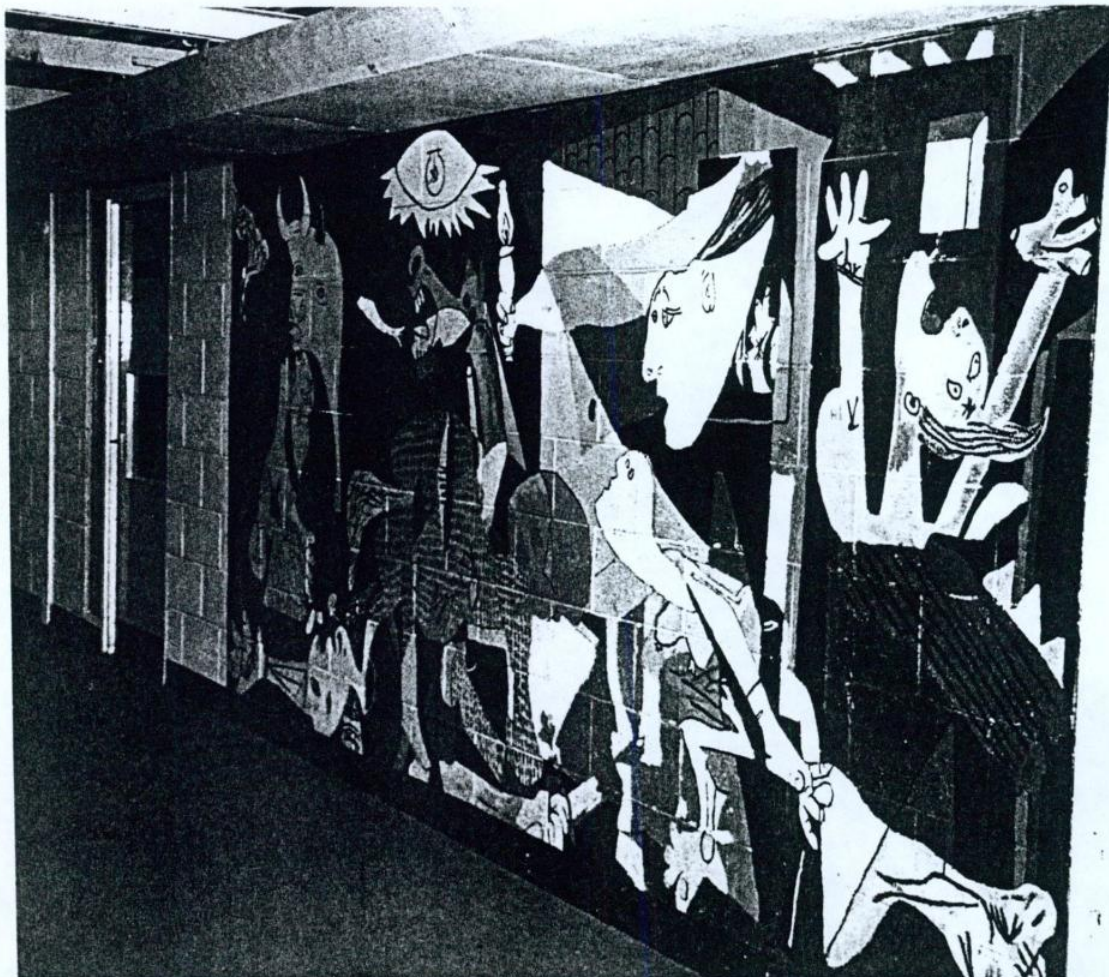


Fig. 8 - Mural 'Whaam' - Roy Lichtenstein



Fig. 9 - Mural 'War'



discovered through the chain of health food shops 'Natures Way', a vast selection of relaxation and sounds that produced an inner calming. My choice consisted of 'Sounds of the Rain Forest', 'Charka Dance', which have proven to be more than successful, providing a magnificent musical journey through the seven energy centres of the body. Guitars, keyboards, saxophone, bass, percussion and vocals create a magical and inspiring listening experience.

The introduction of story telling on tape has been a recent development and is proving to be equally successful.

Music and Art lend themselves to several types of correlation. As an indirect correlation, a background of music is often valuable ... the music appears to influence the children's visual output in a subtle fashion. (8)

Though a great deal has been written about the importance of the appreciative, historical, cultural, and critical aspects of art education, there has traditionally been a gulf between the teaching of the theoretical and practical areas of art, craft, design. The Junior Certificate has taken a positive step forward and the development remains with the art, craft, design teacher utilising their subject within the school and developing links with external resources.

FOOTNOTES

CHAPTER IV

1. Rod Taylor, Critical Studies, p. 3.
2. Department of Education, Junior Certificate Syllabus, Art, Craft, Design, p. 2.
3. John Walsh, 'Preparing for New Way of Learning', Irish Times, (1991, 10, 2).
4. Rod Taylor, Critical Studies, p. 3.
5. 'Support Studies', p. 6.
6. C. Gaitskell, Al. Hurwitz, Michael Day, Children and their Art, (New York: Brace Jovanovich), p. 103.
7. Ibid., p. 350.
8. Ibid., p. 422.

The Artist and Second Level Education

The artist and the teacher combination can be developed as a resource for knowledge about art, methods and techniques for the entire school, and particularly for those students interested in art.

The artist and art teacher integration is a positive and reinforcing element of the general art programme at an artistic and aesthetic level.

Some second level schools are fortunate to have visiting artists built into their school programme.

A possibility of integrating the artist and the teacher is to perhaps provide the teacher with a studio space relevant to their particular skills. Used as a part of structured classes whereby the students would work alongside an artist outside of a classroom situation, and using more adventurous materials, working on a variation of scale. Using this as an important part of their total art, craft, design artistic and aesthetic experience.

Students would become confident in relating to their teacher as an artist and discuss their works with an aesthetic confidence and openmindedness necessary in discovering that art is created by

artists, the human face behind the otherwise lack of identity.

If we are to study the theories of Elliot Eisner, where he points out two major types of justifications for the teaching of art

These are the contextualist justification and the essentialist justification. The former emphasises the consequences of art in society and utilises the particular needs of the students or the society as a major basis for forming its objectives. The latter emphasises the kinds of contributions to human experiences and understanding that only art can provide; it emphasises what is indigenous and unique to art. (1)

Eisner provides us with valid arguments supporting both justifications.

I can see the validity in both theories but I feel that in practical terms, and in the educational system in operation at present, the contextualists provide an important element which the essentialists omit.

In many educational institutions today, a good art, craft, design education can provide the foundations necessary for building up confidence and encouragement in the pupils. Using the contextual frame of reference the school uses art to develop self-esteem. It is important to acknowledge the intrinsic benefits of teaching art as proposed by the essentialists. Pupils often experience success for the first time.

Art, craft, design artistic and aesthetic education is of crucial importance especially when dealing with pupils at second level to emphasise individualism and encourage the creation of art as a form of expression. This can take place through the exploration of materials, or taking 'art' one step further into combining drama into the art class.

The best and most profound justifications are rendered meaningless, unless realisation through working in or as part of a school structure.

Working in Scoil Carmel, a second-level school in Limerick city, when I was still in art college in 1986, was my first experience of being part of a school structure other than being a pupil. Suddenly I had to be responsible for providing a motivation factor, devising aims and objectives, working within a deadline and working outside of my own self indulgence. 'Womans Art Festival' was the title of the project I worked with ten senior girls on a three-dimensional piece, working from the idea of art reflecting society through junk art.

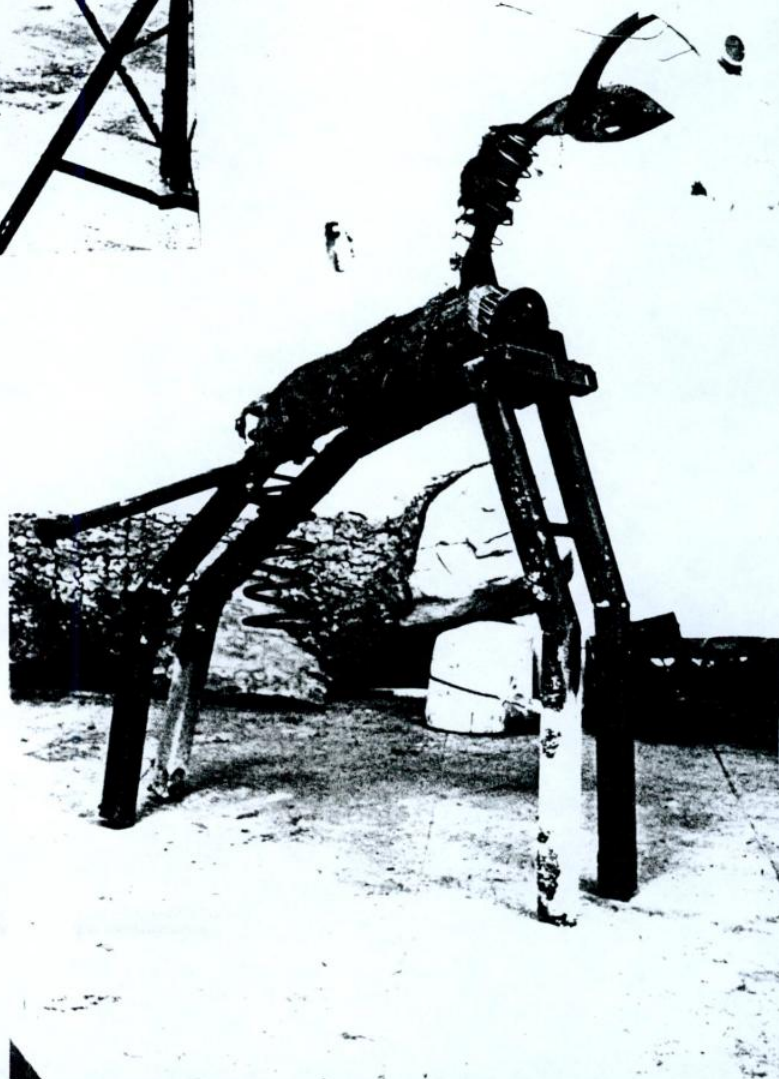
The pupils gathered junk metal objects from their local environments. We constructed a seven foot high mare and foal portraying the female as mother and child and the society we live in, using the title as recycled (see figs. 10 and 11). The pupils cut, bent, joined manipulating their materials and using new skills and machinery. The piece was placed outside on the lawn to

remain exhibited for as long as they would stand. The pupils involved worked long hours and became unaware of time and were totally committed to the project.

When I was first approached, the feeling was reluctance and apprehension, but the response was overwhelming and the enthusiasm and motivation of the pupils working with artists and producing

Fig. 10 - Workshop 'Mare' - Steel and Found Objects

Fig. 11 - Workshop 'Foal' - Steel and Found Objects



work that they were proud of. The final exhibition consisted of sculpture, painting, textiles, prints, design. The final exhibition endorsed the essence of students and artists working together producing large, bold, confident structures, ambitious in concept and design.

The sheer scale of the works demanded notice, and the attention students received from all who saw their work was considerable.

Like their work, the students had grown in stature, their self-esteem running high, they were confident and happy in their work and extremely proud of their achievements.

Whilst this was a short term placement, the artists and pupils were given the opportunity to experience an aspect of the visual arts which would not otherwise be possible in that school.

Whatever the criteria the successful residency brings an unusual vitality and stimulus into the school and gives pupils unusual insights into a least one artist or craftsperson's working processes, ideally from the inception of an idea to full realisation as manifested through at least one work. 2

A residency can lead to unusual developments in the children's own work because it is probably the most natural school-based means of establishing that special empathy between pupil and adult practitioner.

Is such an essential part of the 'aesthetic judgement proper'. (3)

The artist or craftsperson or designer should, therefore, be an effective - and willing - communicator in addition to being a practising artist, designer, craftsperson.

To maximise the impact of their presence on pupils, other examples of their work should also be attractively displayed in the school and in the studio area in which they are based. (4)

This would be made possible by the entire school becoming involved and with the total support of the school management.

In my view, the strength and possibilities of the art department in the school remain with the teacher who has a qualification in art, craft, design, together with the relevant teaching diploma.

Moving into schools with their own artistic skills and perceptions of the full range of possibilities as teachers and 'artist' combined. To develop art, craft, design as a strong subject and cross-curricular asset. The standard school timetable does not comfortably accommodate the arts subjects. This is an ongoing problem, which can be overcome by initial visits taking place outside school hours, evening classes, weekend workshops can also help to militate against school timetable constraints by occasionally providing opportunities for the whole school community to become involved in enjoyable celebrations of the visual arts.

It is important the art, craft, design teachers throughout Ireland, especially outside the capital, become aware of the ongoing projects that are available in the Irish Museum of Modern Art, National Gallery and the Douglas Hyde, Trinity College, Dublin, to name but a few.

There is a very good educational scheme available to art teachers which does not seem to be widely availed of at present. It is the artists-in-school scheme administered through the Douglas Hyde Gallery, and paid for by the Arts Council. It enables art teachers to invite any artists or craftsperson of their choice into the school to talk about their work. The opportunity for art teachers to invite artists, craftspersons working on similar themes to that of the pupils or similar crafts material would prove invaluable.

The students, in turn, love the idea of meeting a 'real artist' and come away full of enthusiasm and often with a more positive attitude towards art appreciation. (5)

Great credit is due to the Arts Council for offering this facility and one can only hope it will become more widely availed of in the future.

FOOTNOTES

CHAPTER V

1. Elliot Eisner, Educating Artistic Vision, p. 2.
2. Rod Taylor, Educating for Art, p. 287.
3. Ibid.
4. Ibid., p. 288.
5. Naomi Cassidy, 'Artists in Schools Scheme', Art, Craft, Design Newsletter, Spring, 1992.

The Place of the Gallery/Museum in Education

As art education is increasingly deprived of resources through the lack of funding and the role that the arts play as a unified subject in our second level schools.

It is important that we (as art, craft, design teachers) begin to look elsewhere for a place where imaginative acts may take place, and a resource for artistic and aesthetic education to flourish.

The galleries and museums are a vast potential resource, but largely untapped at present. From the space left within the education system, we may look to the place of galleries as providers of an education of a different kind.

It is not possible within the limitation of this dissertation to discuss each gallery/museum, art centre and exhibition space available, so my purpose is to outline the necessary characteristics, to develop and expand the available resources to our second level students and most importantly the Junior Certificate students.

Over the past ten years the expansion of galleries showing contemporary art around the country has flourished, and according to Nicola White in Circa Contemporary Art Journal,¹ who wrote

about gallery and exhibition spaces in the Republic of Ireland in the 1980s goes on to inform us of the main effect of this recent expansion has been to balance out to some degree the dominance of Dublin as artistic centre of Ireland by the encouragement of regional development.

Local and regional galleries have done much to enliven and increase artistic activity in areas previously overlooked. The necessity of second level students becoming aware of their local resources, to enable them to grow in importance and act as focusing points for the visual arts in their areas. Developing a realisation of their own environment and its assets.

Ideally local galleries should serve several purposes; to bring in exhibitions of national and international art, which would not be seen otherwise in that area, to promote the work of local artists and to encourage built-in workshops as opportunities for primary and post-primary pupils to work with artists and exhibit their own creative achievements.

On visiting the capital we find a vast selection of museums and galleries of educational benefit to students. The list of available resources to schools is worthwhile pursuing for a well executed visit, to embrace the capital's potential through art, craft, design, drama, theatre, architecture and so on, enabling students to make natural links between all areas of the 'arts' in the broadest sense of the word, and therefore develop their sense

of appreciation, at the same time broadening their ideas to the extent of cultural heritage past and present.

The National Gallery has a well established education programme which caters for well structured guided tours and art history and appreciation programmes.

The Irish Museum of Modern Art at Kilmainham provides a wide range of activities. It involves both groups, coming into the Gallery, and artists working in schools, and workshop facilities. Although at present it appears that IMMA caters mainly for primary schools and a younger age group, although their dynamic resources are constantly being developed and expanded.

Mostly, museums and galleries offer the spectator a passive experience of viewing works of old masters and contemporary artists alike, without offering any relevant historical background to the artists and their works or alternative viewing methods.

Unlike our counterparts in Britain, which through the English Heritage series have produced a selection of teacher's guides to various thematic headings including "A Teachers Guide to Using Portraits" by Susan Morris² who is the education officer at the National Portrait Gallery, this book has been produced as one of a series for "Education on Site" produced especially for teachers suggesting educational strategies for the best use of the historic environment.

The opportunity is there for similar books to be produced for art, craft, design teachers to ensure the true essence and knowledge is imparted for the benefit of second level students.

However the material is there, and the opportunity to bring imaginative and relevant works of art, craft, design within the understanding of a Junior and Senior second level student and teacher is a long overdue resource waiting to be developed.

I feel that it would be increasingly helpful to widen access to art in galleries, through educating art, craft, design teachers how to avail to their best advantage the existing facilities at local and national level.

Through this teachers and museum/gallery education officers to come together to develop new challenging programmes to create access to what they exhibit, allowing art, craft, design to be viewed and understood as exciting and motivating and not mystifying.

Traditionally, through our Leaving Certificate examination it has been an assumption that art history and appreciation had to be explained through historical narrative in isolation, without relevant links been drawn between art, craft, design, history and appreciation and the practical class. Art was distanced, made academic.

However the Junior Certificate insists that support studies breaks with the tradition to allow art, craft design history and appreciation to become logically worked together, realising that viewing art, craft, design has an immediate presence and power of communication, as well as producing it.

The culmination of artistic and aesthetic experience being the essence of a total art education.

The more imaginative the work presented to the student where feelings are evoked and students are encouraged to voice their feelings built on a foundation of gathering knowledge. As their confidence increases, a critical faculty develops. Presenting the gallery/museum experience to a Junior Certificate student in the broadest and most informative way, as a positive and memorable encounter.

Art, craft, design communicates without linguistic barriers, it is the teachers, education officers, gallery/museum attendants job to present the facts and develop challenging viewing opportunities, to increase the understanding of the exhibition being shown.

The presenter needs to be a clear communicator and interested in their opinion and aware of their needs, enthusiastic and committed to create a positive learning experience.

The art, craft, design teacher is dependent on the education programme and policy of galleries and museums and their openness to suggestions for improvements in order for them to fully utilise their resources.

Teachers also need information packs before the visit takes place. The ground work must be extensive, which is a major factor in the success of an art gallery/museum visit.

It is essential that schools link up with galleries and develop and grow together, whereby galleries will realise their potential as an educational resource.

The school gallery visit should be executed with definite aims and objectives to ensure a positive learning experience for all concerned. The development of active worksheets and creative programmes whereby the pupils have something to take away and utilise when they return to the classroom.

FOOTNOTES

CHAPTER VI

1. Nicola White, Circa, Nov., Dec. 1992.
2. Susan Morris "Using Portraits" A Teachers Guide, English Heritage, published by English Heritage, 1989.

CHAPTER VII

'A Sense of Identity' - Schools/Gallery Workshop

This workshop took place on two consecutive Saturdays, 8th and 18th February 1992.

The workshop involved six postgraduates from various artistic backgrounds, who are at present training to be art, craft, design teachers and eighteen second-level senior students from: St Vincents, Glasnevin; St. James CBS, Basin Lane; Ballyfermot Senior College; Our Lady's, Templeogue, developing ideas from the work of German contemporary sculptor Stephen Balkenhol.

The aim of the workshop was to explore the relationship between self as a personal identity and the influences of society realised through scale, space and groupings - (the three areas that we chose from Balkenhol's work as our main concern). The importance of the exploration of contemporary art as a means of self-expression working as part of a team developing the artistic self in an aesthetic environment as part of an intensive workshop.

As back-up motivation material, five slides of other artists works were shown to reiterate the areas of concern:

SPACE - SCALE - GROUPINGS

Slides: Gilbert and George Waking, 1984; Edward Allington, Myrons - Discus - Bolus - Diminished, 1987; Glenys Barton, The Rite, 1987; Rowan Gillespie, 4 Couples in Bronze, 1982; Brian Bourke, Series of Bronze Heads, 1983.

The learning objectives included the realisation of how important space, scale groupings were to: (a) Stephen Balkenhol (b) themselves working, from two-dimensional observation drawing, into three-dimensional structures. At the same time considering the importance of 'belonging' and maintaining a personal sense of identity. Searching for the freedom of self-expression.

The workshop title identity, stems from our (DipADT students) personal reaction to Balkenhol's work, how he works in groupings but is very careful to personalise each piece with its own personal identity, this echoes throughout his work.

The workshop attached considerable significance to the role of art and its contribution to social education.

... it is necessary to provide experiences which have been specifically organised to develop abilities for acquiring and applying knowledge while learning to be skilful at such tasks as abiding by consensus of opinion, respecting the rights of others, and, most importantly, retaining one's own identity when faced with pressure for social conformity. When the educator structures such learning experiences he is expressing a concern for social education. (1)

These were both the aims and underlying principles of the workshop.

The preparation by the DipADT students beforehand was of the utmost importance. Realising the restrictive amount of time involved, and the necessity to produce works of artistic merit based on the work of a contemporary artist involving a total commitment by students and pupils involved.

The workshop began, where I took the pupils on an exploration of Balkenhol's work. His use of animal and human imagery evokes many emotions in the viewer. His spectacular use of wood, where he carves the entire piece from the one block of wood nothing added on (see fig. 12 - Small Man on Snail). Balkenhol's choice of wood complementing his subject matter, The 57 Penguins (see fig. 13) he chose a soft wood (Wa Wa Wood) which had a distinctive smell from it, that embraced you as you entered the museum. In this piece, Balkenhol dealt with groupings, scale, space. The penguins, like humans, live in colonies as pairs and single identities. The space between each piece and each penguin, where nothing was touching against anything else, was very important to indicate a sense of identity (see fig. 14 detail). The scale of the penguins was a lot smaller than lifesize, but because of the plinth that they stood on, the viewer looked eye level at the penguins and found themselves lost between the 57 individual penguin pieces.

Fig. 12 - 'Small Man on Snail'

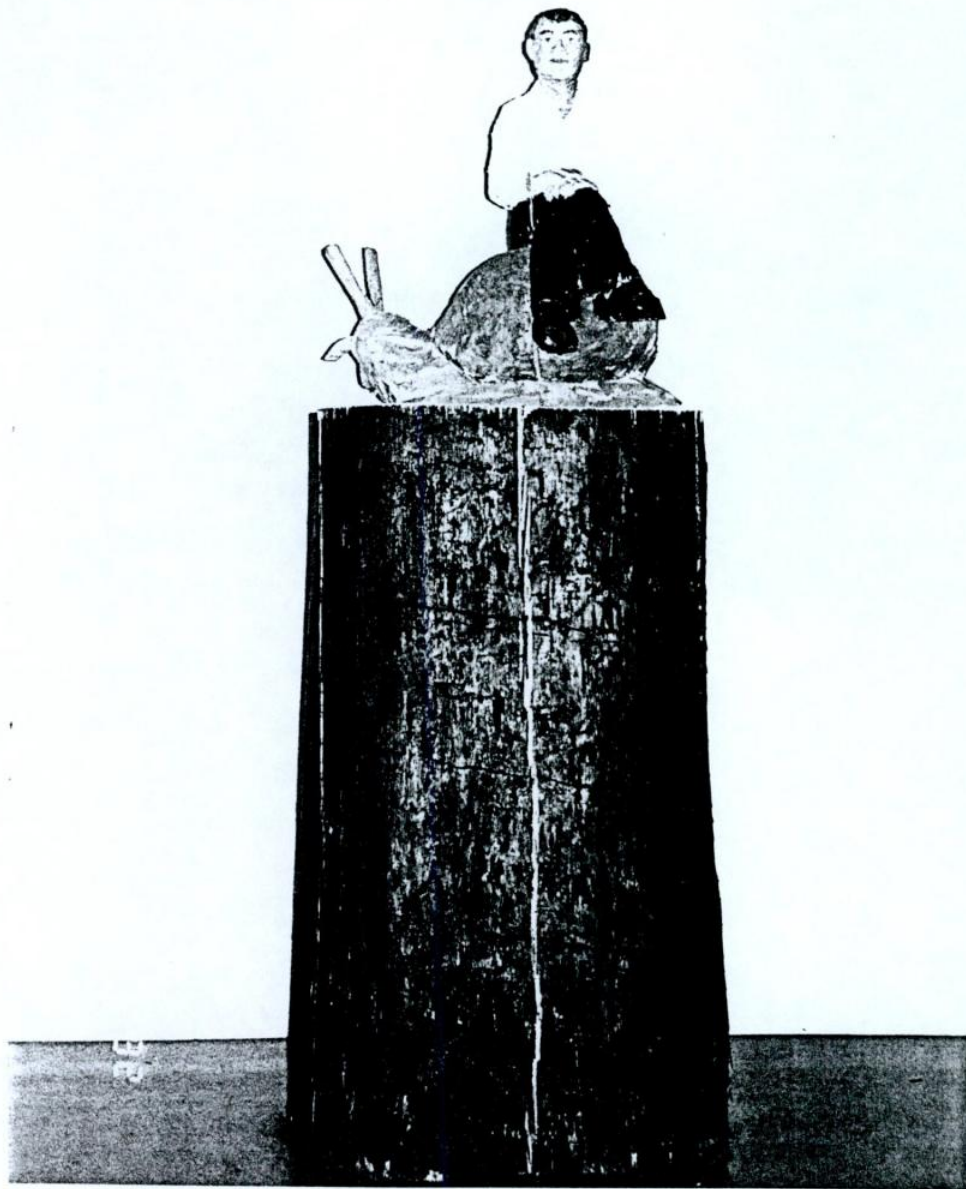


Fig. 13 - '57 Penguins'

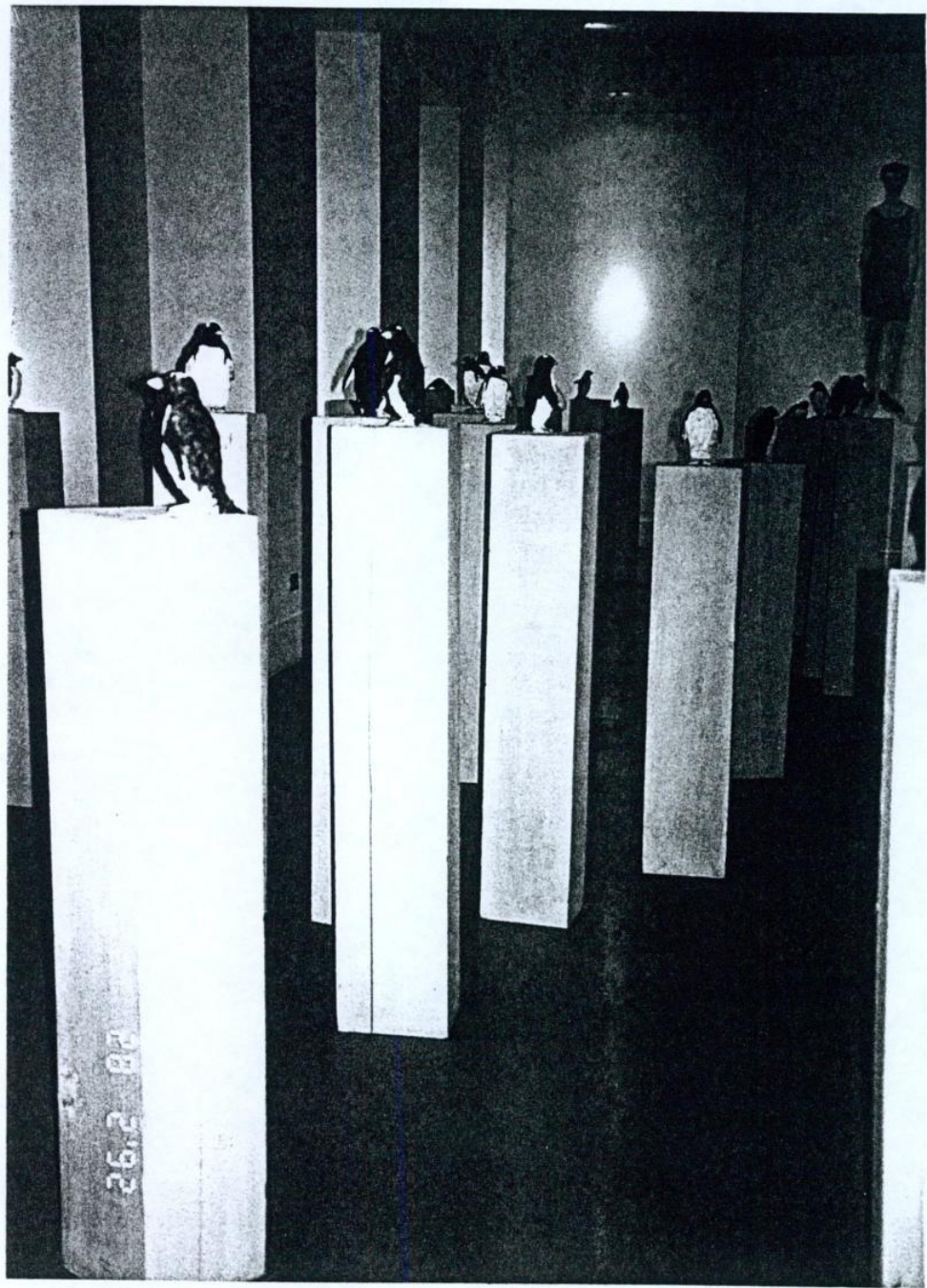
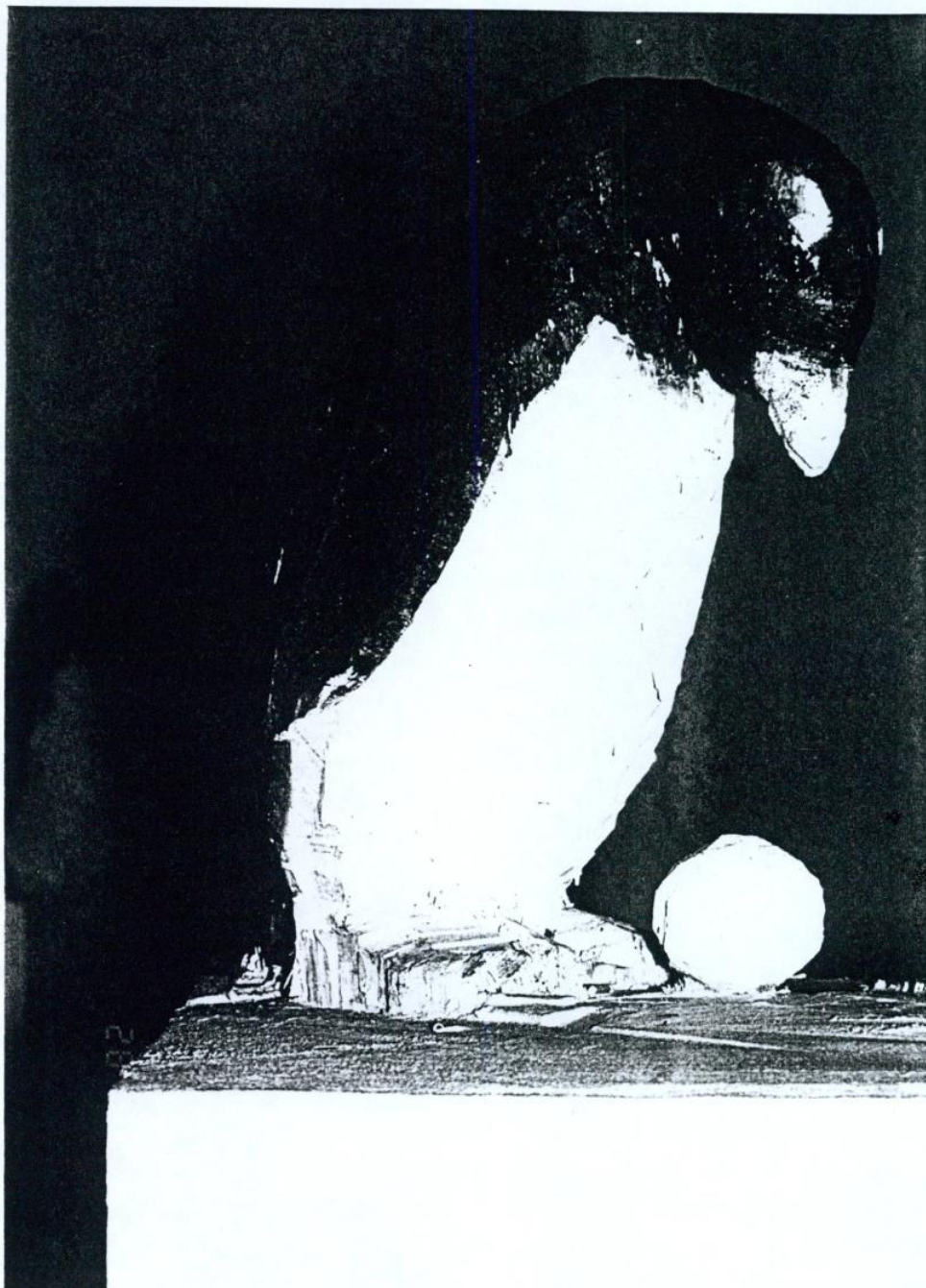


Fig. 14 - Detail - '57 Penguins'



Balkenhol used the same points of space, scale groupings in all his pieces. His use of scale was particularly interesting, verging on humorous (see Fig. 12 - Small Man on Snail). He increases to larger than lifesize (see Fig. 15 - Large Head) or smaller than life size (see Fig. 16 - 6 Bears). The plinth allowing us to view at eye level whether larger or smaller.

The 6 Bears (see fig. 16) again indicate Balkenhol's sense of space, scale, groupings. The bears are carved in a hard dark wood, telling us perhaps of the nature of the bear, again each bear carved as an individual aware of each other, and yet unaware. (See fig. 17 - Detail.)

I chose these two works as the pupils reacted very favourably and asked the most questions concerning these pieces. Their fascination for Balkenhol's work was a major starting point for discussion and motivation to the further events of the day.

Following a tour and discussion on Balkenhol's work, the pupils were very responsive and asked several questions to help them fully understand his work. Their response was very positive and the feedback I got was most encouraging - they said how they had never thought of sculpture in that way before, and had never really thought about how and why artists had worked at their ideas and feelings. And would view works in further exhibitions in a

Fig. 15 - 'Large Head'

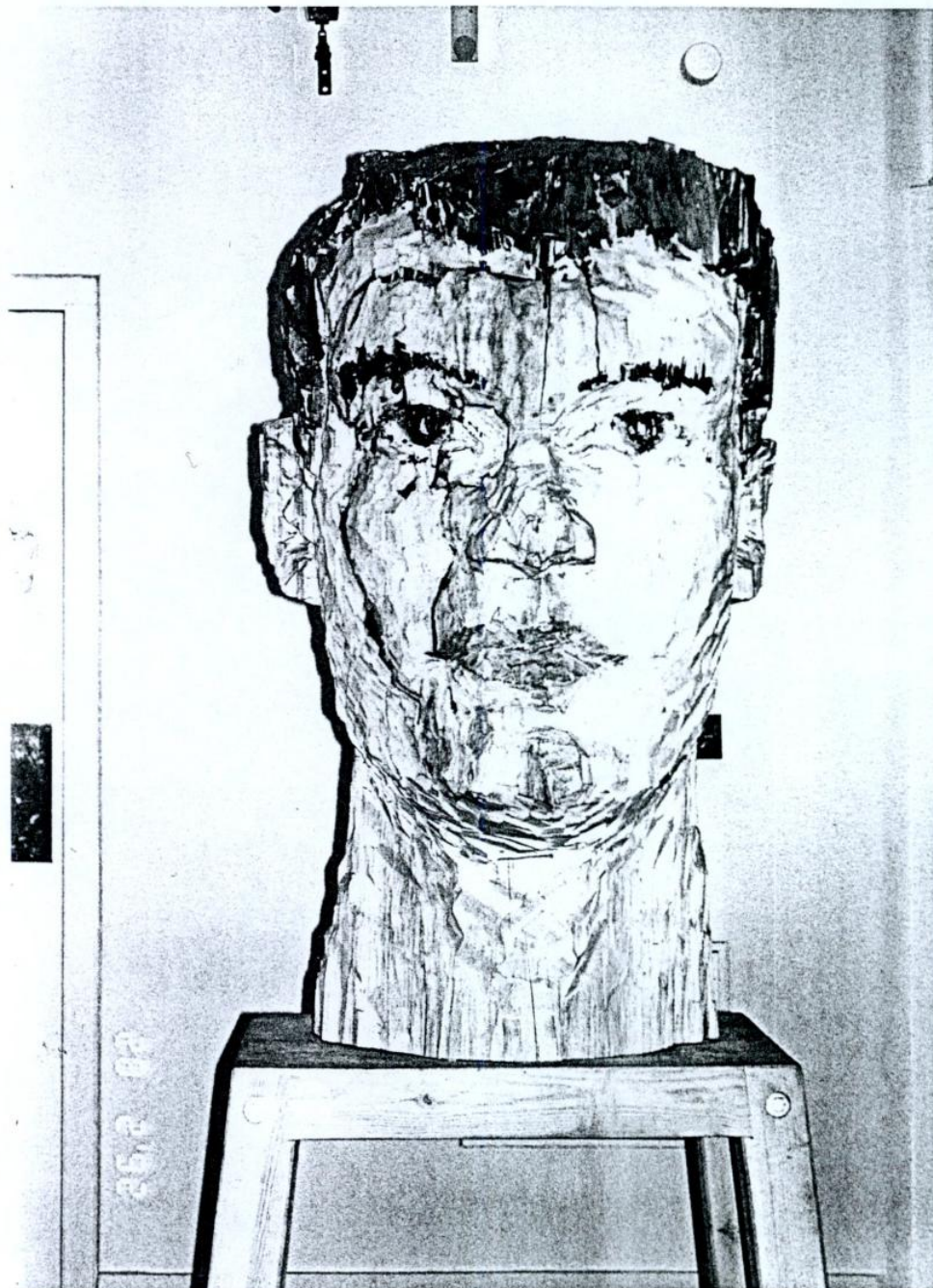


Fig. 16 - '6 Bears'

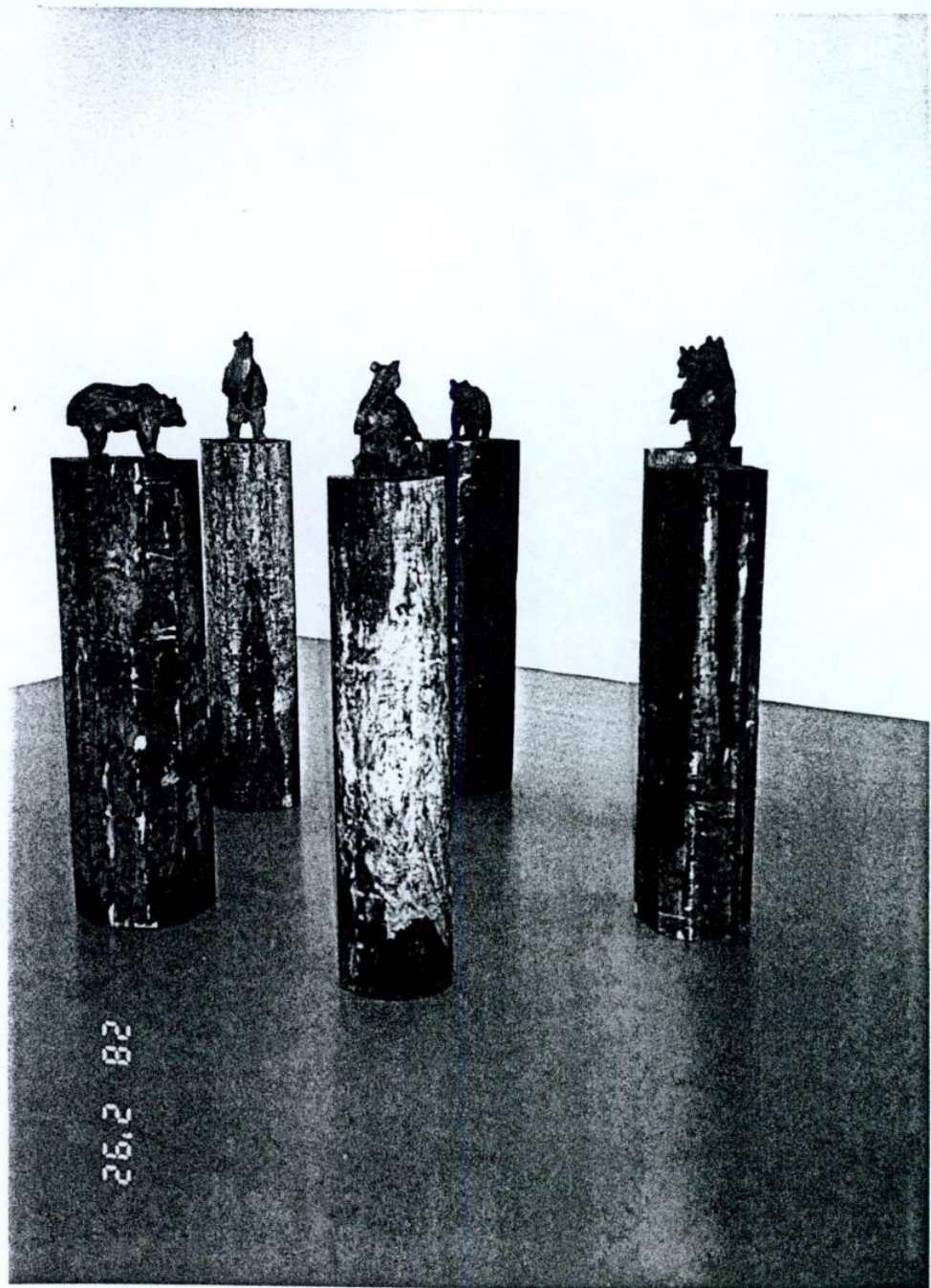


Fig. 17 - Details - '6 Bears'



more positive light, delving deeper into the possibilities of why, and what the work represented the underlying possibilities that motivated the artist to create their work, and their personal choice of materials.

The pupils' testimonies reveal that once they have begun to enjoy certain works, their appetites are invariably aroused for further and increasingly diverse explorations which will hopefully extend beyond this workshop.

Art, or an aesthetic orientation to the world, does several things. Firstly it transcends historical time - it closes the gap between past, present and future. Secondly, it does not treat the observer and observed as separate, nor does it separate the internal events of the observer from the events in the external world The link between cause and effect cannot be perceived (2)

I feel it is important when showing a group of junior or senior second level students around an exhibition, to include them as much as possible by encouraging them to give personal opinions to how they perceive the work and relating it in some way to their own personal experiences and interests.

The gallery provided the pupils and students involved with a positive atmosphere conducive to creating "works of art", and the position of working outside of the school atmosphere proved very successful, and invaluable aid to learning. We can further deduce the importance of the school/gallery relationship as one in which

systematic and experiential learning of different types complement and reinforce each other.

The pupils that took part were offered opportunities within a teacher-organised structure.

The significance of viewing art in the original developed a natural relationship between seeing and doing.

Again, I must stress the need for closer integration of practical work with historical and appreciation approaches.

It is important that the gallery/museum workshops are seen as allowing a personal involvement which helps pupils at both Junior and Senior levels to come to terms with the work of others, gaining insights into practices relevant to their own needs.

Through the workshop process, pupils expressed their own personal need for identity and recognition for being individual which was not acknowledged at school level. They further went on to express how the only subjects in their opinions that encouraged individually were art and English to some level. I thought this to be a sad reflection of our education system.

The pupils enjoyed very much working in three-dimensional format. Also very important was the realisation of working from 2D into 3D using observational drawing as a starting point (see Fig. 18).

Following the drawing block pupils were broken into three groups with two DipADT students in each group.

The first group worked on the idea of your personal identity as divided - 'split personality'. The figure is divided into two equal parts:

- (a) The Conformist (one of the crowd) - school going pupil
- (b) The Rebel - extrovert, individual, allowed to express their own identity.

Here the pupils decided on a larger than life-scale of two figures trying to break away from each other (see Fig. 19, 20, 21 - the working progress as the piece developed from construction - application - painted to a finished piece).

The cost of materials was prohibitive. Therefore we limited ourselves to chicken wire, plaster, hessian material. The techniques and skills we employed included, sawing, nailing, cutting, assembling, mixing plaster and applying with hessian.

Another group worked on the idea of the "Aspiration of the Self-Image" where a small, dull school pupil looked through a frame structure (mirror image) at what he would like to become, grown-up and a personal identity formed.

Fig. 13 - Workshop Group - 'Observational Drawing'



Fig. 19 - Construction of Sculpture

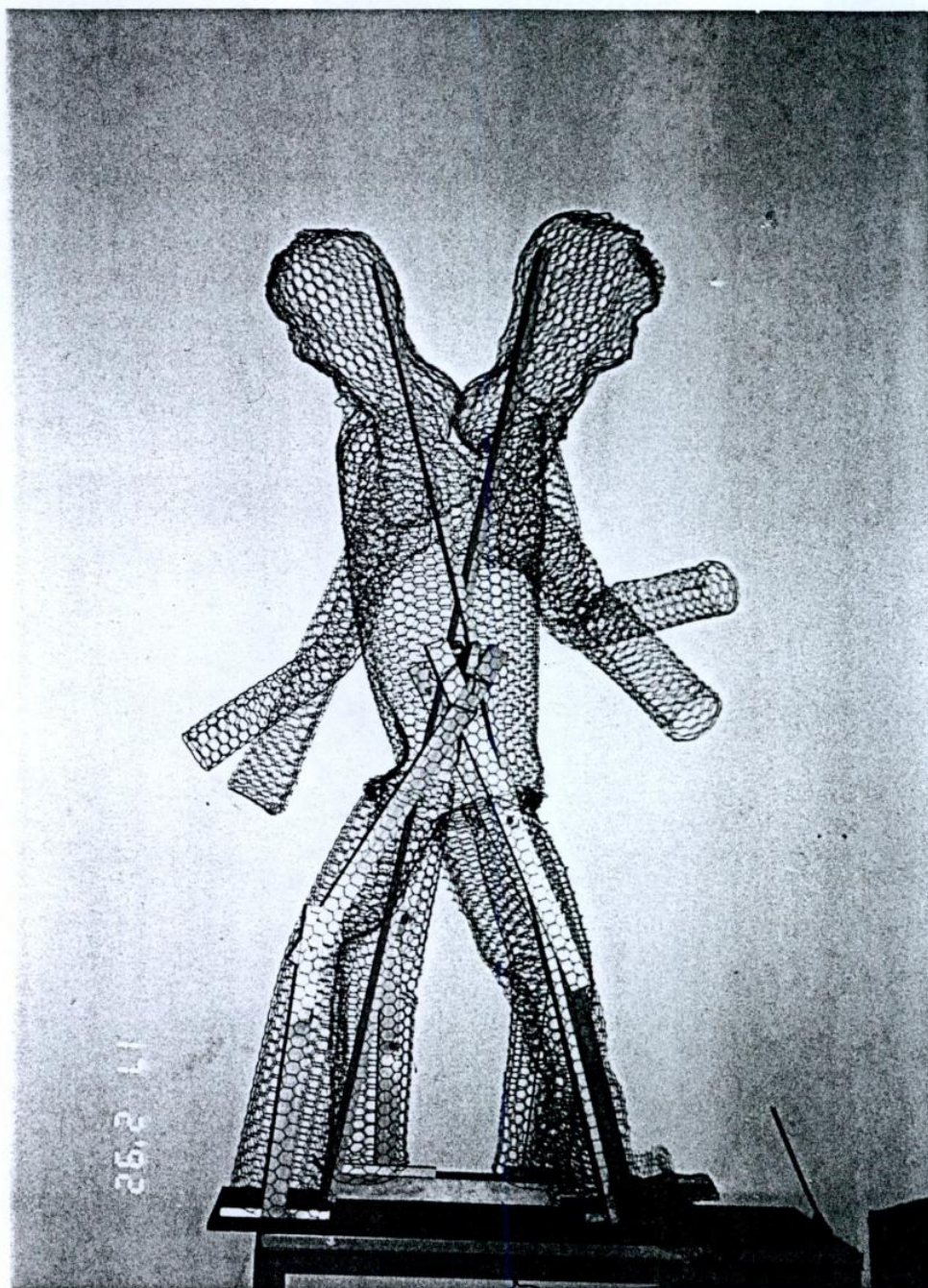


Fig. 20 - Application of Plaster



Fig. 21 - Painted Figures in Transit



The third group worked on the expressions of the face, dictating to us without words - signals of approval, disapproval, shock, disappointment etc. (See fig. 22 "Clay Faces".)

A series of larger than lifesize masks were made (see Fig. 23) where I demonstrated how to take casts using gypsum from clay modelled faces.

The pupils also printed into fabric using the imagery of silhouettes of male and female figures with no particular identity and the letters I.D. printed at random, (see Fig. 24) using a range of skills from modelling to casting, printing.

The workshop provided the pupils with a vast experience where they increased their knowledge of materials and manipulation skills, including that of construction and working on a scale that would not normally be used in the classroom.

It was also important that the students develop as self motivated. Our aim for them was to increase their self-esteem and give them the experience of success in a new area without the taint of failure or familiarity. This, I think, we achieved.

The room, once an empty space, became full of lively, enquiring minds, and people who had once watched the clock were blissfully unaware when it was break or lunchtime.

Fig. 22 - Clay Faces



Fig. 23 - Demonstration of taking a Cast from
Clay using scrim and plaster



Fig. 24 - Students printing onto fabric



Co-operation between sexes and different types became more and more evident. Subject matter was no longer stereotyped as girls and boys sawed, mixed plaster, nailed, with equal strengths.

The end pieces were strong, large, bold, confident structures ambitious in concept and design.

It is hoped that an exhibition will take place in order for the pupils to gain merit and recognition for their hard work.

Unfortunately, the exhibition of Stephen Balkenhol's work was concluded at the end of February.

The display of children's work alongside that of mature artists is another way of achieving and assisting adults to approach and engage with art. (3)

This would involve art becoming more accessible to the whole community.

Unfortunately, only a small minority can expect to have such opportunities offered to them.

Through such a gallery/museum experience, we must realise the importance of the value of extra-curricular activity.

The gallery/museum experience as a positive reinforcement of artistic and aesthetic education as one, working together reinforcing and developing each others strengths.

FOOTNOTES

CHAPTER VII

1. Rod Taylor, Educating for Art, p. 124.
2. Ibid., p. 3.
3. Ibid., p. 175.

CONCLUSION

This dissertation has been primarily concerned with the place of art, craft, design as artistic and aesthetic education within the new Junior Certificate programme. Emphasising the role that history and appreciation as an integral part of a total art, craft and design education.

The resources described throughout this dissertation are a collection of materials, places, information and projects that will assist in the designing and developing of art, craft, design programmes emphasising history and appreciation.

The need for a vast expansion of all significant types of support materials, such as relevant publications, in the form of text books. The development of how to make constructive use of external resources to enhance effective teaching of art, craft, design including its history and appreciation to become a part of a six year syllabus, allowing the learning process of practical and appreciation skill developed in unison with each other.

All components that make up a well structured, art, craft, design "total" education course, begin with the formation of the syllabus and the implementation and development remains with the art, craft, design teacher (facilitator). To what level each teacher develops and enhances their art programme is up to them, but it is the job of the various syllabi to design the course to ensure a

level and standard for all Junior and Senior students to aspire to.

The need for teachers to continue their own art, craft, design education by attending in-service courses, and gallery workshops for teachers which coincide with exhibitions, keeping them in touch with contemporary artists, craftspersons and designers as well as continuous development of their own knowledge and skills.

The necessity in realising how integrating art, craft, design Junior Certificate subject which could be of great benefit as a cross-curricular subject.

Teachers become aware of external resources including artists-in-residence schemes, gallery/museum workshops, current exhibitions and seminars run in art, craft, design history and appreciation in the National Gallery designed for second level students.

To conclude such a vast and expansive subject as the 'role of artistic and aesthetic education in second level' seems premature as I am about to embark on my career as an art, craft, design teacher.

I would very much like to further develop and expand on how exactly art, craft, design history and appreciation could be implemented to its greatest advantage.

An equally important aspect of an 'art' education from Junior to Senior level. It must be developed to provide students with the motivation and development of their ideas necessary for bridging the gulf that presently exists.

Though a great deal has been written about the importance of the appreciation and historical, cultural aspects of 'art' education few books draw parallels between the 'making' of art, craft, design and the appreciation and historical aspects, hopefully this is about to change.

In addition to helping pupils to understand more clearly the links between the 'arts' and their own lives, and that the arts are a manifestation of life, this heightening of awareness has obvious implications for their own practical work in the classroom, because it constitutes a potential bridging link between the study and practice of art. For the first time the Junior Certificate suggests a natural link between the study and practice of art.

It is now up to the teachers to further develop and change old methods for new educational programmes to be developed. Sufficient motivation and training should be evident to propel the 'art' teacher into historical and appreciation studies to further develop his/her own depth of knowledge.

Although I have dealt with several areas of concern to me, this is still only the tip of the iceberg, and I look forward to further

exploration and development of both myself as an artist and a teacher and the historical and appreciative world of fine art, craft and design.

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