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SARAH C. WALSH

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I N T R O D U C T I O N

In this dissertation I intend to examine the position that the subject Art, Craft, and Design occupies in the Junior curriculum of second level schools in Ireland by considering its position in relation to another subject - Science. I will endeavour to build an accurate picture of how it stands.

In our society today the role of education is often perceived as a means of entering higher levels of education, and consequently obtaining a more highly paid position in the labour market. However, this process should not be confused with real education which is a much broader concept, and should be addressed in a different way. To describe education mainly in terms of the rewards it brings should be termed training. Within such a system

"those subjects thought to have the greatest status and the most tangible results at the end (languages, science and mathematics) receive the greatest attention whereas those subjects whose value may lie in the process of doing them or whose benefits or products are considered less functional (visual arts, music, drama, dance etc.) receive correspondingly less status and attention".(1.)

Consequently this emphasis on the more traditionally academic and technological aspects of education acts against those whose abilities and preferences may be largely non verbal in kind. The educational value of these subjects is often overlooked or they are seen to fulfil a peripheral function. According to Benson, this view

..... tends to regard the pupil in a rather fragmented way as having intellectual, affective, physical, social and moral needs. Subjects such as mathematics and science, languages and history are seen to develop his intellectual potential while the arts are conceived as 'rounding off' in the affective areas. This conception of the pupil as being largely composed of separate areas each of which can be dealt with more or less separately by different sets of subjects is a gross over-simplification which can have damaging implications. Science and art are often conceived of in opposition.(2)

The ideal function of separate areas of study however should be to complement each other.

CHAPTER 1

The traditional view of education mentioned in the introduction is changing and it is becoming increasingly recognised, at least in psychological theory if not in application, that as Benson puts it "thinking and feeling, personal interests and achievements etc. are all intimately linked and must be considered as such when developing educational programmes." (1) While these can be easily associated to the visual arts a less recognised ideal is that art education may be used to develop certain qualitative aspects of intelligence.

Similarly, it is becoming more widely acknowledged that intelligence should be measured not merely in terms of academic ability alone, but in a far broader context. This is reflected in the design of modern individual intelligence tests. Howard Gardner says "that there is not, and there can never be, a single irrefutable and universally accepted list of human intelligences." (2) Gardner identifies intelligence in six different modes, each relatively independent and equally valid. Gardners' intelligences are not to be considered as "parts of the whole", but each as a kind of intelligence in itself, and competence in one mode of thinking (or intelligence) does not necessarily extend to competence in any other. In his book Frames of mind: The Theory of Multiple Intelligence, he outlines these multiple intelligences as:-

- (a) Linguistic intelligence
- (b) Musical intelligence
- (c) Logical - mathematical intelligence
- (d) Spatial intelligence

- (e) Bodily kinaesthetic intelligence (i.e. dance, sport, body language)
- (f) The personal intelligences (i.e. how to relate to people).

However, while these (and similar enlightened theories) are more widely accepted by psychologists, and indeed people in general, it still remains that a successful education is perceived in the very narrow sense of linguistic and logical-mathematical areas. When we look at individual school subjects in the light of this theory, we see that they cannot be rigidly categorised in accordance with individual intelligences. Boundaries will inevitably merge with the result that in practical application to life (and in consequence to education) they cannot be looked at in isolation.

Hargreaves, in his essay "Development Psychology and the Arts" considers that

the popular and mistaken identification of the Arts with creativity and Science with problem-solving may partly arise from the way in which psychologists have gone about investigating these domains. There has been a distinct and regrettable tendency towards oversimplification.(3)

This oversimplification equates scientific work to convergent thinking and artistic work to divergent thinking. In order to avoid this we will now look at the more complex roles of these subjects within the curriculum, and their respective contributions to education. The contribution of the visual-arts can be as significant to the intellectual development as to the development of feelings and of sensory and manual skills.

The most obvious contributions that art may make in education are those which the Curriculum and Examination Board's Discussion Paper The Arts in Education (4) called the extrinsic arguments. These extrinsic arguments are the more concrete, practical and tangible reasons for art education. The arguments listed include employment, transferability of skills, and design as a factor of economic and industrial development. Other extrinsic arguments for the arts in education include environmental considerations, the importance of art in the identity of the nation and its cultural implications as regards tourism and leisure, the latter having two separate implications. In an age when leisure time is increasing it is essential that this time be used well; active participation in the arts is one implication, another is the contribution that art education can make economically in terms of providing an appreciative audience, thus indirectly influencing standards in art causing them to be raised as a result of a more discriminating public.

The second set of arguments proposed in the Discussion Paper is more essential to the development of feelings and is more concerned with the contributions that the arts may provide, which are peculiar to the arts and are particularly relevant to its potential role in education. These are described as intrinsic arguments, and include:-

The apprehension, formulation and communication of mean requires the use of symbols. The creation and sharing of meaning is a necessary condition for personal and social development. An important aim of first and second-level education should be to enable young people to develop the skills necessary to participate actively and meaningfully in the living culture of which they are part.(5)

While the present educational system may equip students to understand verbal and numerical symbol systems, there are many other systems in existence, and the neglect of these - particularly the artistic symbol system, leaves them at a disadvantage. The absence of the ability to think in an artistic way affects the way a person perceives art.

According to Whitehead, "Education is the acquisition of the art of the utilisation of knowledge." (6) In other words what subject is taught is of little importance, but the ability to apply what is taught, and the ability to re-apply this process to other subject matter is. But there is more to education than acquiring the ability to apply knowledge. The personal and social aspects of the child's development must also be considered. Ciaran Benson tells us that

The arts can provide images, symbols and themes for the expression of personal experience which might well lie beyond the ability of most individuals to create for themselves. In this sense a familiarity with the arts can provide a form of language which can assist communication across the divisions of class, religion and nationality. (7)

In other words as with other Arts areas, Art provides a means through which one's human potential may be realised. The very nature of an artistic problem denies any definitive answer - there are as many solutions as people who address the problem, there is no absolute rigidly unchangeable answer, and each personal response is as valid as the next. This aspect of art helps to give students self confidence, and teaches some "an ability to tolerate ambiguity." (8) The multi-media approach of art teaches adaptability (exploring the same subject using different techniques and media) and cultivates the ability to

approach the same situation from different angles. The visual arts "call to our attention the seemingly trivial aspects of our experience,"(9) bringing us to a greater understanding of our environment, immediate and extended, and "thus enabling us to find a new value in them."(10) This awareness of the environment and world around us helps in other subject areas, the modes of thinking that one develops through use of artistic processes (for example in three-dimensional work, subtractive and additive processes) may also be applied outside the art class. The use of multi-media demonstrates different approaches to the same problem. Through exposure to contemporary artists and artistic processes such as advertising, fashion, film and video, students become more critically aware of the popular culture that surrounds them, they learn to appraise and appreciate design. Thus art education, in my view in the educational system becomes more relevant to these students.

Some personal qualities which a good art education fosters in the student include initiative, decision making, patience, perseverance, observational and communicative skills and a greater capability for expression of feelings. While "The benefits of an education in Art, Craft and Design for the student at this developmental stage extend far beyond a competence in the subject itself,"(11) we must not overlook the practical artistic skills which the student learns in the art class. As the CEB Discussion Paper points out, Art education is a process through which the student learns to see and to think visually, however equally valid, but often overlooked in the analysis of art education are the obvious skills which the student utilises in bringing these processes to fruition.

Artistic education requires the student to engage personally with the materials of the art form and with their qualitative possibilities.....It involves the student gaining a mastery of the creative possibilities that particular language of art. The student must develop skills in the shaping of these materials. This shaping will involve the creation of artistic problems, which must be perceived and solved.(12)

The making of Art is the central aim of the exercise. The skills employed drawing, painting, three-dimensional work, design, and the varying approaches which each individual craft or process require. However another obvious and integral aspect of art education is the need to instil in the student an interest in and love for art, and an ability to receive it in an appreciative and discerning manner.

By recognising and accepting the value of such roles as poet, painter, actor and musician, society legitimates poetic, artistic, theatrical and musical ways of being. Part of the contribution of such people to society is to enable these who are not actual creators to develop their own poetic or artistic sensibilities. But for this to happen an individual must be capable of grasping a poem as a poem or of seeing a painting as a painting. This requires that the person actively explores *this* poem or *this* painting before rushing to compare it conceptually with what he or she already knows.(13)

Art as part of our national heritage cannot be ignored.

One of the qualities that art possesses which is absent in many other subjects on the school curriculum is the scope in art for articulation of abstract ideas, hopes, dreams, fears. It provides an opportunity for the expression of emotions that may find no outlet in the conventions (verbal, written) used by other subjects in the curriculum, for these reasons it is therapeutic.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862.

2. The second part is a report from the Secretary of the Treasury, dated January 3, 1862.

3. The third part is a report from the Secretary of the Interior, dated January 3, 1862.

4. The fourth part is a report from the Secretary of the Navy, dated January 3, 1862.

5. The fifth part is a report from the Secretary of the War, dated January 3, 1862.

6. The sixth part is a report from the Secretary of the State, dated January 3, 1862.

7. The seventh part is a report from the Secretary of the War, dated January 3, 1862.

8. The eighth part is a report from the Secretary of the Navy, dated January 3, 1862.

9. The ninth part is a report from the Secretary of the Interior, dated January 3, 1862.

10. The tenth part is a report from the Secretary of the Treasury, dated January 3, 1862.

11. The eleventh part is a report from the Secretary of the War, dated January 3, 1862.

12. The twelfth part is a report from the Secretary of the State, dated January 3, 1862.

13. The thirteenth part is a report from the Secretary of the War, dated January 3, 1862.

14. The fourteenth part is a report from the Secretary of the Navy, dated January 3, 1862.

15. The fifteenth part is a report from the Secretary of the Interior, dated January 3, 1862.

16. The sixteenth part is a report from the Secretary of the Treasury, dated January 3, 1862.

17. The seventeenth part is a report from the Secretary of the War, dated January 3, 1862.

18. The eighteenth part is a report from the Secretary of the State, dated January 3, 1862.

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22. The twenty-second part is a report from the Secretary of the Treasury, dated January 3, 1862.

23. The twenty-third part is a report from the Secretary of the War, dated January 3, 1862.

24. The twenty-fourth part is a report from the Secretary of the State, dated January 3, 1862.

25. The twenty-fifth part is a report from the Secretary of the War, dated January 3, 1862.

As Eisner points out in Educating Artistic Vision, because we live in a technologically advanced age, where activities are particularised (for example an assembly line in a factory) and where people have little opportunity of following any project through from start to finish, the artistic process provides an important experience - one which may be followed from concept, through execution and finally to completion.

It is widely recognised that art may be particularly suitable for the education of children with special needs, for example handicapped children. While Art, Craft and Design have a tremendous "contribution to make to the education and development of slow-learning children, it can make a similarly important contribution to the education of the brighter pupil."(14)

By comparing the place that Art occupies in the school curriculum to Science, my intention is not one of crediting or discrediting the contribution either subject makes. In terms of the scientific method Science is the control with which I will compare Art, Craft, Design in the school curriculum.

Speaking of Science and education, A.N. Whithead says " In scientific training, the first thing to do with an idea is prove it."(15) One may disagree with this statement on two counts. The first, that education should not be seen merely in terms of training. The second is that modern philosophy of Science would suggest more than the notion of mere verification, and would find Science more scope for man,s

affective qualities. To prove an idea - one must first conceive of it. Creativity is required both in the initial conception or starting point of an experiment, and also in the manner it is proven.

Gaitskill and Hurwitz point out the similarity between Art and Science, "Learning, in both" they say "begins in the realm of sensory experience." (16) Further similarities lie in the way they encourage awareness of the environment (on both lower and higher levels). The step by step observation of cause and effect, and effect back to cause teaches the student not to make assumptions, but to back up theories in a rigorous way. In experiments students learn not to make assumptions, but to look beyond appearances, for example looking at familiar objects through a microscope. Science is often viewed as a tedious cumulative process. In Alexander Solzhenitsyn's The First Circle, (17) his character Gleb Nerzhin compared it to the work of a bricklayer. Creativity, however may exist in Science. Surely the combination of unrelated ideas used in Science is a form of creativity.

There are two main areas where scientific and artistic processes differ. The first is the emotions; scientific inquiry is seen to be detached. As Gaitskill and Hurwitz say "Scientific inquiry aims at verification and rejects emotional involvement." (18) Whereas the artist is often led by his senses - the scientist may be misled by them, this makes objectivity or detachment necessary. The second area where art and science differ is logic. While the scientific means of inquiry is logical, "the artist, however, may consciously seek out the illogical in the search for a fresh statement." (19)

In whatever way you view the respective contributions of Art and Science in the curriculum of the school and subsequently their value to the individual student, it is clear that both have their roles to play and ideally should be given the opportunity to fulfil them. From an educational standpoint, provision should be made within the curriculum for the implementation of both. In the next chapter of this dissertation, I will examine the place that they respectively occupy in the present system in Irish post-primary education.

CHAPTER 2

"In recent centuries the arts have not occupied a central position in Irish school curricula."(1)

In this chapter I will examine the place that Art occupies in Irish Education compared to Science, with particular reference to post-primary schools at junior cycle level. I will refer to records of public examinations, and the results of a questionnaire circulated to fifteen Dip A.D.T. placement schools in Dublin. I will look at attitudes and circumstances that lead Art and Science to occupy their respective positions in our schools.

We can trace the attitudes about education that still exist today as far back as Plato whose distrust of the senses led to the marginalization of Art Education. If we look at Roman education we can see how education evolved into the Three R's - reading, writing and arithmetic - which still occupy a central role in determining which subjects are seen as important in education.

The existing concept of education determines the places that art occupies. Preconceptions about "the work of the head and the work of the hand are manifest in the role the arts are assigned in school."(2) Attitudes regarding the importance of Art are echoed by its position within the school curriculum. Its position is illustrated by inadequate or impractical timetabling, facilities and equipment, and lack of funding for materials and staff (who often have no formal art

training or qualifications not to mention art education qualifications). In 1976 a report by the National Council Education Awards Recognition and Awards for Courses in Art and Design stated "The standard of Art at second level is so mediocre that the results obtained in the subject at the Leaving Certificate exam are no indication of a student's potential."(3) This is often due to the marginalization of Art as a subject in the school curricula which in turn is a consequence of attitudes of teachers and school administrators.

In 1961 the Scandinavian Design Report stated that the Irish school child is among the most visually and artistically uneducated in Europe. Unfortunately, because of many factors, including financial considerations, not much has changed since then.

Since 1962 the numbers of students taking Science has rapidly increased. From well under 50 per cent sitting Intermediate Certificate Science that year, a recent Irish Times article reported that "At present, 89 per cent of pupils take Science at the junior cycle stage."(4) One of the reasons for this increase in take-up of the subject, is the way in which Science is perceived. A strong argument in favour of Science is its potential for technological application. It is seen as being both practical and intellectual. Science is associated with technology which implies employment.

There is a positive attitude in Ireland towards Science and technology. In the early sixties while Lemass was Taoiseach, technology was highly regarded and industrialization was the major emphasis in government

policy. Manpower needs were high at the time and there was much promotion by the government of vocational/technological skills. An indication of the climate at the time was the establishment of the Regional Technical Colleges. This has done much to form the 'bread and butter' view of science. Science is seen as productive and as such justifies financing. Nationally, reinforcement of the educational productivity of Science is seen in the guise of "The Young Scientist of the Year Exhibition". This was introduced in the sixties and is a major annual event, which receives a lot of coverage in the media. The event does a lot to encourage youngsters studying the subject.

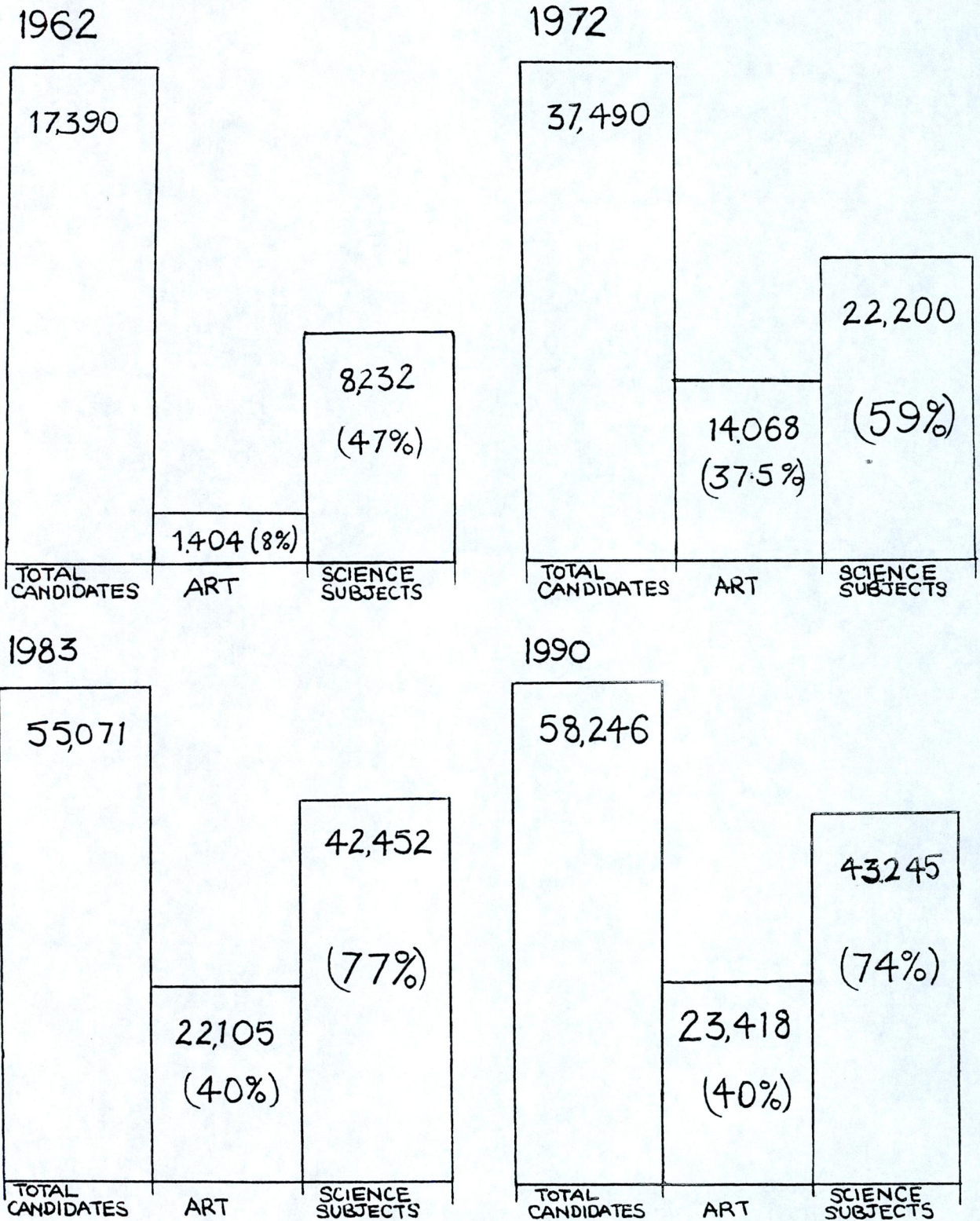
In 1961, the Scandinavian Design Group's report, Design in Ireland stated:-

that without some reasonably developed form of art education in the various levels of schools in Ireland, it will be impossible to produce the informed and appreciative public so necessary as a background to the creative artist.(5)

A year later, in 1962 The Board of Education figures show that eight per cent of the total 17,390 Intermediate Certificate candidates took Art as an examination subject. Ten years later in 1973 the numbers taking Art had increased substantially to 14,068 students, 37.5 per cent of the total candidates that year. The percentage taking Science had also increased to 59 per cent. The most recent figures published by the Department of Education show that the percentage of total students at junior cycle taking Art has still only reached 40 per cent. Although this represents a 2.5 per cent increase on 1972, in the same year, 1990, Science was taken by 74 per cent of the total candidates for the Intermediate Certificate Examination. These figures are illustrated in Table 1.

TABLE 1

NUMBERS OF CANDIDATES TAKING THE INTERMEDIATE CERTIFICATE EXAMINATION. PERCENTAGES TAKING ART AND SCIENCE RESPECTIVELY. STATISTICS FROM THE DEPARTMENT OF EDUCATION.



The most obvious factor which influenced these uptake figures would seem to be provision, this however is not as straightforward as it might seem. While school provision of a certain subject may be quite high (at 1979/1980 Intermediate Certificate level Hannan and Breen found that, on average, 74 per cent of schools offered Art, and 75 per cent offered Science), student uptake may be constrained by various factors. These factors include the restriction of subjects to certain groups of students - by streaming or otherwise - and also the individual choices made by the student where a choice is offered. Table 2, taken from Hannan and Breen's Schooling and Sex Roles, is a flow chart which shows how such factors effect the take-up of Science at Intermediate Certificate. It may also be applied to Art at Junior Level.

Subject provision varies from school to school. Of the schools surveyed by Hannan and Breen in 1980/1981 only the Comprehensive and Community schools all provided both Art and Science at Intermediate Certificate level. While the lowest percentage of schools providing Science in a given school category was 96 per cent for Vocational schools, the lowest provision of Art was 50 per cent of boys' secondary schools (see Table 3). The student's sex often determines whether he/she is offered a particular subject. For example, Hannan and Breen found that

In the case of Science, as we saw, it is core for most boys but optional for most girls. In addition it tends not to be offered at all to low ability girls, whereas it is offered (and is often obligatory) for low ability boys.(6)

TABLE 2

FLOW CHART: SOME CONSTRAINTS ON THE TAKE-UP OF INTER CERT SCIENCE. HANNAN AND BREEN, SCHOOLING AND SEX ROLES THE ECONOMIC AND SOCIAL RESEARCH INSTITUTE. PAGE 140.

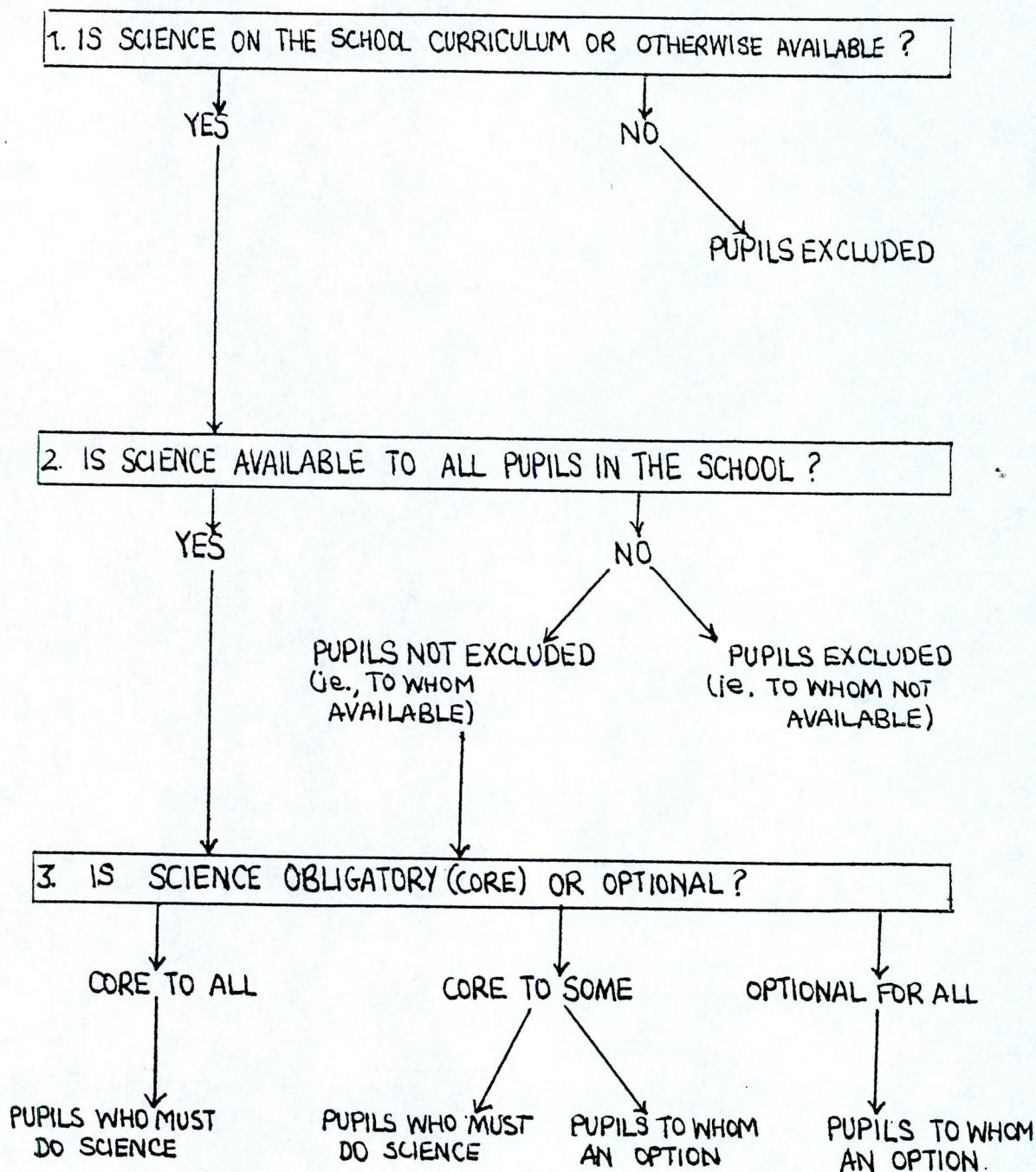


TABLE 3

SUBJECT PROVISION PERCENTAGES OF SCHOOLS OFFERING CERTAIN INTER CERT SUBJECTS. SOURCE HANNAN AND BREEN PAGE 157.

	TOTAL	BOYS SECONDARY	GIRLS SECONDARY	CO-ED	VOCATIONAL	COMMUNITY COMPREHENSIVE
ART	70%	50%	90%	75%	52%	100%
SCIENCE	99%	100%	100%	100%	96%	100%
NUMBER OF CASES	93	20	20	16	25	12

Hannan and Breen's research showed that Science was compulsory for 80 per cent of male students, but only compulsory for 20 per cent of female. Science is often offered as an option against popular girls' subjects like Home Economics, Commerce or Languages at a very early stage in the junior cycle. In their opinion

This pre-empts later educational and occupational options, reinforces a stereotyped image of females as having difficulty in understanding elementary scientific and technical processes.⁷

Art tends to be a girls' subject, whereas technical drawing tends to be a boys' subject. This is not necessarily due to the subjects being mandatory/non-mandatory - but due to the pupils' own choices (see Table 2).

The survey carried out by me in relation to Art and Science in Diploma for Art and Design Teaching placement schools in 1991/92, showed that

in First year in 40 per cent of the schools Art is compulsory for all, this drops to 10 per cent at schools in Second year:- when choices for Junior Certificate Examination subjects are made. In First year, Art is optional for all in 20 per cent of the schools surveyed, this increases to 40 per cent in Second year. In addition Art, Craft, Design is compulsory for the lowest or remedial streams and optional for the higher streams in 40 per cent of the schools in Second year, see tables 4 and 5.

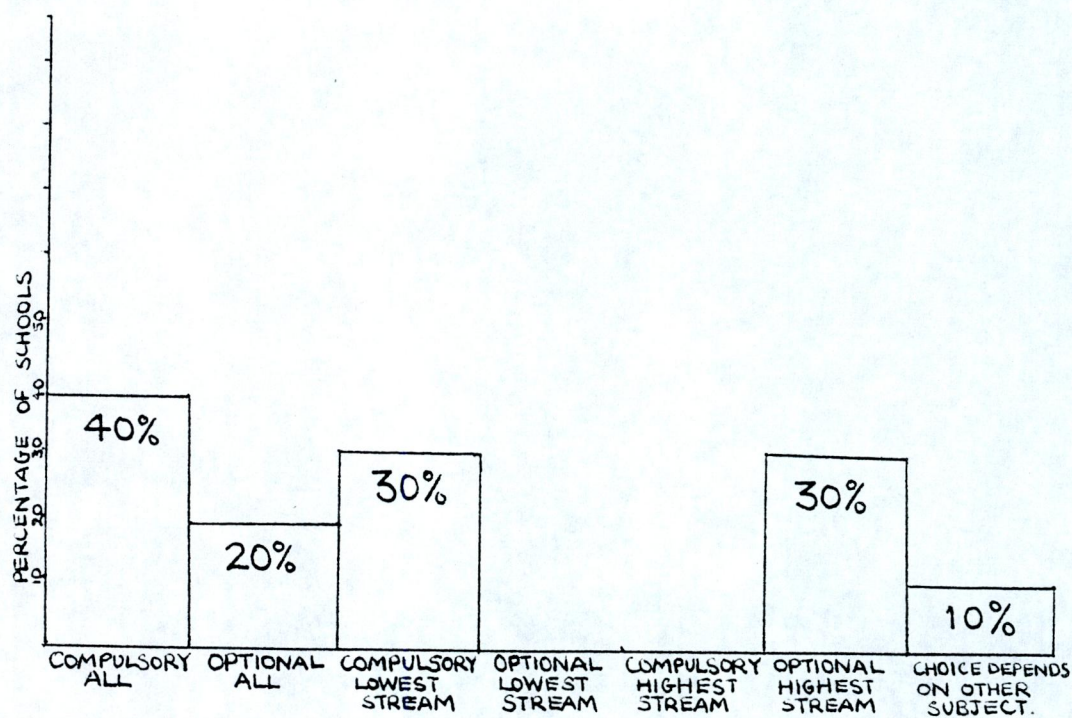
By contrast Science is compulsory for all First year students in 60 per cent of the schools surveyed. This remains unchanged in Second year. Science is optional for all First year students in 20 per cent of these schools, this drops to 10 per cent in Second year. In 30 per cent of the schools surveyed, in Second year Science is compulsory for the higher streams, and optional for the lowest stream or the remedial stream.

Table 6 shows that of the total 1,525 First year students surveyed, 66 per cent study Art, Craft, Design and 90 per cent study Science. In Second year take up of both subjects drop;- in the case of Art, Craft and Design to 47 per cent, and Science to 84 per cent. Again we may refer back to Table 2 to see the constraints which effect the take-up of a subject. The factors within the school curriculum which effect the take-up of subjects may often be controlled by the principal and the teaching staff. Other factors such as peer-influence and social conventions also have an effect on the take up of subjects when the student's personal choice is involved.

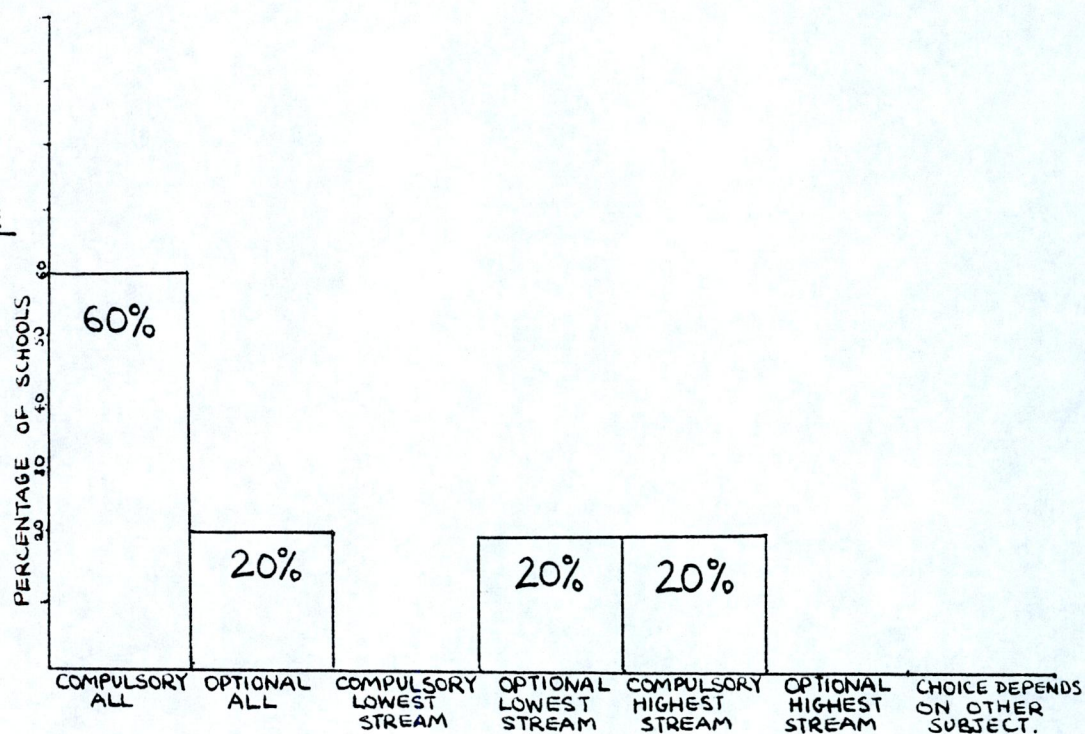
TABLE 4

SUBJECT CHOICES IN THE SURVEYED SCHOOLS IN FIRST YEAR.

ART



SCIENCE

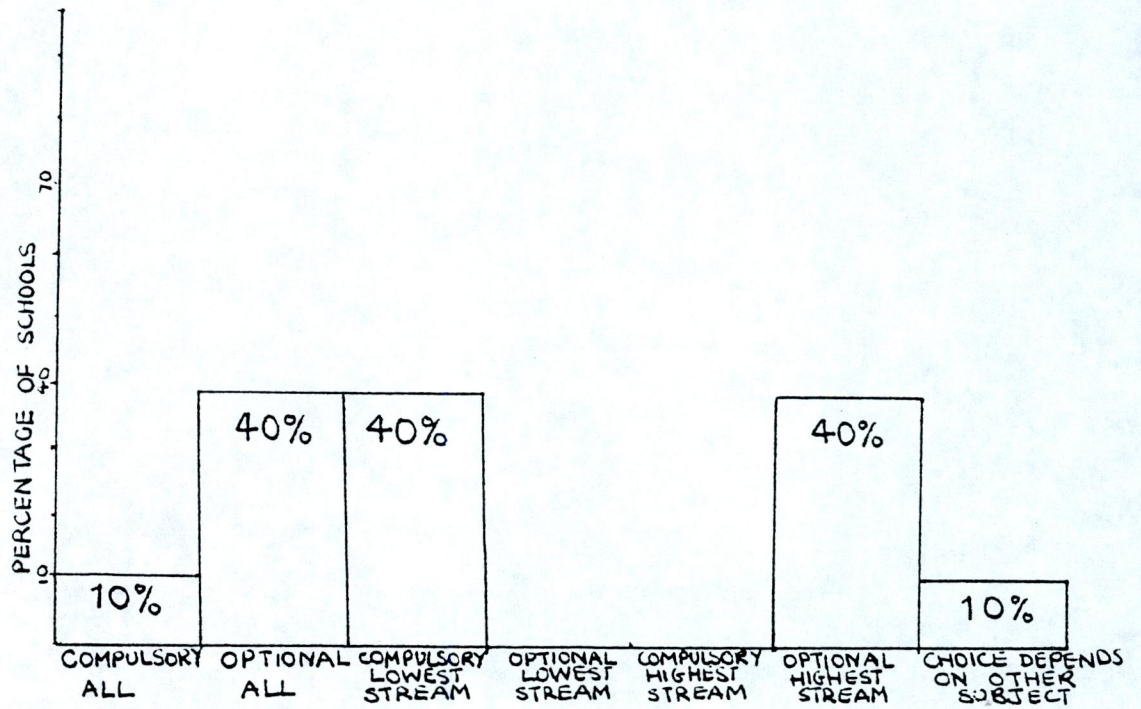


NOTE: 10 SCHOOLS COMPLETED SURVEYS.

TABLE 5

SUBJECT CHOICES IN THE SURVEYED SCHOOLS IN SECOND YEAR.

ART



SCIENCE

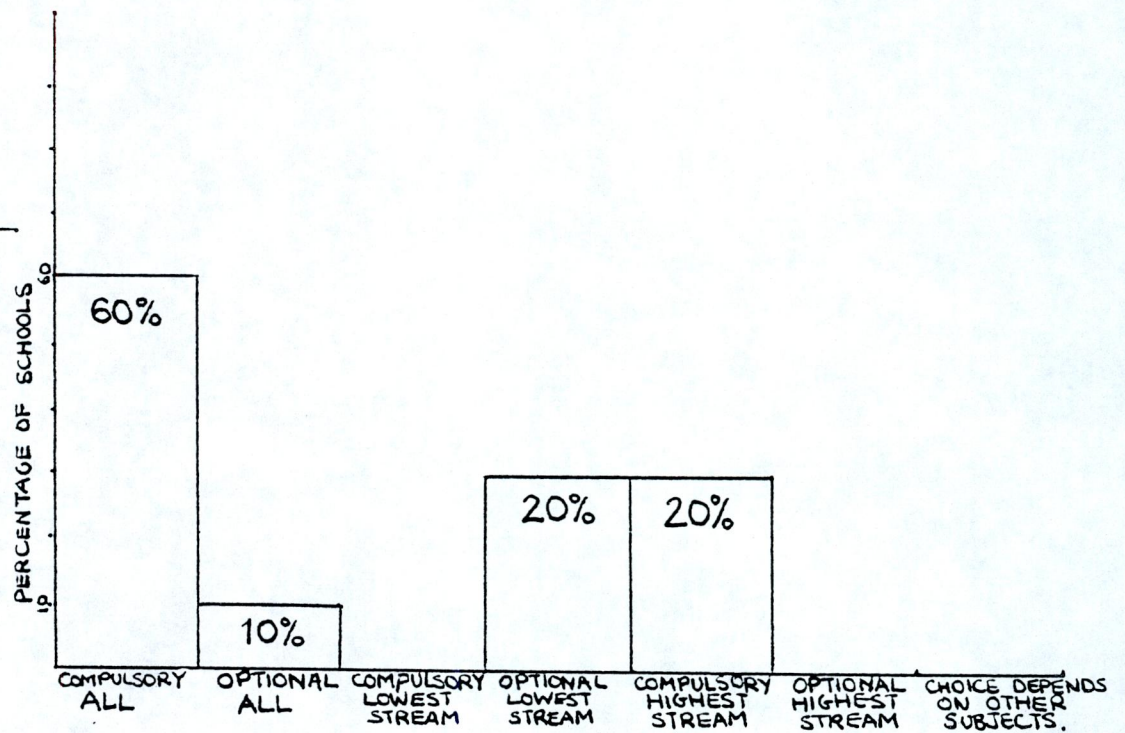


TABLE 6

THE FINDINGS OF A 1992 SURVEY IN DIPLOMA FOR ART AND DESIGN TEACHERS PLACEMENT SCHOOLS. NUMBERS OF STUDENTS TAKING ART AND SCIENCE AT JUNIOR LEVEL.

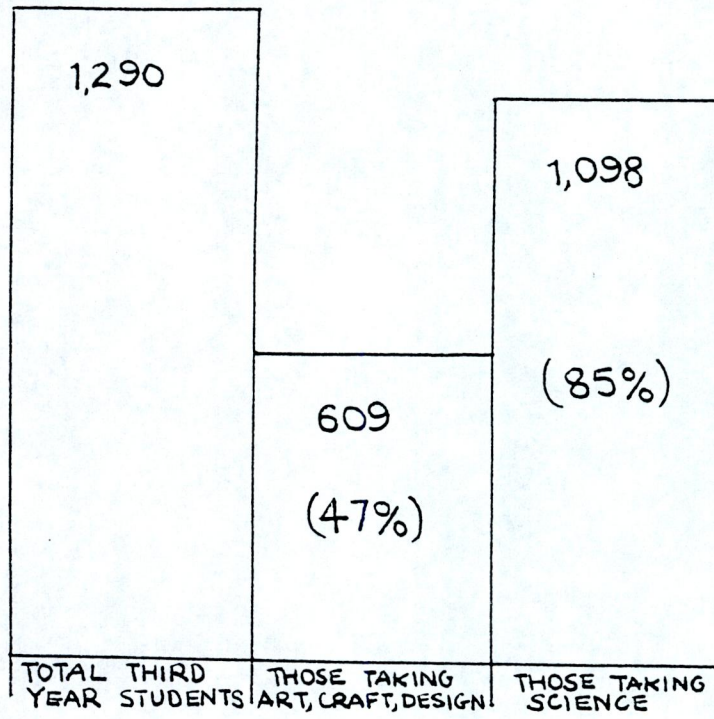
FIRST YEARS

1,525	1,000 (66%)	1,379 (90%)
TOTAL NO. FIRST YEAR STUDENTS	THOSE TAKING ART, CRAFT, DESIGN	THOSE TAKING SCIENCE

SECOND YEARS

1,494	708 (47%)	1,257 (84%)
TOTAL NO. SECOND YEAR STUDENTS	THOSE TAKING ART, CRAFT, DESIGN	THOSE TAKING SCIENCE

THIRD YEARS



As the take up rate of Art, Craft and Design was much lower in the surveyed schools, it followed that Art facilities and teaching staff were fewer too. A breakdown of facilities for both Art and Science may be seen in Table 7. The survey showed an average of two Art teachers per school, with 15 per cent of total Art teachers on part-time staff. 6.8 per cent of Science teachers were part-time, with an average of three Science teachers for Junior Certificate classes per school surveyed. Where surveys were complete 15% of Art teachers had no educational qualifications, and while all Science teachers had educational qualifications, 4.5% had no Science qualifications.

Hannan and Breen's research in the early eighties showed that

12% of all teachers in the sampled schools are part-time, concentrated mainly in Vocational schools and convent secondary schools. Most part-time teachers, however, are in non-examination (Religion; Civics; Elocution; P.E.; etc.) or cultural subjects (Art, Music) in most schools.(8)

In my opinion this is representative of the place which the Arts occupy in our educational system.

Another indication of the importance which is given to a subject within the school curriculum is the amount of time allocated to the teaching of that subject each week. Tables 8 and 9 illustrate the time allocated in the Dip. ADT placement schools to Art and Science each week. These show that overall timetabling in the surveyed schools allocates marginally more time each week to Science.

TABLE 7

FACILITIES. PROVISION OF ART ROOMS, AND SCIENCE LABORATORIES IN THE SURVEYED SCHOOLS.

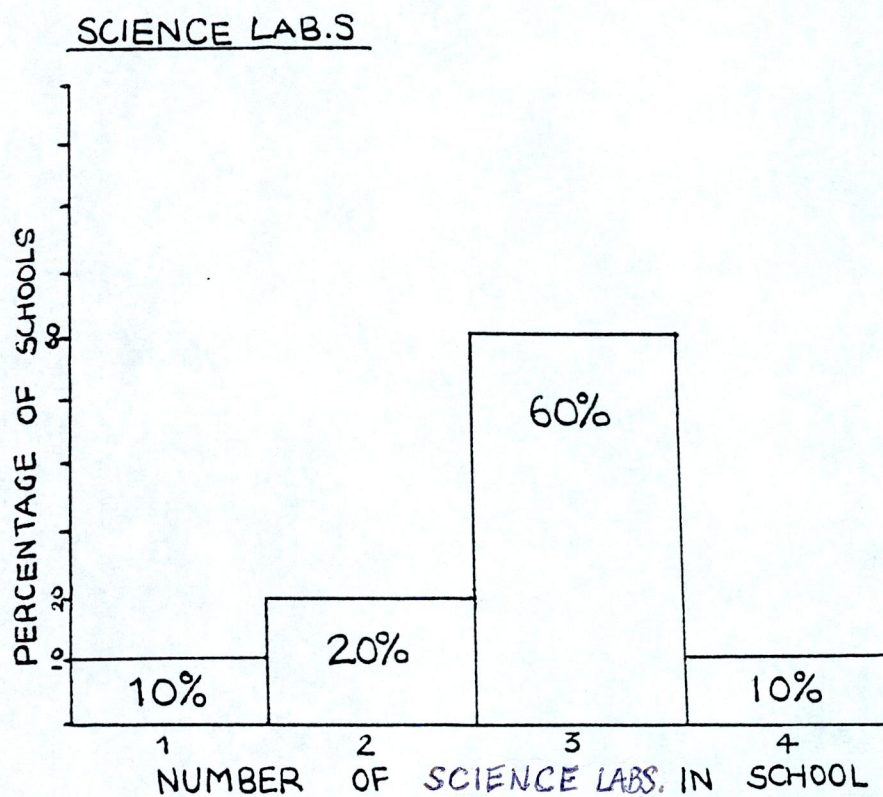
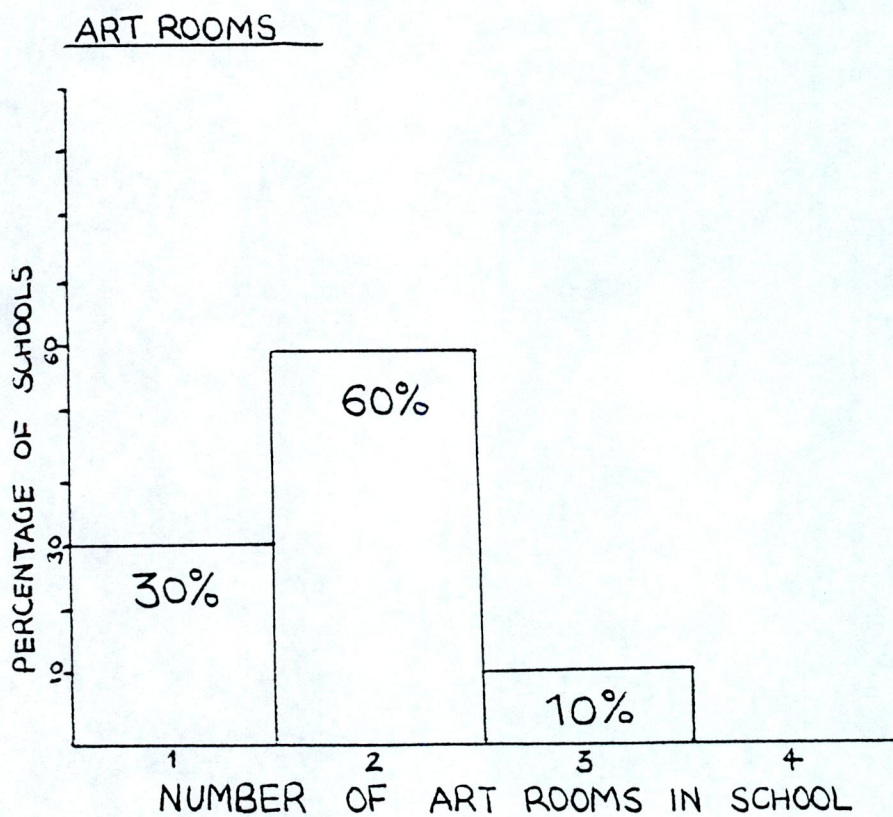
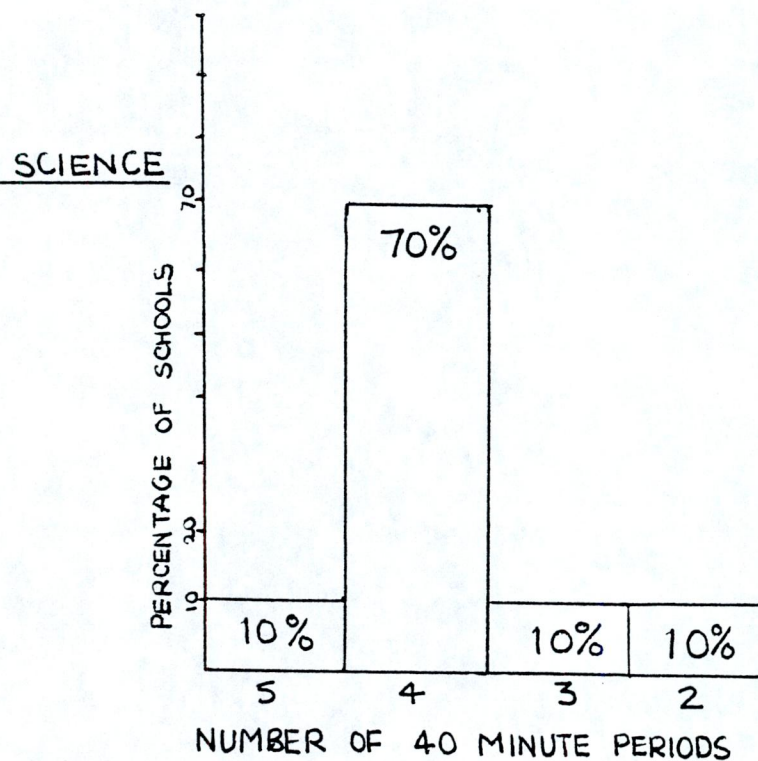
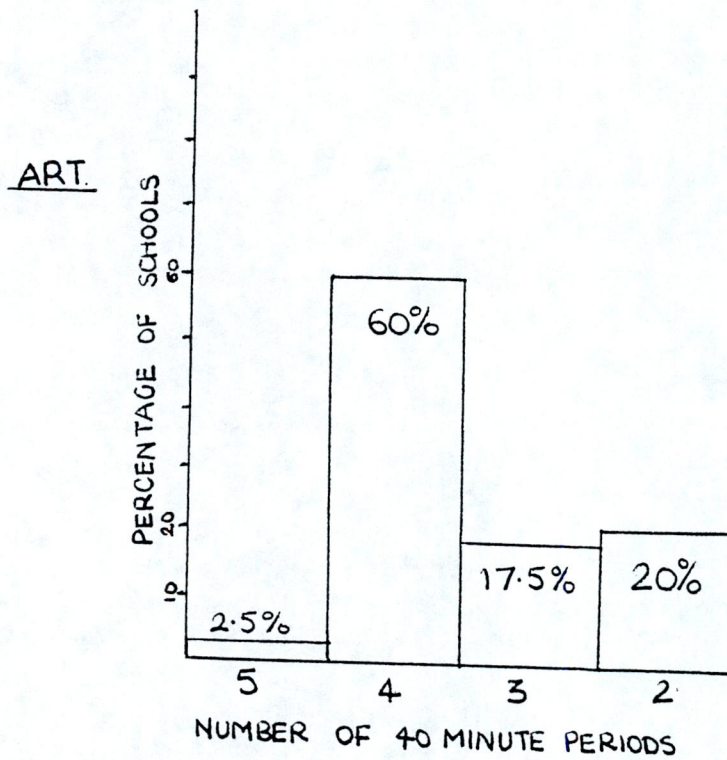


TABLE 8

TIME ALLOCATED EACH WEEK FOR ART AND SCIENCE IN FIRST YEAR IN THE SURVEYED SCHOOLS.

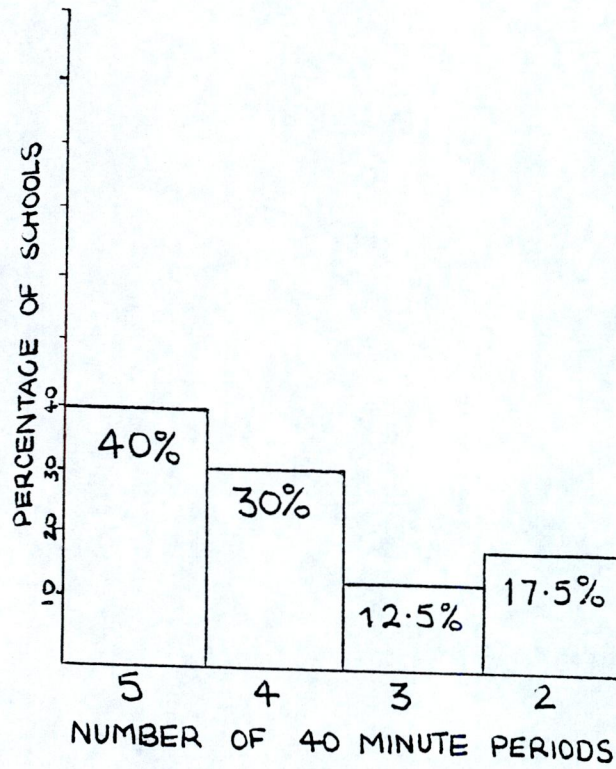


ONE OF THE SCHOOLS SURVEYED MADE A DISTINCTION BETWEEN TIME ALLOTTED TO 3 TOP STREAMS, AND THE REMEDIAL CLASS. TOP STREAMS - 3 PERIODS REMEDIAL - 5 PERIODS.

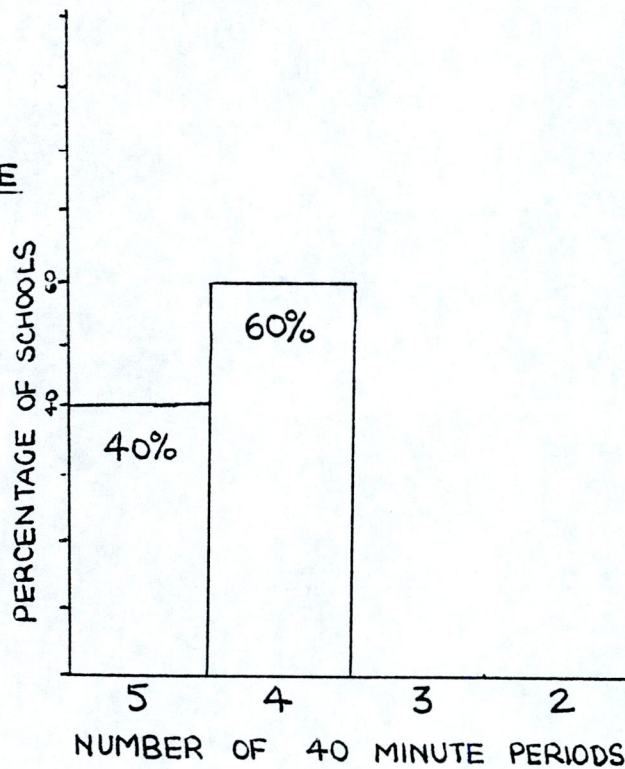
TABLE 9

TIME ALLOCATED EACH WEEK FOR ART AND SCIENCE IN
THIRD YEAR IN THE SURVEYED SCHOOLS.

ART



SCIENCE



ONE OF THE SCHOOLS
SURVEYED MADE A
DISTINCTION BETWEEN TIME
ALLOTTED TO 3 TOP STREAMS,
AND THE REMEDIAL CLASS.
TOP STREAMS - 2 PERIODS
REMEDIALS - 3 PERIODS.

The results of the survey carried out in the Dip. ADT placement schools is indicative of attitudes towards Art in Education in general. Art is often thought of as a subject which is more suitable for the less intelligent rather than for the more intelligent pupils.(9) However I will reiterate that while Art may contribute much to the education of the slow learner, the same may be said of its value in the education of brighter pupils. This attitude was confirmed by the results of a survey conducted by Raven et al in 1975. This looked at the attitudes of post-primary teachers and pupils. The Art Teachers Association submitted the following statement.

School timetables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students.(10)

These attitudes about the importance of Art as a subject is also reflected by the funding the art departments receive for materials and equipment. The CEB Discussion Paper noted that "there is a great variation between schools with regard to resources - teacher provision, timetabling, space, equipment and materials."(11) In some cases there is not even an art room, and little significance is attached to the need to employ a fully qualified art teacher.

The CEB Discussion Paper confirms this,

There are qualified visual arts teachers who cannot obtain a full-time teaching post. This situation has been artificially created by the number of post-primary schools that do not employ full-time teachers in the visual arts, the number of schools employing unqualified teachers on a part-time basis and the number of schools that do not offer visual arts at all.(12)

A broader contemporary psychological understanding of intelligence has not affected the role of art in education because it is the attitudes of educators and educational administrators that need to be modified. In my view, ideologies need to be more child-centred and less product-orientated. The school is not a factory and cannot be viewed as such.

Lack of time is one of the greatest constraints on both teachers and pupils at second level. A large number of subjects have to be taught to a high level in a relatively short time. Consequently those subjects thought to have the most tangible results at the end (languages, science and mathematics) receive the greatest attention whereas those subjects whose value may lie in the process of doing them or whose benefits or products are considered less functional (visual arts, music, drama, dance etc.) received correspondingly less status and attention.(13)

The Raven et al report cited in Bensons, The Place of the Arts in Irish Education (14) also showed that 48 per cent of Protestant second level and Vocational schools had art rooms, 50 per cent of Catholic secondary schools, and all comprehensive schools. Within the schools there were marked variations with regard to other resources - timetabling, space, equipment and budget for materials, as well as teacher provision. Again "the attitude of the principal is often central in determining the position of visual arts education in the curriculum."(15)

In January 1978, of the total number of full-time teachers in Secondary, Comprehensive and Community schools 1.5 per cent were Art teachers. These figures indicate employment of part-time staff and unqualified teachers. "It is unimaginable, however, that a similar situation could arise in other areas of the curriculum and that schools would, for example, employ unqualified teachers for Mathematics or Science."(16) As the size of schools has increased education has become more businesslike, its aim, schooling (the preparation of the

pupil for entry to third-level education, a job, or a place in the community. This limits "educational priorities to sanctioned skills." (17) The result is a narrow education and limited development of the pupil. The school has become a factory where the child is overlooked in favour of cost effectiveness and efficiency. Within this system there is little scope for the realisation of potential (of the students) through the Art medium.

Ever since Plato distinguished between the work of the head and the work of the hand, assigning the former to higher levels of goodness than the latter, there has been little question about which realm the arts occupied. (18)

With reference to the position that Science holds in the curriculum of Irish second-level schools, I would like to note that although it occupies a more favourable place than Art, Craft and Design, in comparison to that of Science in other countries in Western Europe the position it holds is not advantageous.

CONCLUSION

In the Art, Craft, Design syllabus there is a sensitivity to ability, developmental stages, and previous experience. Their starting points are the students' direct experience real or imagined of the natural, social and man-made environment. This shows a real sensitivity to the child's development level.(1)

If one examines the general aims of the new Junior Certificate Syllabus in relation to Art, Craft, Design, one will find that the nature of Art education lends itself well to most of the aims stated (see Table 10). The exception is the second aim of the Junior Certificate programme, which aspires to

extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;(2)

The reason that Art, Craft, Design does not provide a continuum is this, at primary level art education is often seriously neglected. The CEB Discussion Paper noted the "the inadequate visual arts education in many primary schools is a matter of concern."(3) One cannot "extend and deepen the range"(4) of what does not exist.

However the relevance of Art Education to the child, particularly through its' implementation within the new Junior Certificate course, with its emphasis on integration has the potential to contribute greatly to the students' education. This integration is vitally important in education, without it, as Whitehead says,

the result of teaching small parts of a large number of subjects is the passive reception of disconnected ideas, not illuminated with any spark of vitality.(5)

TABLE 10

THE JUNIOR CERTIFICATE. AIMS AND PRINCIPLES FROM
THE JUNIOR CERTIFICATE ART SYLLABUS PUBLISHED BY
THE DEPARTMENT OF EDUCATION.

1. The general aim of education is to contribute towards, the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure.
2. The Junior Certificate programme aims to
 - reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;
 - 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 to 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 Junior Certificate programme is based on the following principles:
 - breadth and balance: in the final phase of compulsory schooling, every young person should have a wide range of educational experiences. Particular attention must be given to reinforcing and developing the skills of numeracy, literacy and oracy. Particular emphasis should be given to social and environmental education, science and technology and modern languages.
 - relevance: curriculum provision should address the immediate and prospective needs of the young person, in the context of the cultural, economic and social environment.
 - quality: every young person should be challenged to achieve the highest possible standards of excellence, with due regard to different aptitudes and abilities and to international comparisons.

The curriculum should provide a wide range of educational experiences within a supportive and formative environment. It should draw on the aesthetic and creative, the ethical, the linguistic, the mathematical, the physical, the scientific and technological, the social, environmental and political and the spiritual domains.

4. Each Junior Certificate syllabus is presented for implementation within the general curriculum context outlined above.

An argument for the central implementation of Art within the educational system is the notable contribution that it may make to particular needs of students and society, and to human experience and understanding unique to art. Art, Craft and Design education has the potential to cater for the particular needs of the individual thus building self-esteem. The starting point is not art but the child. It provides an antidote for the mechanised mass production of today's society. "The major justification for the teaching of art lies precisely in its unique contributions"(6)

It seems odd that while our society considers Art as important (it builds and maintains special buildings to house works of art) that it occupies the position that it does within our school curricula. It seems odd too, that given the aims of the new Junior Certificate course and the role that Art, Craft, Design could play in the fulfillment of the 'core' of the new curriculum. "It is to argue that an educational programme that neglects the qualitative aspects of intelligence, one that side-steps the metaphorical and affective side of life, is only half an education at best."(7)

FOOTNOTES INTRODUCTION

1. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin, The Arts Council, 1979) p.43.
2. Benson, p.25.

FOOTNOTES CHAPTER 1

1. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin, The Arts Council, 1979) p.25.
2. Howard Gardner, Frames of mind: The Theory of Multiple Intelligence (New York, Basic Books, 1983) p.59.
3. David J. Hargreaves, "Developmental psychology and the arts", in Children and the Arts ed. David J. Hargreaves (Milton Keynes: Open University press, 1989) p.5-6.
4. In 1985 the Curriculum and Examinations Board published the report by the Working Party on the Arts established by the board to examine the position of the arts in schools.
5. Curriculum and Examinations Board, The Arts in Education: a Curriculum and Examinations Board Discussion paper, (Dublin, The Curriculum and Examinations Board, 1985) p.6.
6. A.N. Whitehead, "The Aims of Education" and other essays. (London, Williams and Norgate Ltd, 1955) p.6.
7. Benson, p.24.
8. The Arts in Education, CEB, p.9.
9. Elliot Eisner, Educating Artistic Vision (New York, Macmillan, 1972) p.16.
10. Ibid p.16.
11. Art, Craft, Design, Junior Certificate Syllabus (Board of Education) p.1.
12. CEB, p.8.
13. Ibid, p.6-7.
14. Benson, p.44.
15. Whitehead. p.4.
16. Alexander Solzhenitsyn, The First Circle, (London, Collins, 1968).
17. Charles D. Gaitskell and Al Hurwitz, Children and their Art, (3rd ed. New York, Harcourt, Braco, Jovanovich, 1975) p.13.
18. Ibid, p.13.
19. Ibid, p.13.

FOOTNOTES CHAPTER 2

1. Ciaran Benson, The Place of the Arts in Irish Education (Dublin, The Arts Council, 1979) p.16.
2. Elliot Eisner, Educating Artistic Vision (New York, Macmillan, 1972) p.v.
3. Benson, The Place of the Arts in Irish Education. p.43.
4. John Walshe "The Junior Certificate: A More Enriching Experience for Young People; The Irish Times, (October 4, 1991).
5. Frank Kaj et al, Design in Ireland: the report of the Scandinavian Design Group in Ireland, (Dublin, Coras Trachtala, April 1961) p.2.
6. Damian Hannan and Richard Breen. Schooling and Sex Roles (Dublin, the Economic and Social Research Institute, 1983) p.155.
7. Ibid p.317.
8. Ibid p.226.
9. Benson, p.48
10. Benson, p.44.
11. CEB, p.18.
12. Ibid, p.19.
13. Benson, p.39.
14. Benson, p.59.
15. CEB, p.18.
16. CEB, p.18.
17. Eisner, p.263.
18. Ibid, p.262

FOOTNOTES CONCLUSION

1. Brede Foy "More than one kind of ability - A Psychological Perspective" Compass vol. 15, No.2, p.70.
2. The Junior Certificate. Art, Craft, Design Syllabus. The Department of Education p.1.
3. CEB, p.17.
4. Junior Cert Syllabus, p.1. (see table 10).
5. A.N. Whitehead; The Aims of Education (Condon Williams & Norgate, 1955), p.2.
6. Elliot Eisner. Educating Artistic Vision (New York, Macmillan, 1972) p.257.
7. Eisner. Educating Artistic Vision p.v.

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