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"ART EDUCATION IN IRELAND
PAST AND PRESENT"

A DISSERTATION SUBMITTED TO THE FACULTY OF EDUCATION

IN

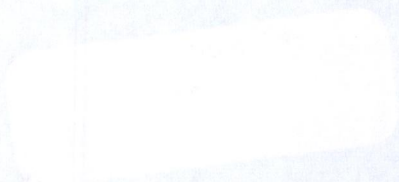
CANDIDACY FOR THE

DIPLOMA FOR ART AND DESIGN TEACHERS

BY

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TABLE OF CONTENTS

<u>CHAPTER</u>		<u>PAGE</u>
	LIST OF TABLES	(i)
I	THE POSITION OF ART IN PRIMARY AND POST PRIMARY SCHOOLS IN IRELAND FROM AROUND c.1900...	1
II	OWN EXPERIENCE AS A STUDENT, IN ART EDUCATION...	14
III	A TIME FOR CHANGE.....	24
	BIBLIOGRAPHY.....	34

LIST OF TABLES

1.	The Vicious Circle.....	5
2.	Subject choice after the Intermediate Certificate Examinations.....	16
3.	The Domino Affect.....	19
4.	Bridging the Gap.....	21

CHAPTER I

THE POSITION OF ART IN PRIMARY AND POST PRIMARY SCHOOLS IN IRELAND c.1900

Art has never really occupied a serious position in the Irish School Curriculum. This is true especially when looking at the national schools of the nineteenth century, where the emphasis was on the development of literacy in the English language and attainment of a certain level of numeracy. As a result art was not often introduced at all to children at primary level. The aim then was to produce a basic minimum education for everybody. The Belmore Commission (1), which reported in 1898 after an investigation into National and Technical education, stated that:

The present system, which consists largely in the study of books, is one-sided in character. We think it important that children should be taught not merely to take in knowledge books, but to observe with intelligence the material world around them; that they should be trained in habits of correct reasoning on the facts observed; and that they should, even in schools, acquire some skills in the use of hand and eye to execute the conceptions of the brain. (2)

In the beginning of the Twentieth Century a radically different programme was introduced for national schools, which was to be based on a child centred approach. This was a wide ranging programme and drawing became an obligatory subject in national schools.

Even though Ireland had a large number of national schools, many were small and suffered from inadequate funding and resources, factors which prevented the full implementation of art teaching even when it was obligatory. The fact that it was even recognised by the policymakers as a subject in the programme for the national schools was surely a step forward. This, however, was short lived as the establishment of the Irish Free State in 1922 caused radical change to occur, and again resulted in a return to the narrow programme of before, but this time with the emphasis on the restoration of the Irish language. Art was to suffer as it was dropped as an obligatory subject.

In 1943 the introduction of the compulsory Primary Certificate involving written examinations in Irish, English and mathematics acted as further pressure to keep art out of national schools. The prevailing attitudes towards art of that time had a lot to do with it not being taken seriously. The art of children was often seen as little more than scribbling, filling in time or copying, and no connection was made between the activity of painting or drawing and 'real' or 'proper' work. The importance that art had to play in the development of the child was very often never realized. But progress was being made in countries like Britain with the publication of Herbert Reads Education through Art in 1943, along with influences on education through research by people like Marion

Richardson and Alexander Barclay-Russell, the 'revolution' had begun to spread.

In Ireland, things remained relatively the same until the development of the new Primary Curriculum of 1971. This was to change the philosophy, approach and atmosphere in primary education. Art and Crafts had become an integral part of the curriculum. In Aim and Approach on Art and Crafts, from the Primary School Curriculum Teacher Handbook Part 1, states:

"It is doubtful if any other aspect of the curriculum can do so much to foster simultaneously intellect, imagination, observation and manipulative skill. It is for its intrinsic value, therefore, rather than for any specific training which it involves, that a place must be found for Art and Crafts in all classes in primary school" (3)

This was accompanied by other developments and improvements in schools and in school equipment. The contrast between the schools at this stage and the former generations was vast.

We are not unaware of the problems which have prevented the teaching of art in primary schools, and the blame in no way should be placed on the primary school teacher. The problems of high pupil-teacher ratios and the lack of resources, as Art often requires more expensive resources than other subjects. Art and Crafts also needs space to be taught properly and most importantly needs teachers with specific training in art to teach the subject effectively. Yet even today looking back on

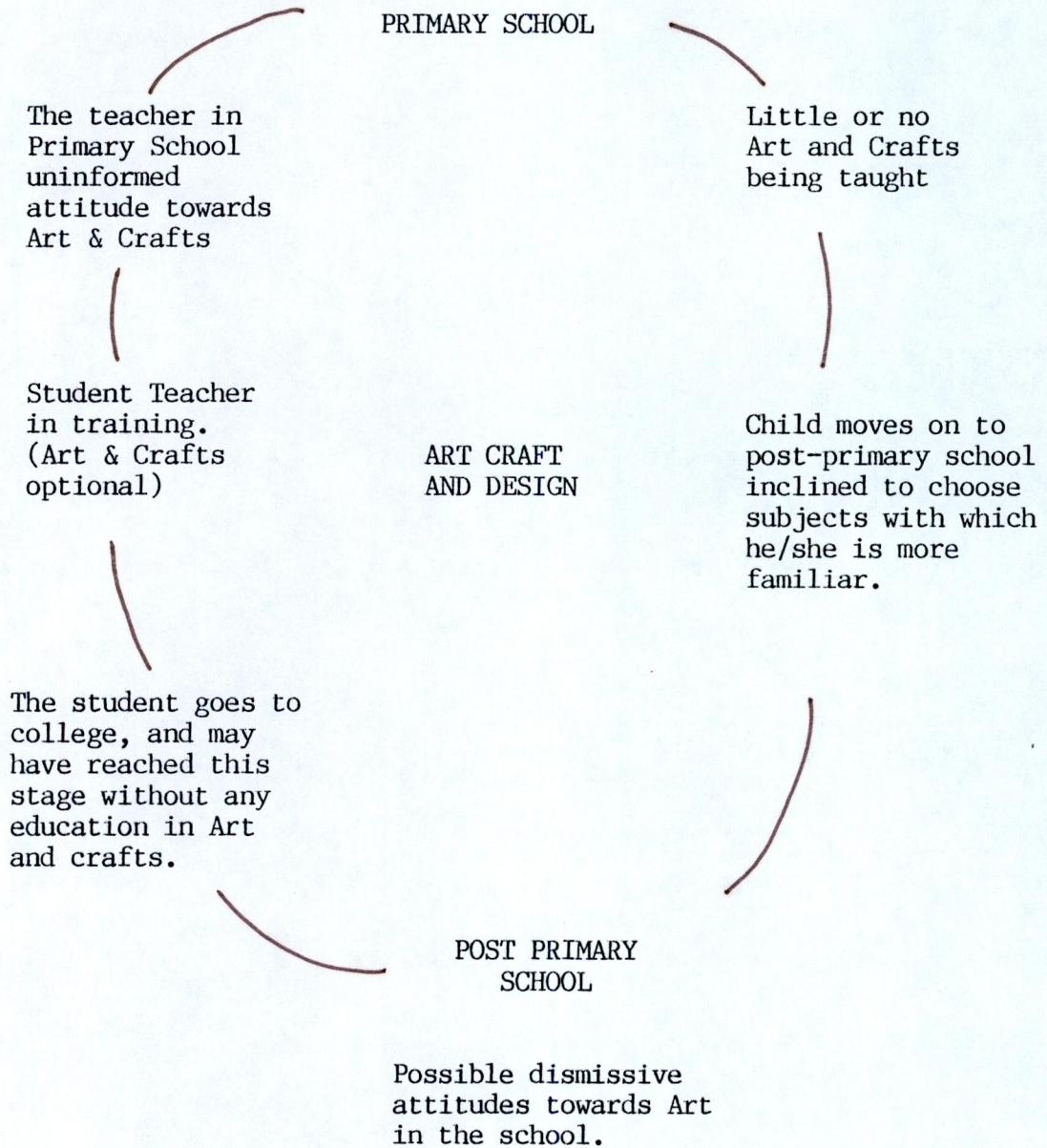
all the research that has been done with regards to Art in education and how it helps in the development of the child, there is still a lack of importance being placed on the teaching of art to children and also the teaching of art to student Primary Teachers in training colleges.

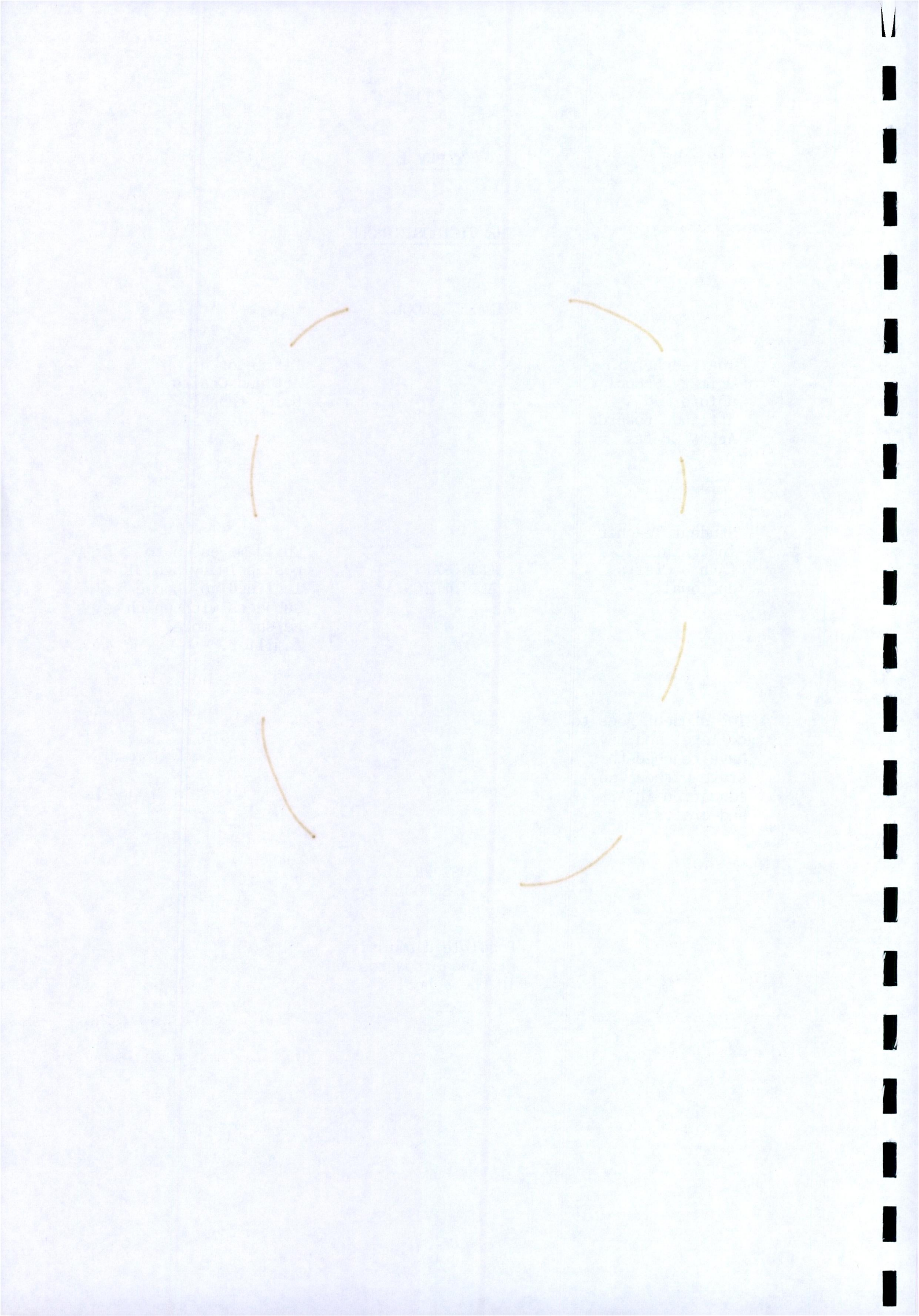
In the training of National School Teachers, example, St. Patrick's College Dublin, part of their course touches on the teaching of the arts, (Art and Crafts, Music and Drama). But these are only optional in that they select only one from the three above. The choosing of Art and Crafts is often affected by what I call a "vicious circle" (Fig.1).

Most student teachers arrive in Teacher Training colleges with a very uninformed attitude to art, as many may never have studied art at any stage throughout their primary or post-primary education. And so, in turn, these student teachers will be teaching pupils at primary level, who will be affected by their teachers' uninformed attitude to art, and so it continues. It is a circle that has to be broken, if art is to achieve a more serious position in primary education, and this would also assist its position throughout the rest of the educational system.

TABLE 1

THE VICIOUS CIRCLE

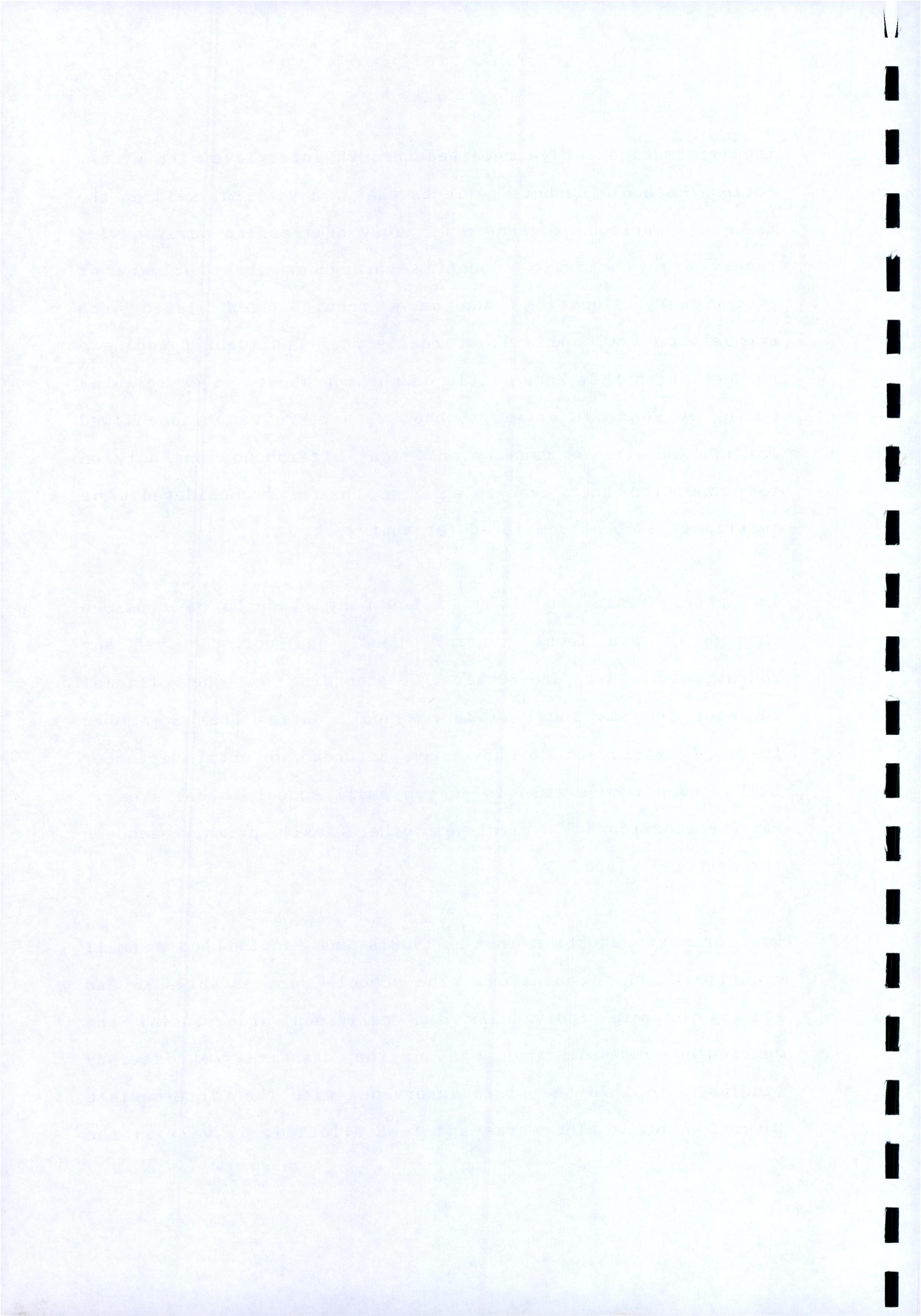




The information I have received through interviews with my own national school teachers reflects what I have first said on the teacher's attitude towards art. They admitted to never having received any artistic education throughout their primary or post-primary education, and as a result never placed much emphasis on art, and did not really feel confident teaching a subject which they knew little or nothing about. I do remember during my years at primary school when there was time allowed for art but it was usually on Friday afternoons, but only on the condition that everything else that was considered more important had been completed for that week.

It is frightening to think of how many students have passed through my own local primary school and not received any education in Art and Crafts. According to the official register from my local primary school, dating from September 1912, 375 girls and 363 boys have attended up until September 1991. Even though this is just a small school in one area it may be considered typical of other small primary schools throughout Ireland.

Post primary education in the 1900's was confined to a small minority of the population. The schools were established and run by private individuals and religious orders, and the curriculum emphasis then was on the classics and literary studies. in 1878 the state intervened with the 'Intermediate Education Act'. The marks and fees allotted, as well as the



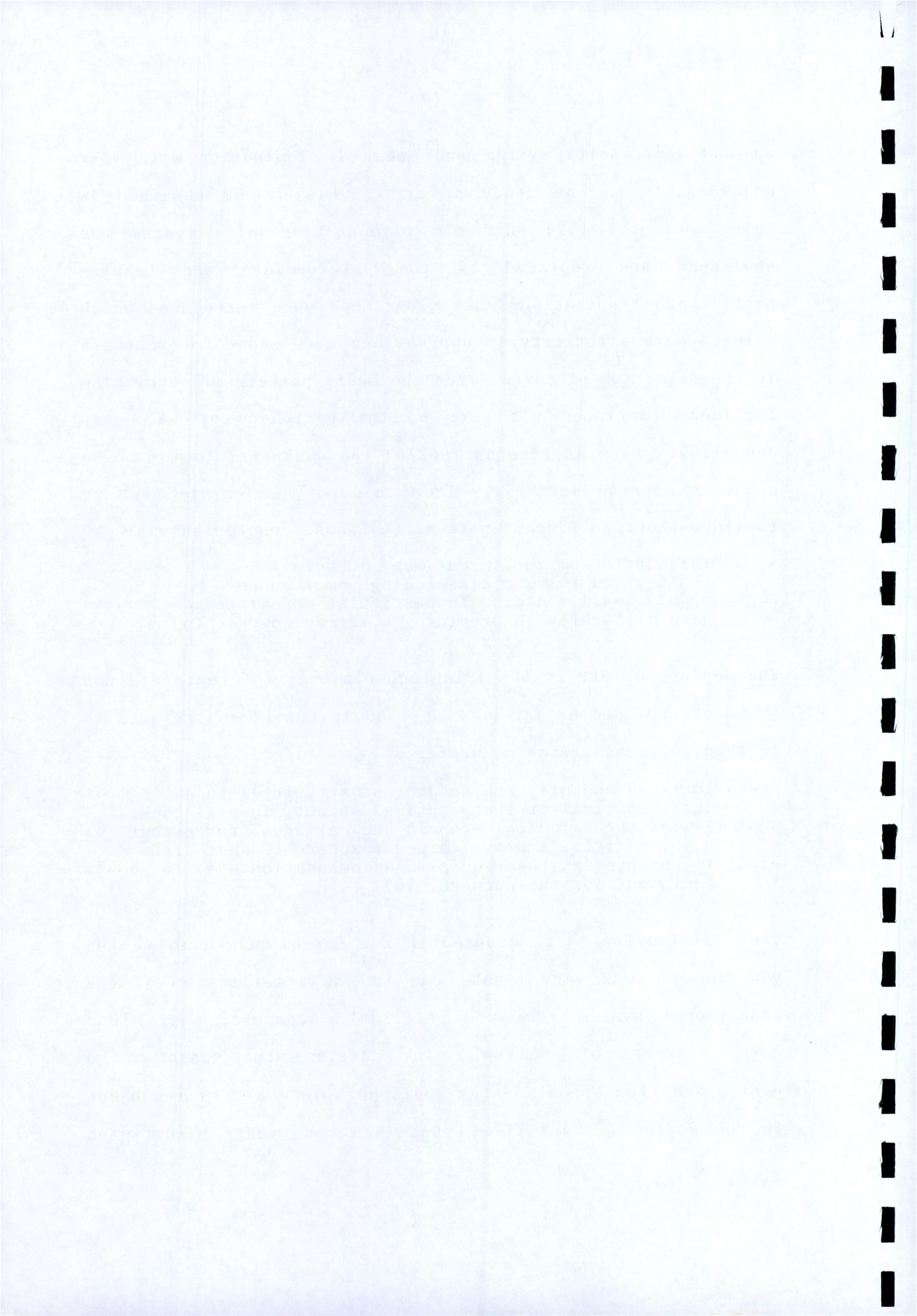
payment by results system and mode of examination were very unfavourable to the study of art. This system remained in being up until 1924 when the payment-by-results system was abolished and replaced by the Intermediate and Leaving Certificate Examinations, new programmes were introduced which allowed more elasticity in courses and more scope for teachers in the selection of texts. Yet the basic pattern of curriculum imbalance continued with art on the periphery of secondary schooling. Even as late as 1962/63 the weak position of these subjects emerged strikingly from the analyses carried out by the Investment in Education team, (4) whose conclusion was:

The Curriculum in a great many schools is limited and is of a classical grammar school type. Small schools, in particular appear to have difficulty in providing a varied course. (5)

The neglect of art in the Irish schools over the years did not go unnoticed, and as far back as 1949 in report on the arts in Ireland, Professor Bodkin, wrote:

In Irish schools, the subject of art, in either the historical or the practical aspect, is neglected. Few of the principal schools and colleges, for either boys or girls, employ trained teachers to deal with it, or possess the requisite accommodation and equipment for the purpose. (6)

The position that art occupied in the formal school system as you can see was very bleak, due to the interlocking of the educational system with the political, economic, social and moral elements of society. In addition, the goals to be achieved by the school system would not place art as a subject in the scale of priorities. But in recent years significant

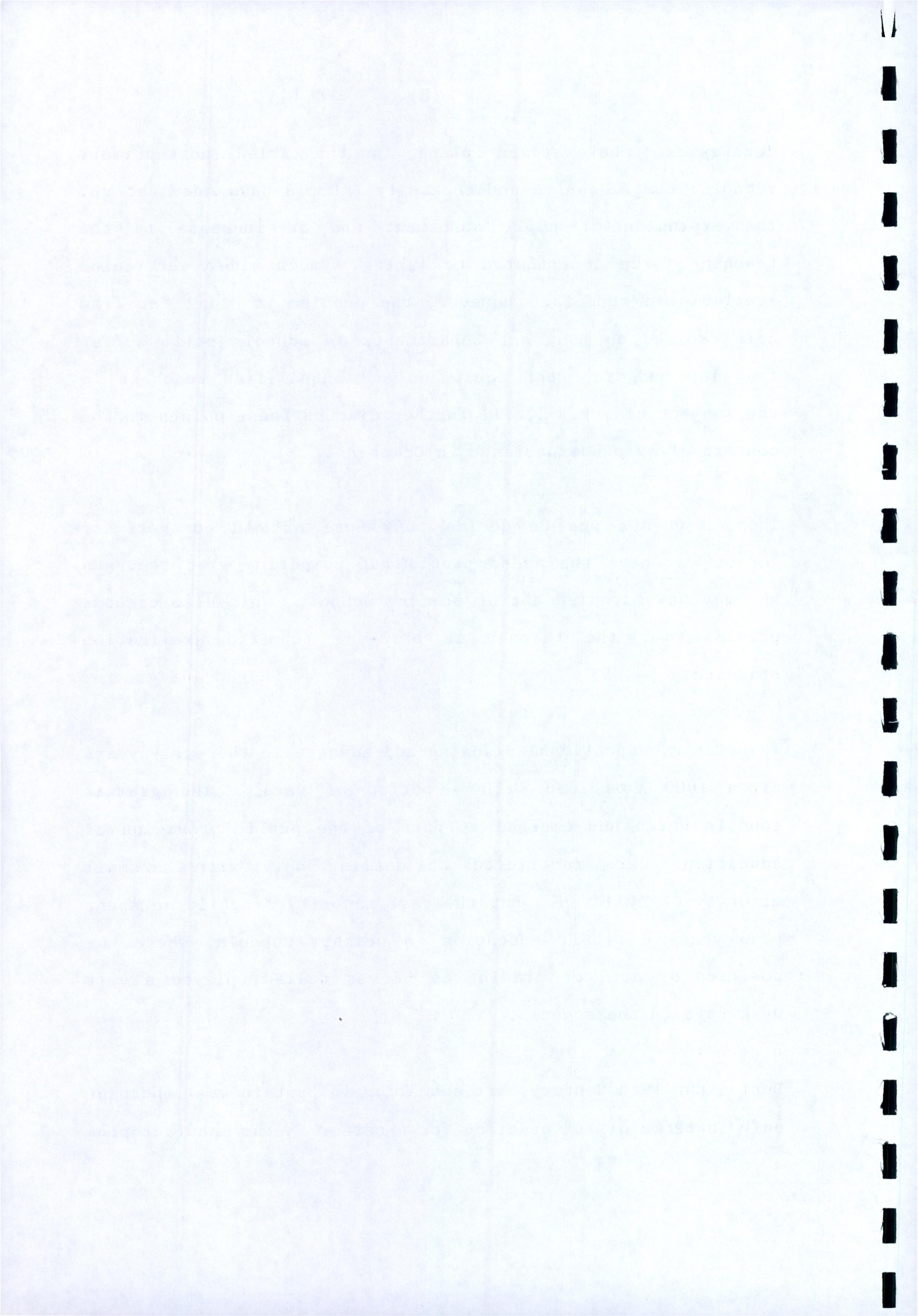


developments have taken place in the Irish post-primary schools: comprehensive and community schools have been set up. The expansion of pupil enrolment and an increase in the teaching force contributed to making a much wider curriculum available in schools. However, the problem is still far from being solved as many Art Departments in schools still suffer from low budgets, poor equipment and unqualified teachers in the subject of art. I will further discuss these points in the context of my own experience in Chapter 2.

Those students who do decide to choose art in post-primary school may have the added problem of competing with students who may have studied art at primary school. This also creates problems for the teacher in bringing them to examination standard.

In Britain, educational planning and advance in the early years circa 1900 coincided with a period of wars. The grammar schools which had emerged as part of the public provision of education, were restricted to dealing only with a small minority of children. But the vast majority of children spent nine years of their education in primary schools, where the position of art, or drawing as it was called, played a very weak role in the schools.

During the 19th Century, art education in Britain was important only in terms of its practice for a career in the manufacturing



industries. The period between the wars saw the need for great reform, and the 1926 Hadow Report (7) on Education of the Adolescent, recommended reorganization of schools and the provision of new senior schools. The Hadow Report also recommended that the school leaving age should be raised to fifteen. The Education Act of 1936 effected this by law.

The Hadow Report also saw benefits in art education apart from the utilitarian, and outlined four main areas of study:

- (1) Object drawing
- (2) Memory drawing, illustrative and imaginative work
- (3) Geometrical and mechanical drawing
- (4) Design (8).

Although much of this involved the acquisition of particular skills, there was a place for imaginative work and over the next forty years art became much more child-centred and greater emphasis was placed on Art in the elementary schools.

The situation of art in the British schools was very similar to that in Irish schools: even though their aims in primary school level may have been different, their attitude towards art was not.

The start of the war in 1939 postponed the developments suggested by the Hadow Report in Britain, and with the evacuation of school children there, the educational system went into serious disorder. By 1940 half a million children were not getting any schooling at all. The educational

problems were seen as an essential part of the social problem and the urgent need for educational reform was increasingly realized. The situation of education in general had suffered greatly during the war years in Britain. Even though art may have been under serious neglect in Ireland the education of the child as a whole had not suffered such a severe set back as the British educational system.

In 1941 the drawing up of the Green Book (9) by the Board of Education, stressed the need for a system of free secondary education as part of the essential educational reform in Britain.

As I stated earlier the work and research carried out by Marion Richardson and Alexander Barclay-Russell (10) in the field of art education, set out to change attitudes and to show how art education could help the development of the child, and help the reforming of the social problem. Barclay-Russell saw a need for a wider opportunity for art in education as a fuller realisation of its social function and of the needs of the individual for both expression and artistic nourishment, and it was at adolescence that this became particularly vital because a matured and widely shared adult creativity was the means by which the best in human society could survive and flourish.

What interested Barclay-Russell was the nature of change which took place during the child's life from early childhood into

adolescence, particularly adolescence, and the belief that imaginative expression died at puberty. This he proved to be incorrect through his research of ten - sixteen year olds. Barclay-Russell set out to show that the imaginative process could and does continue and this is clearly illustrated through the process of development of the paintings of the older child as they grow to maturity as adults; for it is such evidence which can establish the intrinsic values and nature of the whole of these neglected facilities of the mind once and for all.

As art evokes a world of experience on whose threshold the adolescent stands. Education must try to take him across this threshold, beyond mere technique, function, copy and illustration, to where he sees and feels himself the power and potential of art as a means of enriching of art as a means of enriching his life, it should be the duty of the art teacher to create this atmosphere for the common discovery of the conceptions that are current and significant for contemporary life".(11)

Now teachers must not only form a clear picture of the nature, functions and needs of society, they must instil into their pupils an understanding and a desire to become integral part of a larger form of common life which has its own discipline and social expression.

Looking back it is quite clear why art never occupied a serious position in Irish Education, with the troubled history of Ireland in the 1800 early 1900, the establishment of the Free State 1922, and the introduction of the compulsory Primary Certificate in 1943. Things did begin to improve with the

development of the new Primary Curriculum in 1971, but with uninformed attitudes and teachers unqualified in the subject of art, the programme was not successfully implemented. The neglect of Art in the 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. But has the neglect of Art changed in the present years?. That is what I intend to discuss in my next chapter, on my own experience as a student studying art at post-primary level.

FOOTNOTES : CHAPTER 1

1. Aine Hyland, "The Belmore Commission and Technical Education 1898" in Irish Educational Documents ed. Aine Hyland and Kenneth Milne (Dublin, 1987) p.
2. Ibid., p.30.
3. Primary School Curriculum Teacher Handbook Part 1, Rialtas na h'Eireann 1971. p.279.
4. Investment in Education : Report Stationery Office, Dublin, 1965.
5. Ibid., p.280.
6. Professor Thomas Bodkin, Report on the arts in Ireland. Stationery Office, Dublin, 1949, p.31.
7. The Hadow Report on the Education of the Adolescent, which was a report of the Consultative Committee on the Education of the Adolescent, 1926. Allen and Unwin, London, 1966. p.227.
8. Ibid., p.228.
9. Gerald Fauler, Vera Morris, Jennifer ozga. Decision Making in British Education. Open University Press, London, 1973. p.139.
10. John Morley, Landmarks in British Art Education. p.23.
11. Ibid., p.25.

CHAPTER 2

MY OWN EXPERIENCE AS A STUDENT IN ART EDUCATION.

As I have mentioned briefly in Chapter 1, Art and Crafts were not always encouraged in my primary school. I suppose that if it had not been for my own personal interest in art through my early years, I most certainly would not be where I am today. But the problem did not stop when I entered post-primary school in 1982.

Art was not a compulsory subject in my old post-primary school, and out of a staff of forty-four lay teachers, there was one art teacher in a school of seven hundred and fifty pupils. In my first year, forty-two students had chosen art as one of their options. That meant forty-two students and one art teacher in one small art room. The class was then split into two groups. But as there was no more room available on the timetable, a second teacher was to be brought in, so that the two classes would be taught at the same time. However, further problems arose, as the second art teacher turned out to be one of the Religious Instruction Teachers. Unfortunately I happened to be in the group that was taught by the Religion Teacher for three years. Added to that was the problem of only one art room, so for three years I was taught art by a Religion Teacher in the Geography Room. This situation you may find

hard to believe but it is not untypical of many schools throughout Ireland.

By my fourth year the number of students taking art had decreased from forty-two to twenty, and the whole art class was returned to the art room under the tuition of the qualified art teacher. The choice of subjects after the Intermediate Certificate Examination was mainly due to the decline in the number of students taking art. Art appeared only once on the four categories of subject choice open to students in this school. (Fig.2).

The subject of art in my post-primary school was only compulsory for the remedial class. Even though I know art does contribute in helping the development of the students in remedial classes, it can make a similarly important contribution to the education of the brighter pupil:

The arts have a major educational contribution to make, enabling young people to learn how to cope with the rapid advance in communications. This is because the skills required to understand what a work of art is, 'communication', are of a different type to those needed for most other subjects in the curriculum. (1)

TABLE 2

LEAVING CERTIFICATE EXAMINATION
1987/88

(a) French
Business Organisation

(c) Accountancy
Chemistry
Social & Scientific
Business Organisation
Home Economics General

(b) Art
Chemistry
Physics
History
Geography
Home Economics General

(d) Biology
History
Physics
Accountancy
Chemistry

Select one subject from each category:

(a).....

(b).....

(c).....

(d).....

Name.....

Date.....

The general attitude towards art in my school was that it was more suitable for the slow learner than for the more intelligent student in the Arts Council Report. A survey of attitudes of post-primary teachers and pupils in 1975, by the Art Teachers Association and in Ireland confirms this in their statement:

That school timetables frequently omit art for students, while ample time for art is given to remedial and lower grade students (2)

There is a general lack of awareness among teachers, parents and pupils of the intrinsic and practical advantages of a rigorous visual arts education at primary and post-primary level. (3)

I believe strongly that more should be done in the field of public awareness, to show how art can contribute to the development of the child, adolescent, and adult.

Inevitably the low standard in Art at Leaving Certificate level is not at all surprising, when the main emphasis, in post-primary schools is on transfer to third level education and on preparing students to jump the entrance hurdle of the universities. The requirements for entry to third level institutions exert a strong influence on the organisation and direction of second level schooling in the area of subject choice. Similarly the influence of the selection procedures of many post-primary schools makes itself felt in the primary school and tends to undermine the spirit of the new curriculum.

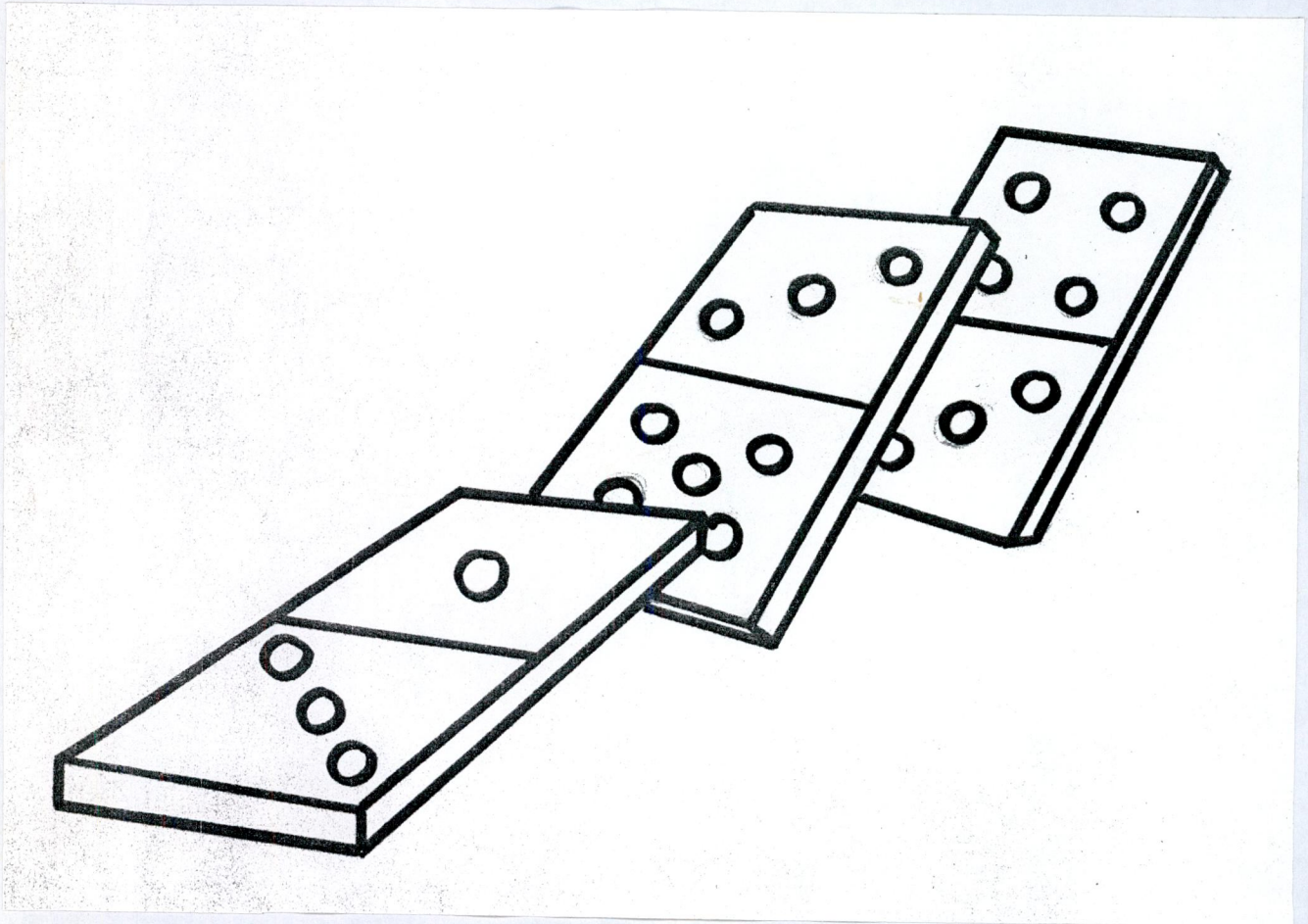
To quote from the submission of the Association of Primary Teaching Sisters:

The pressures on school children to get ahead to get places in second level schools and to make the grade academically are very great and militate against their greater involvement in art and crafts, and it is very difficult to see how this can be remedied. (4)

This in turn affects the standard of Art and Design in third level art institutions and exerts a domino affect (Fig.3) The 1961 Scandinavian report (5) drew attention to the serious neglect of design in third level institutions at that time. This eventually led to change and development in Art and Design education at third level.

The National Council for Educational Awards (NCEA) became involved in Art and Design Education in 1974, and established it as a discipline within the NCEA system, with the establishment of an Art and Design Board of Studies. In May 1978 the NCEA published a discussion document on an NCEA Award structure for recurrent education (6). Among its proposals, is one which recommends establishing a Foundation Certificate, to provide an opportunity for the person holding it to pass through the existing higher education award system. It was designed to help those who did not receive the requisite Leaving Certificate results to have a chance of entering the higher educational system. This Certificate Course had been very beneficial to students like myself and provided me with the opportunity to enter the higher educational system.

THE DOMINO EFFECT



Low standards at primary level affects the standard at second level which in turn affects third level education. (Fig.3).



But why did the NCEA have to introduce this Foundation Certificate Course?. It was intended as an interim measure until the standards of entrants to third level art colleges had improved. But why do the standards of entrants to third level art colleges need to be improved?. The response to this question is because of the low standard of art education in second-level schools. Once more this brings us right back down to the primary school again (Fig.4.) where the first major development should be made. An improvement at primary level, followed by developments in post-primary education are necessary before the standard of third level colleges will improve.

TABLE 4

PRIMARY SCHOOL.....SECOND LEVEL SCHOOL.....THIRD LEVEL COLLEGE

(Little or no
art being
taught)

(Low standard
achieved in Art
at Leaving
Certificate.

(Low standard of
entrants)

FOUNDATION CERTIFICATE
COURSE

(To bridge the gap between
second and third level).

The Foundation Certificate Course aim was to bridge the gap between the standards expected in the third level colleges and the low standard achieved in Leaving Certificate Examinations and in many ways it has. But it was not the solution to the problem. Now that this Certificate Course has been phased out we appear to be right back to the original situation. However, change is taking place at second-level.

FOOTNOTES : CHAPTER 2

1. L.R. Perry "Education in the Arts" in D. Field and J. Newicks (eds.), The Study of Education and Art, Routledge and Paul Kegan, London, 1973. p.232.
2. A survey of the attitudes of post-primary teachers and pupils Vol.1 Art Teachers Association, I.A.C.D. Dublin, 1975. p.12.
3. Ibid., p.10.
4. Submission of the Association of Primary Teaching Sisters.
5. Report of the Scandinavian Design Group in Ireland, Design in Ireland, Coras Trachtala, 1961, p.28.
6. National Council for Education Awards, Discussion Document on an NCEA Award Structure for Recurrent Education, NCEA, Dublin, 1978, p.12.

CHAPTER 3

A TIME OF CHANGE

The new Primary Curriculum that was introduced into the primary schools in 1971, where the focus was on the child rather than on the subject was regarded as a welcome initiative by most educationalists. But this new curriculum was in sharp contrast to the subject-centred approach taking place in the first few years of post-primary schooling, the transition from primary to post-primary was causing problems for many pupils.

So in 1984 The Curriculum and Examination Board (CEB) was established to implement change at primary and post-primary levels. The Board's task was to make recommendations regarding a new unified assessment system of the Junior Cycle to replace the Intermediate and Group Certificate Examinations. The Board was to have a brief period of only three years to complete their review. various working parties were established by the CEB. The first document published by the CEB, Issues and Structures in Education (1), identified a need for a broader and more balanced core curriculum with an increased emphasis on skills and processes, during the period of compulsory education.

It was the belief of the Curriculum and Examinations Board that our young people should have a broad educational foundation

including an education in the arts. So the Working Party on the Arts was established by CEB in 1984. They examined the position of the arts in schools and made recommendations which were presented in the Arts in Education: A Curriculum and Examinations Board Discussion Paper. (2)

This discussion paper is the work of the Working Party on the Arts established by the Arts established by the Curriculum and Examinations Board to examine the current position of arts in schools, and to make recommendations for change in arts provision and curricula at first and second levels. (3)

The paper suggested that a comprehensive policy for art education in primary and secondary level education was needed. The aims of which would enable all students to develop an interest and value for art only achieved through the work of the enthusiastic teacher (in the case of Art this meant a qualified art teacher). In primary and secondary level education it suggests that:

The student should be provided with a education in both making art (artistic education) and receiving art (aesthetic education), these are two complementary processes. (4)

The third aim of art education:

Must be to acquaint the student with the traditions of art from a historical and critical perspective. (5)

The Board of Studies for the Arts endorsed these aims and in 1987 published a document which proposed written detailed aims

relation to primary and post-primary levels of education. The CEB was replaced by the National Council for Curriculum and Assessment (NCCA) in 1987. Drawing upon the work of CEB and the establishment of course committees. Seven new syllabi had been prepared by 1988 and in 1989 they were introduced as part of the new Junior Certificate Examinations. These included a new syllabus for Art, Craft and Design.

Art, Craft and Design as part of the new Junior Certificate, contains a core taken by all students of the subject. The core contains drawing, two-dimensional studies, three-dimensional studies and support studies. A wide range of craft options is also offered. Higher level students take two options and Ordinary level students take one. It is intended that each option will reinforce much of what has been already learned in the core area.

Art history and appreciation comes under the heading of support studies and is not treated in isolation but as part of a particular theme. As the work in the classroom will be geared towards working around such a theme, this allows a lot of scope for a creative response from teachers in designing their own way of teaching the course.

TABLE 5

A proposal from In our Schools. 'The Junior Cycle Curriculum of all schools in Ireland should involve pupils in each of the following areas of experience', unfortunately this is not reality.

ONLY AS A GUIDE

	<u>Time allocations</u>	
	<u>Minimum</u>	<u>Maximum</u>
1. Arts Education	225	750
2. Guidance and Counselling	75	150
3. Language and Literature	600	750
4. Mathematical Studies	300	750
5. Physical Education	150	375
6. Religious Education	75	375
7. Science and Technology	375	1050
8. Social, Political & Environmental Studies	300	750

Art, Craft and Design is one of the most creative courses in the Junior Certificate in comparison to other courses of the new Junior Certificate, with a shift towards examination by means of an extended project including support studies, rather than by separate drawing and written examination.

As we discussed earlier, Art had suffered from serious neglect, mainly due to it not being understood. The reasons for doing Art were very often not made clear, or not strongly emphasised for students, parents and teachers. Art was tolerated as long as it did not make too much of a mess. But now Art, Craft and Design is seen as an essential part of our education, and involves a whole range of creative skills which are becoming more valued in society as a whole. These qualities that Art, Craft and Design develop, are part of the underlying philosophy of the Junior Certificate.

The final product and course work, including sketches and design work, will be sent to Athlone where they will be examined and a mark given. The project will be worth 75% of the total marks. This puts the emphasis on the creative and practical work completed over a period of months and not on some arid examination that is of no real relevance to either Art, Craft or Design. There will be, however, one supervised examination at the end of the course, a drawing test, which will account for the remaining 25% of the marks.

The emphasis on project work means that the course is taught through a series of interconnected themes, and links up the various ideas, way of working, Crafts and media. The overall aim of the course is to develop artistic and aesthetic sense, and related skills, by working with a wide range of media including drawing, printing, photography, graphic design, modelling, carving and construction. A wide range of optional studies are also included. (Fig.5)

Through interviews with Art Teachers teaching the new Junior Certificate, the general response I received was very positive, especially toward the new project based assessment, which places more emphasis on work carried out during the year. In the opinion of the teachers, they believe it lifts the stigma towards Art, Craft and Design as a doss subject, where you can pass an hour drawing or painting a picture which would then be put into a folder possibly never to be seen again, where as now all work carried out during the year is relevant and is sent for examination, under the heading of preparatory work.

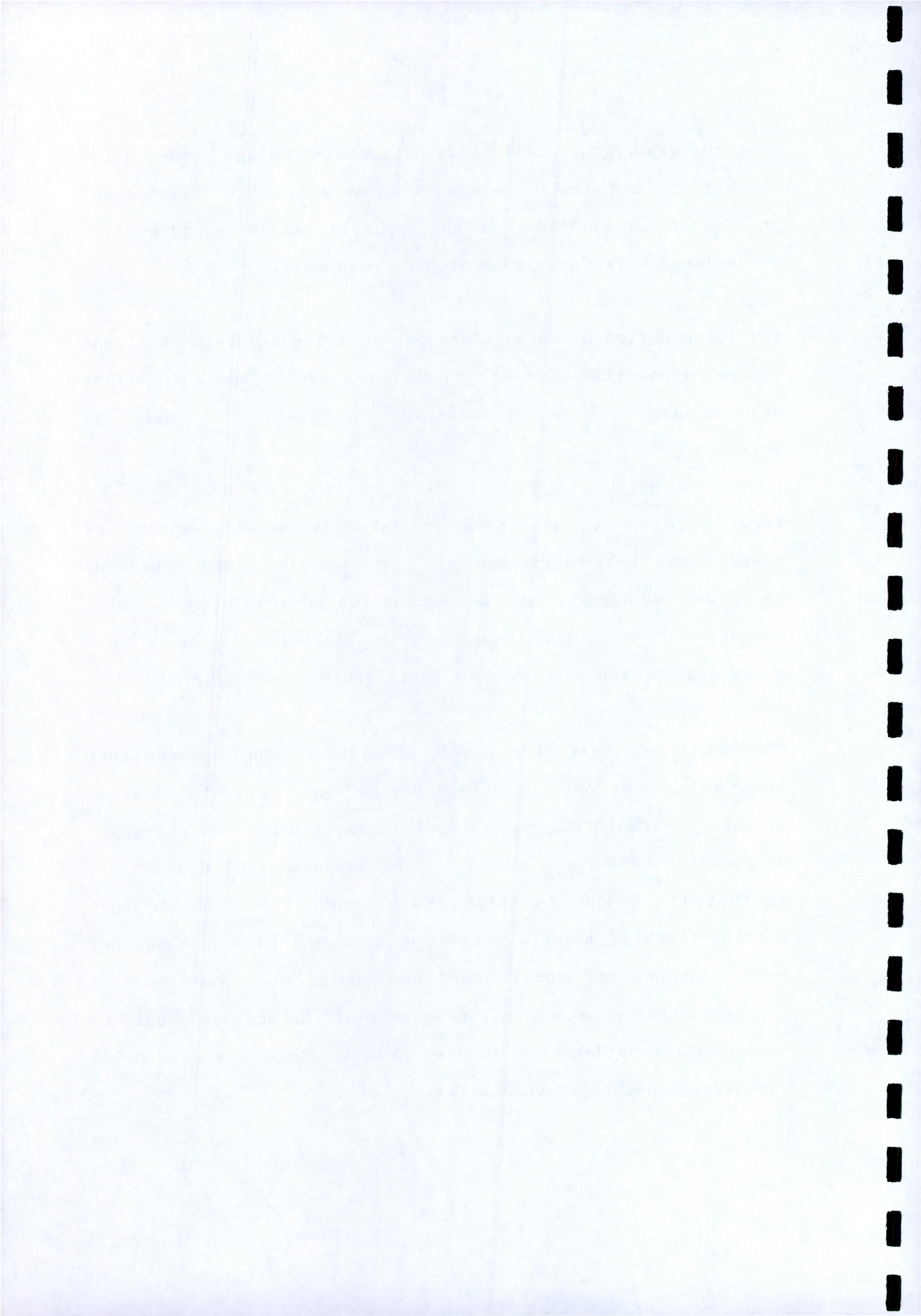
Third year students in the new Junior Certificate whom I have interviewed have also a very positive attitude towards the implementation of the New Junior Certificate, especially with the selection of one theme of their choice and working that theme in various media. The examination of three-dimensional work ensures that this work is carried out during the year. In the previous Intermediate Certificate Examinations in Art, the

concern was with still life, figure drawing, imaginative composition and design, students found that three-dimensional work was often neglected as the emphasis was on improving two-dimensional work for examination purpose only.

The introduction of support studies as a compulsory part of the course, means that students through the use of books or slides have a chance of seeing works of art relevant to their own work.

Very often as in the case of three-dimensional work, art history was not introduced at Junior Cycle, simply because there was no pressure of an examination to reinforce it being taught. This I can identify with looking back on my own experience of the Intermediate Certificate Examination.

The New Junior Certificate mode of examinations, ensures that every section in Art, Craft and Design that should be covered, will be covered. One general criticism from both teachers and students is that there is no form of assessment of the school, in that the budget to which the art department has to work within, (lack of materials and equipment and in some cases not even a proper art room) would be considered. The teachers recommend that some sort of assessment of the schools should be taken into consideration as they have to compete with schools who have have pottery wheels, kilns, etc.



The last decade has seen a very rapid development of the Irish education system. The arts have benefited from the expansion but not greatly. The peripheral role which the arts have traditionally played in Irish Education has been perpetuated in the recent changes. The reasons for this are complex, and an understanding of the position of the arts at any single level of education can only be reached by considering the inter-relationship of all levels. For example in the training of primary teachers it is easy to understand why the arts are developing so slowly in the primary system. But the problems faced by the colleges of education in training students to teach Art and Crafts cannot be appreciated until the position of art in the post-primary schools is considered.

In many areas, in relation to the provisions for art in primary and post-primary schools, the picture is unfavourable. Lack of money and in some cases, lack of official encouragement are important factors which are hampering development.

It seems likely that in the future the pressures on Irish educational financing will be greatly increased due to increases in enrolments and other factors. But it is vital that in any planning of future developments in Irish education, art must not again be cast to the periphery of considerations, but be seen where they belong, as a central concern.

A List of Recommendations that I have selected from the Curriculum and Examinations Board discussion paper, which I believe need immediate attention:

1. Art and Crafts should be made a compulsory part of the course in the training of primary school teachers, this will ensure that art will achieve a more serious position in primary education, which will assist its position throughout the rest of the educational system.
2. The Art and Craft section of the 1971 primary school curriculum should be updated.
3. As we have already discussed, the importance of Art, Craft and Design on the development of the child and the adolescent, Art, Craft and Design should be made a compulsory subject for all students in the Junior Certificate.
4. Only qualified Art Teachers should be employed to teach the subject of Art, Craft and Design, as the importance of Art, Craft and Design on the development of the adolescent will be realized and reinforced.
5. Adequate room, funding and materials should be allocated to each art department and some mode of assessment of each school would ensure that this would be carried out.

FOOTNOTES : CHAPTER 3

1. Issues and Structures in Education. Curriculum and Examination Board, Dublin, 1984.
2. Curriculum and Examinations Board. The Arts in Education
A Curriculum and Examinations Board discussion paper,
Dublin, 1985, p.4.
3. Ibid. p.4.
4. Ibid. p.7.
5. Ibid. p.8.
6. In our schools: A summary of the report of The interim Curriculum and Examinations Board to the Minister for Education, Dublin, 1987.

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