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AN ANALYSIS OF SENIOR CYCLE  
ART EDUCATION  
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by

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## INTRODUCTION

In the English language the word "art" is so ambiguous that no two people will spontaneously define it in the same sense. Sophisticated people will try to isolate some characteristic common to all the arts ... simple people tend to identify art with one of the arts... Common to both sophisticated and simple people is the assumption that whatever art may be, it is a specialised or professional activity of no direct concern to the average man. (1)

Until quite recently, there has been an almost total neglect of the arts within the Irish education system. The feeling that the arts are "soft" and "other worldly" (2), a form of leisure activity at best, not to be taken seriously, has not yet changed in our society. Consequently, I would say that the idea that art is a "specialised activity of no direct concern to the average man" is still alive and well today in Ireland. As recently as January 1993, Des Broderick, a senior lecturer in St. Patrick's College, Dublin, is quoted as saying:

Despite the fact that educationalists pay lip service to the arts, there are still people who feel that children are not really learning unless they are sitting in front of a textbook. (3)

So what has art, as a part of our education system, really got to offer us - if anything at all? Should art be the concern of "the average man"? Can children learn when they are not "sitting in front of a textbook"? These are some of the questions I hope to answer during the course of this dissertation.

Firstly, I will trace the slowly changing conception of education itself: from that of education in the traditional sense

(emphasis being placed on literacy and numeracy); to that of education in a more liberal sense (a life-long process that does not take place merely inside a classroom).

Studies of the place of the arts in Irish education, and recommendations for improvement of the "curricular imbalance" have been conducted as far back as 1979 and even earlier. (5) However, since then little change has taken place and most of the recommendations have been ignored. The introduction of the new Junior Certificate Art Syllabus, has illustrated that change is possible, but unfortunately this change has not yet come about in Senior Cycle Art Education in Ireland.

In the following chapters, I will look at Senior Cycle Art Education in Ireland from a number of angles.

- The changing function of education - who should it cater for
- How Art education fits into that changing function.
- An analysis of the Leaving Certificate Syllabus - how it compares with the new Junior Certificate.
- How to define standards within Art education - criteria put forward by Philip Coombes.
- The position of those students who wish to go on for further study of art at third level.

I will conclude by summing up my findings on all of the above, and by making a list of my own recommendations as to how the Leaving Certificate Art Syllabus might be altered to cater to those students who decide to take Art at Senior Cycle.

(See Appendix 3, p for a full account of the recommendations put forward by Ciaran Benson 1979; and Appendices 1 and 2 p's 46-48 for those put forward by the Curriculum Examinations Board 1985).

#### FOOTNOTES INTRODUCTION:

1. United Nations Education Scientific and Cultural Organisation: Herbert Read "Art and Society" in The Arts and Man, (Paris: UNESCO, 1969) p.27.
2. Anthea McTeirnan, "Green Paper authors (Blinkered)" (Irish Times, Tuesday, January 19, 1993) p.4.
3. Ibid.
4. Philip H. Coombes, The World Crisis in Education, (New York: Oxford University Press, 1985) p.20.
5. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin, The Arts Council 1979)

## CHAPTER I

### A CHANGING VIEW OF EDUCATION

Education, at second level, has a history of being academically orientated. The measurement of an individual's intelligence has been traditionally based on the facility that an individual has for numeracy and literacy:

Up to the 1970's, education had been popularly equated with 'schooling' - with the familiar formal education system ... by this definition, a person's education was measured by years of classroom exposure and the type and level of educational credentials earned. (1)

To say that this view has been left behind, would be optimistic in the extreme, however, it would be true to say that the importance of "right brain" based activity is finally being acknowledged. Education is being forced to change along with any other element of modern society - to meet the needs of those who avail of it:

The much wider view that emerged in the 1970's, and that soon gained wide acceptance, equated education broadly with learning, regardless of where, how or at what age the learning occurred. It also viewed education as a lifelong process, spanning all of the years from earliest infancy to life's end. (2)

Along with this broadening view of education, came a more liberal view of what was considered "educational" and what was considered essential in the education of the person. The long held tradition of the "grammar school" type of education was seen as being

not only much too narrow and artificial to fit the realities of life, but that it was standing in the way of much needed attention to other modes of learning. (3)

Despite this, however, there has been little attention given to "other modes of learning" in this country - at least not by the authorities.

A major Irish study devoted to the investigation of the position of the arts in education was published in 1979. New ideas for, and approaches to education were already in progress by this time, but the arts were still at the bottom of the agenda:

In 1924.... 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 curricular imbalance continued with art and music on the periphery of secondary schooling. (4)

This imbalance had also been noted (as Benson pointed out), by a previous report carried out by the Investment in Education team, who stated that:

The curriculum in a great many schools is limited and is of a classical grammar-school type. (5)

Benson also pointed out that:

It is increasingly recognised in educational practice that thinking, feeling, personal interests and achievements etc., are all ultimately linked and must be considered in any educational programmes. (5)

In January 1984, the then Minister for Education, Gemma Hussey, set up the Interim Curriculum and Examinations Board (CEB):

The Terms of Reference of the Interim Board, spanned both primary and post-primary education.... Among the specific areas mentioned were a new unified assessment system for the Junior Cycle of second level schooling to replace the Intermediate and Group Certificate examinations. Also highlighted was the need to review the Leaving Certificate as a measure of general education. (6)



Within the C.E.B., a Working Party on the Arts was established to "examine the current position of the arts in schools and to make recommendations". (7) This Working Party put forward a comprehensive rationale which stressed the validity of a central role for the arts within the Irish curriculum. This rationale, presents both pragmatic, tangible "extrinsic" arguments for the arts, as well as a set of "intrinsic" arguments which concentrate on the benefits of art education to the individual - the self. The essential role of the arts in promoting different forms of knowledge and thinking, which are not so readily explored through other subjects on offer to students, is also pointed out:

The making and receiving of art in an educational context calls for human processes which, of their nature, are not required in other curricular areas such as the Sciences, Languages or Business Studies. (8)

The rationale of the Arts Working Party is quoted in full, in Appendix 1, p46.

However, even though both studies mentioned here have put forward a number of recommendations for improving the position of the arts in Irish Education, little has actually been achieved in that direction. A recent newspaper report quotes Kieran Walsh's reference to the 1979 Benson Report, saying:

Walsh says that it is unbelievable that 12 years after its publication it remains the "live" report on the subject. He says that many of Benson's recommendations have not been implemented and his critique of the Irish education system as being generally neglectful of the arts still stands. (8)

In the same article Ciaran Benson himself is quoted as saying:

The arts are modes of enquiry for children which a good education system should take seriously.... We Irish share a number of misconceptions and prejudices about the arts and about ourselves, which seriously hamper our educational policies and practices in these areas. (9)

#### FOOTNOTES CHAPTER 1:

1. Philip H. Coombes, The World Crisis in Education, (New York,: Oxford University Press, 1985) p.20.
2. Ibid.
3. Ibid.
4. Ciaran Benson, The Place of the Arts in Irish Education (Dublin, The Arts Council, 1979) p.20.
5. Ibid.
6. G. McNamara; K. Williams; D. Herron, Achievement and Aspiration, (Dublin, Drumcondra Teachers' Centre, 1990) p.3.
7. Curriculum and Examination Board, The Arts in Education: a C.E.B. Discussion Paper, (Dublin, E.E.B., 1985) p.3.
8. Anthea McTeirnan, "Green Paper authors 'blinkered'," Irish Times, Tuesday, January 19, 1993) p.4.
9. Ibid.



## CHAPTER II

### THE CHANGING FUNCTION OF EDUCATION

The changing function of education must be considered before a criterion for content or standards can be defined (see chapter 4 for a discussion of standards). Obviously, whatever form the education may take, if it is to be a "lifelong process", the main priority, as I would see it, would be that it at least give the students a strong foundation which would act as a solid base, either for further study at third level, or for further exploration through a less academic or formal approach. This would require that the subject be (a) made as interesting as possible to those studying it (this would be achieved in different ways in different schools); and (b) properly structured, enabling students to progress steadily, and to see their progress. At present the emphasis, in any kind of Senior Cycle education, is on either getting students into third level education, or getting them into employment. The emphasis on employment after school is also shifting slightly to that of "enterprise" - a phrase which has been used both in England and Ireland over recent years:

The main emphasis in much educational provision has come to be on the acquisition not of useful skills and competencies, but of paper qualifications which provide passports to enter the appropriate position within a bureaucratic structure - where appropriate training will, if needed be duly provided... The concept of 'education for enterprise' begins to embrace a much broader critique which points out how the education system in general has tended to inculcate what Allan Gibbs terms an 'employee' culture rather than one concerned more actively and creatively with 'enterprise'. (1)

So now emphasis is on three things: third level education; getting a job and making your own job - and this is reflected not only in the bias of subject choices but also in the attitudes of many teachers and students.

But a new situation is arising where there is another section of society for whom education must provide and that is, of course, the unemployed. Since 1979 the proportion of the labour force who are without full-time employment has more than doubled. (In 1979 with a labour force of 1,233,400, there were 88,100 unemployed. now going by the figures of 1992, there is a labour force of 1,350,000, and the unemployment figure is 225,000). (2) There are also twice as many school-leavers going on to third level - mainly as a result, it seems of the increased unemployment figures. In 1979, of 64,500 school-leavers, 12,750 went on to third-level. In 1991, a survey (the most recent available to me), showed that of those who left school in 1990 (67,000), 24,100 went on to third level. (3) So, with twice as many unemployed, and twice as many in third level education, what is going to happen is that people will become educated to the degree where their abilities and aspirations far exceed the type of jobs which are available to them. This can only result in disillusionment - both in the society which sets education on a pedestal, offering it as a key to prosperity; and in education itself, which could eventually become "de-valued" as it were.

At least if students could see their time in formal, second-level education in a positive way (while they are still there), they might come to see it as a form of leisure activity - rather than something unpleasant which they are forced to go through in order to place themselves in the running for a position in the "employed" statistic instead of the "unemployed".

Education, after all is said and done, is initiation into activities that are worthwhile. (Peters 1966) These activities may be intrinsically worthwhile. By this I mean that an

activity may have a profound educational value itself, say, as is the case of reading poetry which gives pleasure simply by engaging in the act. (4)

Obviously education alone cannot tackle the problems created by such a high unemployment rate, but even if students could begin to view education as being of some value other than as a "job finder", it might improve their own feelings of self-worth, rather than working against that and making them feel that what they have learned so far has been a complete waste. Art, particularly, I feel, could play a strong role here. By that I do not mean to conjure up images of the unemployed masses painting water-colours in their spare time. But if a heightened aesthetic awareness and a general appreciation and understanding of things around us could, in any small way, be achieved through art education, then that in itself could begin to decrease the alienation which is fast becoming a feature of certain sections of modern society:

Communication through pictures has developed on an unprecedented scale. All manner of visual representation is invading everybody's world everywhere, infiltrating all forms of modern life. Today the image is present at all the various levels of cultural experience, either as a vehicle for information, as entertainment, or as a tool for scientific research. (5)

Take the individual who steals a car and afterwards sets it alight this act of wanton destruction in itself offers proof that the individual is in need of some form of self-expression. If that individual could be taught that art, and artistic endeavour could be used for expression, be that expression of self, ideas or emotions (and not just in theory but through the practice itself),

they might find themselves provided with a more constructive alternative.

The appreciation and understanding of visual imagery which surrounds us, is a vitally important section of art education. Take for example a recent "Benetton" billboard advertisement: A car in flames. Our bemused individual, viewing this poster may identify with the image as being an "anti-establishment" symbol; but it is highly unlikely that he will understand how or why it has been used in association with a middle-class clothing retailers:

Only in so far as society is rendered sensitive by the arts do ideas become accessible to it. (6)

And so where does the Leaving Certificate Art Course fit into all of this? Well, at the moment I would argue that it does not at least not in theory. I think it is unfortunate that students of the Leaving Certificate Course depend almost entirely on their particular art teacher for any hope of the course having relevance or benefit to their own lives. And this, I see as being unfair - both to students and to teachers. The curriculum, at national level, should be sufficiently structured, that it offers a teacher freedom to be creative, but does not unload that responsibility in total, onto the teacher.

## FOOTNOTES CHAPTER 2:

1. A.G. Watts and Paul Moran, (eds.), Education for Enterprise, Cambridge, CRAC Publications, 1984) p.4.
2. Most recent statistics available from the Central Statistics Office, Earlsfort Terrace, Dublin 2.
3. Ibid.
4. G. McNamara; K. Williams; D. Herron, Achievement and Aspiration, (Dublin, Drumcondra Teachers' Centre, 1990) p.49
5. United Nations Education, Scientific and Cultural Organisation, Learning to Be, (London, Harrap, 1972) p.62.
6. United Nations Education, Scientific and Cultural Organisation, Herbert Read "Art and Society" in The Arts and Man, (Paris, UNESCO, 1969) p.27

## CHAPTER III

### AN ANALYSIS OF LEAVING CERTIFICATE ART EDUCATION

Education has come a long way since, in 1924, the Rules and Programme for Secondary Schools stated that:

The aim of the Leaving Certificate is to testify to the completion of a good secondary education and the fitness of a pupil to enter on a course of study, at a university or an educational institution of similar standing. (1)

In that same Rules and Programme, there was no Art Syllabus: only one for drawing and a Manual Instruction Syllabus which was deemed to have much more importance:

Manual Instruction is a branch of formative education, and it has the important quality of interest for boys. It can be readily developed and adapted according to the needs of the different types of schools as an isolated subject, or correlated with mathematics, science or art. Considered merely as a 'handicraft', it is of great value to a country with a broken tradition in craftsmanship. (2)

The Drawing syllabus consisted of two major areas:

Drawing - Familiar objects and natural forms from sight and from memory. (3)

Drawing from sight entailed making drawings of:

Details of the interior and exterior of school buildings, furniture and house fittings of good type. (4)

Drawing from memory, entailed work that:

Should be of the same standard as those prescribed for drawing from sight, and may also include drawing of natural forms such as are used as a basis for design. (5)

Students also had to study Mechanical Design but the section that most interests me was the breakdown of tables for boys and for girls:

## FOR BOYS.

Drawing from measurement and dimensioned sketches of simple machine and building details. True shape of sections. Development of surfaces. Interpenetration of solids. Designs involving good lettering. Designs for simple house fittings, articles of furniture etc.

## FOR GIRLS.

Analysis of ornamental patterns. Preparation of design suitable for illumination or for reproduction in simple crafts, such as stencilling, leather work, lace, crochet or embroidery. (6)

Without doubt the Leaving Certificate Art Syllabus is a slight improvement on the old Drawing one. Today's Leaving Certificate Art Syllabus is introduced as follows:

The course should be as broadly based as that for the Intermediate Certificate. It is important that a sense of unity should be maintained throughout the different sections of the syllabus in order to avoid a system of isolated lessons. (7)

So - just how "broadly based" was the Intermediate Certificate? In fact the old Intermediate Syllabus was very similar in its layout to that of the present Leaving Certificate Syllabus. It opened with:

The course should be broadly based and include representational work, imaginative composition, design and craft, and appreciation. The following syllabus is suitable for a three year course.... (8)

It then goes on to outline each area. Admittedly, at first glance, this does seem quite broad, offering a lot of scope to the teacher for individual interpretation; freedom to choose whichever craft they wish (a variety of crafts is listed under

"craftwork"); and there are no specified restrictions on the methodology they may choose to implement in their classroom. So it would seem that the Leaving Certificate also has the potential to be whatever the teacher wishes to make of it.

However, this is not so. If one were to look more closely at the document, the actual format of the examination itself is a restrictive factor. Not only that, but each area to be covered is listed along with a brief explanatory paragraph incorporating a definition of the term. Those definitions are extremely limited in nature. These are all restrictions to the teacher - and they are what is written down - what is included in the syllabus. There are also hindrances incurred by what is not written down - aspects of Art Education which have not been covered at all - and these I also want to discuss. However, I will start with the examination itself:

Candidates in 1974 and thereafter will be required to answer four papers in all as follows:-

		Marks
(a)	Imaginative Composition or Still Life.	2½ Hrs 100
(b)	Design or Craftwork	2½ Hrs 100 5 Hrs
(c)	Life Sketching	1 Hr 50
(d)	History and Appreciation of Art	2½ Hrs 150 (9)

(Note the extract which I have chosen is almost twenty years old, and the format is still the same).

Firstly there are two areas of the course which its compilers obviously saw as being of prime importance to any and all students of Art, namely the History of Art section, and the Life-Drawing section. The Art History and Appreciation

paper is obviously considered the more important because of the mark allocation. Secondly the two option areas, (a) and (b), strike me as being rather strangely organised: Imaginative Composition and Still-Life, I would see as being complementary to each other, and rather than placing them in opposition to each other, I would argue that students who wish to do Imaginative Composition, should be allowed to incorporate a still-life of their choosing into their image. Likewise the Craft and Design options are placed in opposition, but yet again I would see them as being complementary. To my mind, the process of designing, and following that through with the actual making of the craft-object, would tell a lot more about a student's overall artistic talents than separating them.

Thirdly, as I have already pointed out, there is an unusual marking system, in that the History and Appreciation section of the paper is allotted one hundred and fifty marks out of a total of four hundred marks. This is unfair in two ways: one, because the design and imaginative composition papers have the same time allocation, but a lower mark allocation; and two, because the amount of time students spend on the art history section of their course, during its two year duration, is significantly less than the mark allocation would suggest. During an average week, Senior Cycle art students spend approximately five sessions on their Art Studies - one of which is usually given over to the history and appreciation of art. So roughly

20% of course time is formally given over to the study of Art History - and yet 37.5% of the overall grade is accounted for by the paper which the students sit in the subject. There is one other aspect that I would see as being relevant in this case: it is well known that a good proportion of those who study art at Leaving Certificate level, do so because of their leaning towards the less academic nature of a practical subject. Obviously it has its intellectual/academic side, but that can also be an integral part of the process involved in making the work. Therefore as well as the two points mentioned earlier, I think that this separation of the History and Appreciation of art from the practical end of it, serves only to try and push the Art Syllabus up the hierarchical subject ladder, by offering the Art course an "academic" side, and thus making it a slightly more "serious" subject.

Of course there is also the question of how the work is assessed and consequently graded. I believe that the examination, as it is at present, should be completely scrapped and replaced with some form of both internal and external continuous assessment. I would keep an examination as a part of the overall assessment but only worth a certain percentage of marks. Examinations are, after all, only one way of measuring an individual's knowledge of, or capacity for a particular subject. (However, I will discuss that in more detail in a list of recommendations which I will make for the restructuring of the course, in my Conclusion).

Another point which I wanted to make about the restrictive nature of what was written down for the Leaving Certificate Syllabus, is that the definitions given to the various areas listed are far

too narrow. Take for example the definition of "Design": Firstly it is categorised along with "Craftwork" - and their collective definition is as follows:

Activity leading to a development of a sense of pattern and rhythm; study of colour, mainly direct from nature; experiments to determine the potentialities and limitations of specific Crafts. (10)

In the old Intermediate Certificate Syllabus for Art, Design was separate from craft, and defined as:

- (1) The free invention of pattern in colour.
- (2) The planning of a design to be carried out in some specific craft. (11)

Both definitions deal with Design in a very specific manner - affiliating it either with Pattern or Craft. Neither of them relate Design to the many areas in which it now plays an active role - and in an increasingly commercial art world this verges on the ridiculous. If we were then to go on and look at the most recent definition of "Design" as given in the Junior Certificate Syllabus document, we would see a very different approach:

Design:

Design should not be regarded as mere decoration or embellishment of finished products.

Students should be taught how to analyse design problems, to plan and research to use designing processes appropriate to the use of working drawings, to carry work to completion and to evaluate the finished work. (12)

This definition is much more useful because rather than limiting "Design" to various activities through which the design processes

may be used, it refers to those processes and lays emphasis on them as opposed to their product. It discusses the concept of Design rather than the end result.

The Junior Certificate Syllabus is a useful one to compare with the Leaving Certificate Syllabus because, until the Leaving Certificate is updated, students will be coming from a system which is vastly different to the one they are about to become a part of.

The first, and most obvious difference between the Junior and Leaving Certificate Syllabuses, is the variation in their lengths. The Junior Certificate is made up of eleven pages which contain eight headings under which the whole thing is outlined. The Leaving Certificate is made up of four pages - one and a half of which are devoted to a reading list for the Art History section of the paper. (That reading list has not been updated in many years).

The second difference that I would note, is that the Junior Certificate Syllabus opens with a set of general aims of the Junior Certificate as a whole, and then goes on to specify the aims of the Art, Craft and Design course itself - we have already seen the specified aim of the Leaving Certificate! This leads us to the hindrances implied by what is not written down, which I referred to earlier. The Leaving Certificate lacks a statement of comprehensive aims, and an underlying philosophy. Given the wide range of functions it is now being required to fulfill, it desperately needs such a statement.



The course outline provides little constructive advice for teachers seeking to develop visual awareness. Further it should be noted that a common syllabus is offered at both ordinary and higher level, with no development for honours in either the practical areas or in the History and Appreciation of Art section. (13)

Maria Farrell puts forward a very valid point here - it is one of the many things which should be, but is not laid down as a part of the syllabus. I think it is another indication of how the Art Syllabus is not taken seriously as a part of the Leaving Certificate Course. It seems to me to be a rather obvious oversight: one which certainly would not occur in subjects such as Mathematics or Irish. It is always easy to criticize - however to make constructive recommendations for improvement is usually another thing altogether. So far very little has been written on the place of Arts in the Irish education system, and what has been done has tended to concentrate on the Junior Cycle rather than Senior Cycle. As mentioned in the first chapter, the CEB was set up in January 1984 - it in turn set up the "Joint Committee" (14), its task being to evaluate all Junior Cycle education, from primary school to minimum school-leaving age.

In 1985 the Board published a report on the Arts in Irish Education: The Arts in Education was a discussion paper, and came six years after the Arts Council's The Place of the Arts in Irish Education. The C.E.B. discussion paper put forward a comprehensive rationale for the Arts in Irish Education, but it also set out a series of aims:

A comprehensive policy for the Arts in first and second-level education must seek the achievement of three general aims. (15)



These aims were as follows:

- That the student be enabled to develop an interest in and a value for the Arts.
- To provide students with an education in both making Art (artistic education) and receiving Art (aesthetic education).
- To acquaint the student with the traditions of Art. (15)

This discussion paper was followed up by a more detailed study by the C.E.B. Arts Board of Studies report which, although presented to the C.E.B. in 1985, was not published until 1987. (16) The Board of Studies was asked to continue the work of the Arts Working Party and its tasks included identifying a set of aims for Art Education in Ireland, and to advise on curriculum, assessment and certification issues in all Art areas. There were twice as many working on this paper as on the previous one, and their endeavours were to cover both primary and post-primary education. The report was opened with a complete endorsement of the aims which had been set out by the Arts Working Party:

The Board of Studies unanimously endorsed these aims and seeks to focus on the aims of each Art form. (17)

The report listed seven aims specific to post-primary level:

- To extend the range and quality of pupils' experience in Art/Craft/Design.
- To provide adolescent pupils with an important personal resource during the transition from childhood to adulthood.
- To develop pupils' skills and abilities in making art.

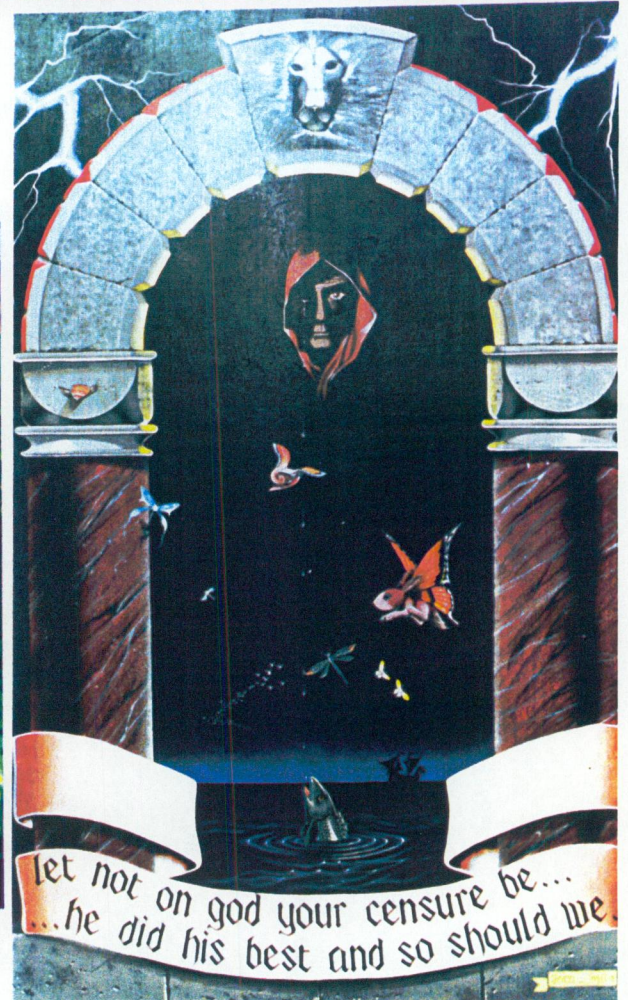
- To further the understanding and appreciation of Design in all its forms.
- To extend pupils' knowledge and understanding of the History and traditions of Art.
- To develop pupils' critical awareness and understanding of the visual elements of popular culture.
- To develop a practised understanding of the continuum between Art and the environment. (18)

It is a set of aims such as these which obviously greatly influenced the Junior Certificate, and which is also needed as a starting point for a re-evaluation of the current Leaving Certificate.

Until such a set of aims is presented and used to build up a new structure it will be difficult to define a set of standards. This is an issue which will be discussed in the next chapter.

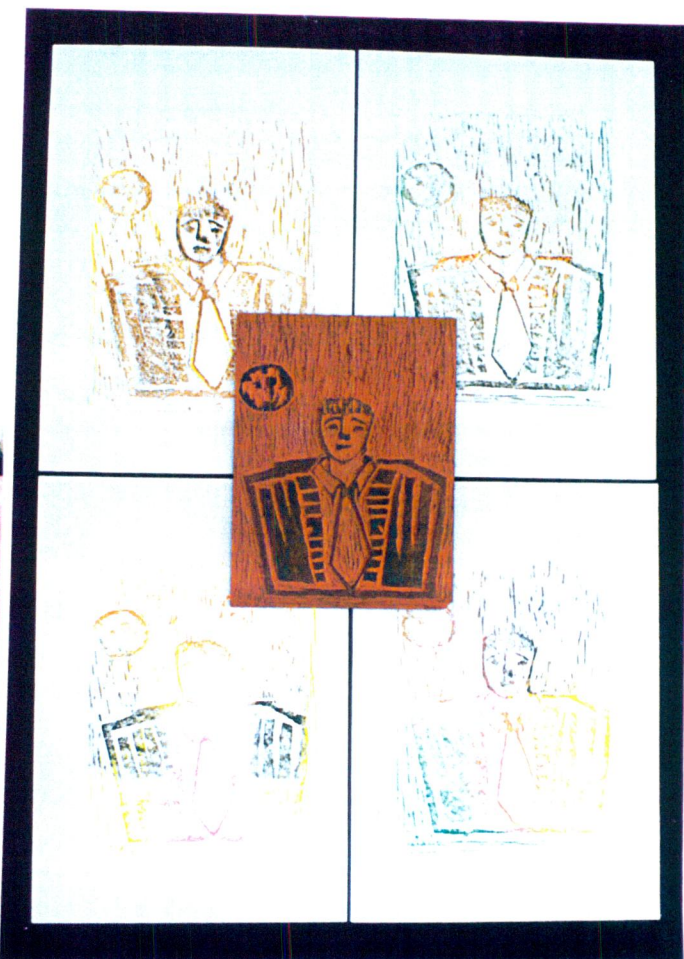
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2. Ibid., p.53.
3. Ibid., p.52.
4. Ibid., p.53.
5. Ibid.
6. Ibid.
7. Department of Education, Rules and Programme for Secondary Schools, 1990-91, (Dublin, Department of Education, 1991) p.
8. Department of Education, Rules and Programme for Secondary Schools, 1974, (Dublin, Department of Education, 1974) p.118.
9. Ibid., p.240.
10. Ibid.
11. Ibid., p.118.
12. Department of Education, The Junior Certificate; Art, Craft, Design, (Dublin, Department of Education, 1989) p.7.
13. Maria Farrell, "Education and Visual Awareness", (Dublin, University of Dublin, M.Ed. Thesis, 1987) p.
14. G. McNamara; K. Williams; D Herron, Achievement and Aspiration, (Dublin, Drumcondra Teachers' Centre, 1990) p.4.
15. Curriculum and Examinations Board, The Arts in Education; a C.E.B. Discussion Paper, (Dublin, C.E.B., 1985) p.7-8.
16. Iseult McCarthy, Behavioural Sciences Unit 1; Arts Education in Ireland: Opportunity and Advantage; (Lecture 1, 2nd Oct '92)
17. Curriculum and Examinations Board, The Arts; Report of the Board of Studies; (Dublin, C.E.B., 1987) p.1.
18. Ibid., p.25.



Imaginative Composition

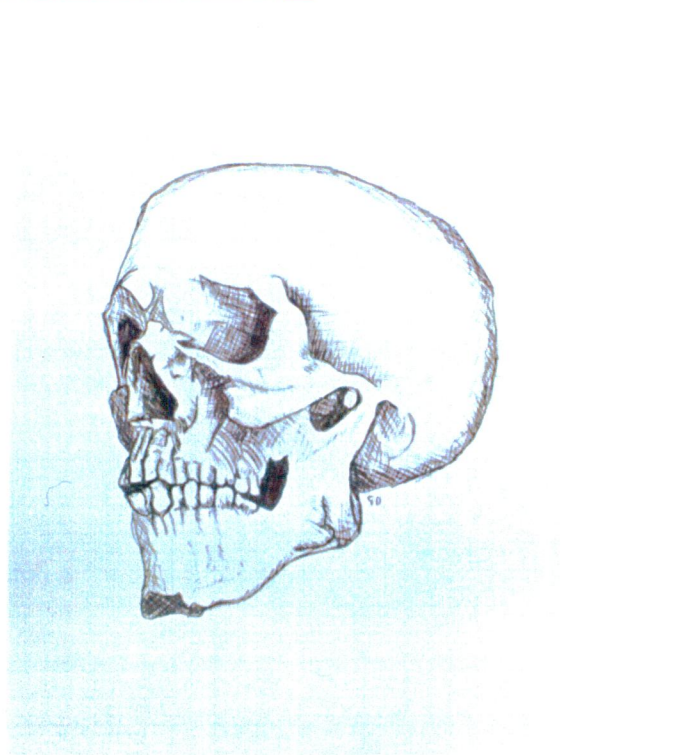
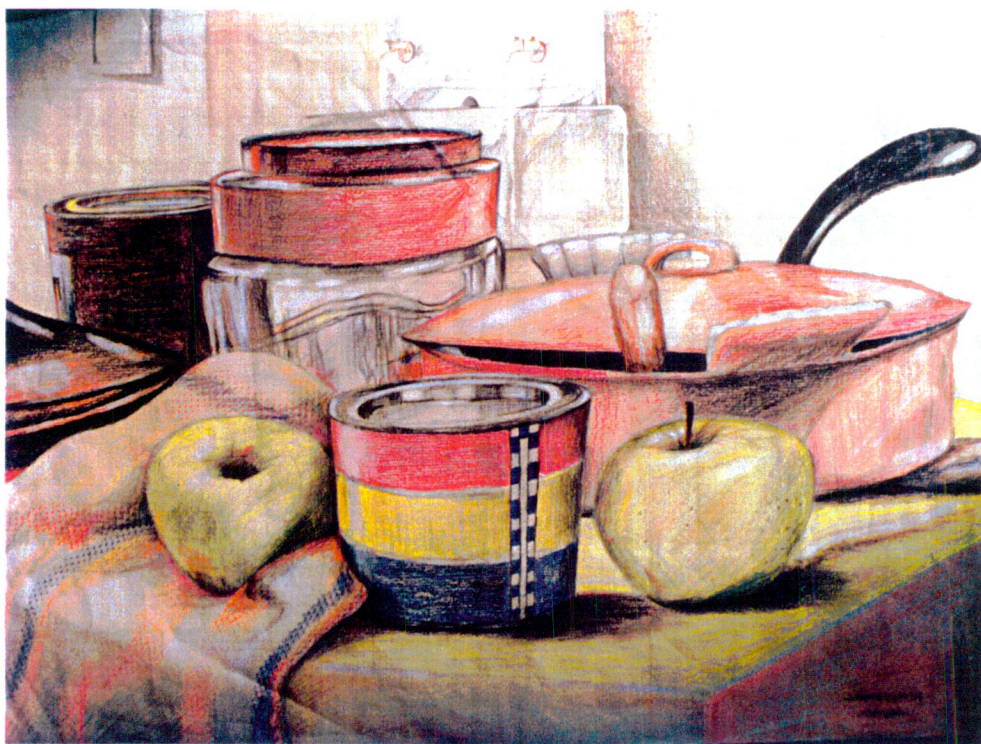




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STREET

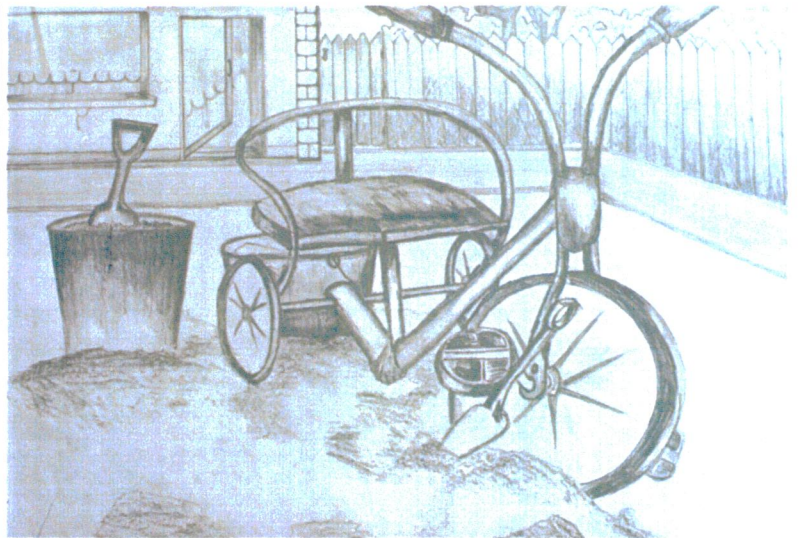




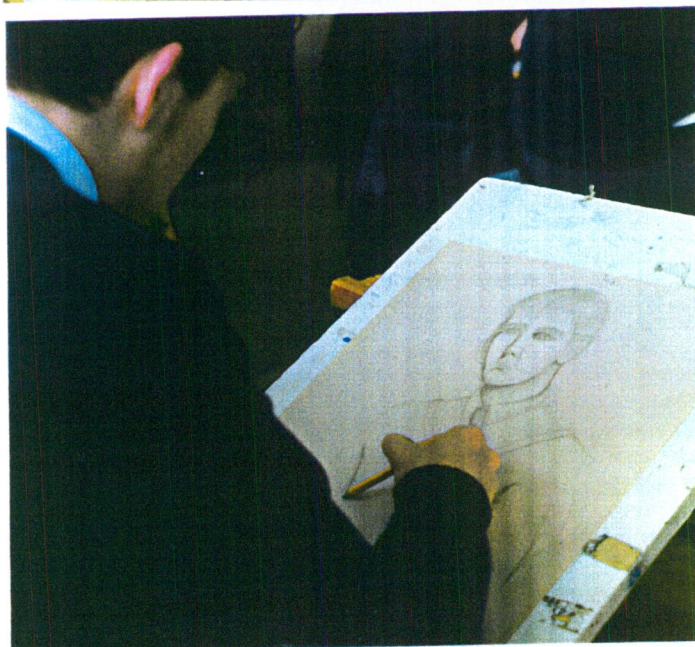


Still-life









Life-Drawing

## CHAPTER IV

### QUALITY AND STANDARDS

Quality and standards are in fact relative matters - relative to the particular time and place and to particular learners and their circumstances... Thus, the challenge to educational planners and teachers today is not how to get back to standards, curricula and methods of the 'good old days', it is how to formulate standards and programs that will prepare young people to function effectively on the rapidly moving and changing frontiers of the future. The criteria for judging any educational proposal must therefore be: education for whom, for what purpose, and under what conditions. (1)

The question of standards is particularly relevant when examining any kind of course - particularly one which offers a nationally recognised certificate. The point of view put forward by Philip Coombes I find interesting, because within it is contained the implication that there cannot be a universal "standard" for anything - a point of view which I firmly agree with.

Although these remarks were made in the context of education world-wide (and not specifically in relation to one subject), they could equally apply to a much narrower band of education. Take for example, Art Education in Ireland: how could one possibly define a "high" standard - even in such a comparatively small branch of education? There are so many variables to be taken into account: the area within which a school is located (eg rural/urban) the socio-economic status of that area; the school itself (i.e. its traditions/subject emphasis/ethos/teachers/students etc.). So Coombes' point that any educational proposal must consider "education for whom, for what purpose, and under what conditions", would apply to each individual subject in each individual school, as well as at national level. It is a big problem defining standards in light of today's social inequalities - because the

reality is that students in different types of area or school, will have varying levels of aspiration; varying conditions under which to work; and varying expectations from those close to them - as well as the host of other differences which exist between one social grouping and another.

And yet standards must be defined. If grades and certificates are to be issued, there has got to be a system of deciding what can be classified as "good" and what can be classified as "not so good". The difficulty is with the specification of such criteria: if one were to look at the Leaving Certificate Course (at national level); the "whom" would be a very diverse group of fifteen to eighteen years old; the "conditions" would vary as widely as the individual personalities of the students; but it is the "for what purpose" which causes the real problem. Why do we need to educate sixteen and seventeen year olds in the various ways and means involved in artistic/aesthetic learning? How do we go about doing this? Does our present system meet the requirements of these students?

There are several reasons why we should educate students through Art, ranging from broad ideals to specifics:

Every child, every man, every culture gives form to its feelings and ideas through art. Art is the essence of that which is human; it is the embodiment of the human experience and goal. A civilization gives evidence of the will and participation of the individual, and art functions in a society much as it functions in the life of the individual.. Art can and should be an experience shared by all men every day of their lives...Man's innate sensitivities must be allowed to develop and, by early encouragement and education, must be given opportunity for growth so that the whole man can emerge.. (2)

This may seem idealistic, but when combined with the comprehensive rationale for the Arts in Irish Education, set down by the Arts Working Party in 1985, it makes the case for the Arts as a part of the Irish Education System, as strong as that for any other subject:

The Visual Arts help to develop self esteem, self reliance and personal identity through creative achievement.

Visual Arts Education relies more on the active involvement of the student rather than on the passive receiving of an existing body of subject matter.

A well planned Visual Arts Education helps students:

- To make decisions...
  - To consider materials...
  - To make further decisions...
  - To persist sensitively and with determination to a point of completion.
- (for the complete C.E.B. Arts Working Party rationale for the Visual Arts, see appendix 2 p.48).

There should be no such thing as an easy subject or a hard subject. Such a hierarchy of subjects would lead to absurd distortions with pupils opting for subjects they thought were easy. (4)

At the moment this is often the case with students who study art for the Leaving Certificate.

The standard of art at second level is so mediocre that the results obtained in the subject at the Leaving Certificate examination are no indication of a student's potential... . (5)

As Benson has pointed out, results in the Leaving Certificate Art Examination are not an indication of a student's potential.

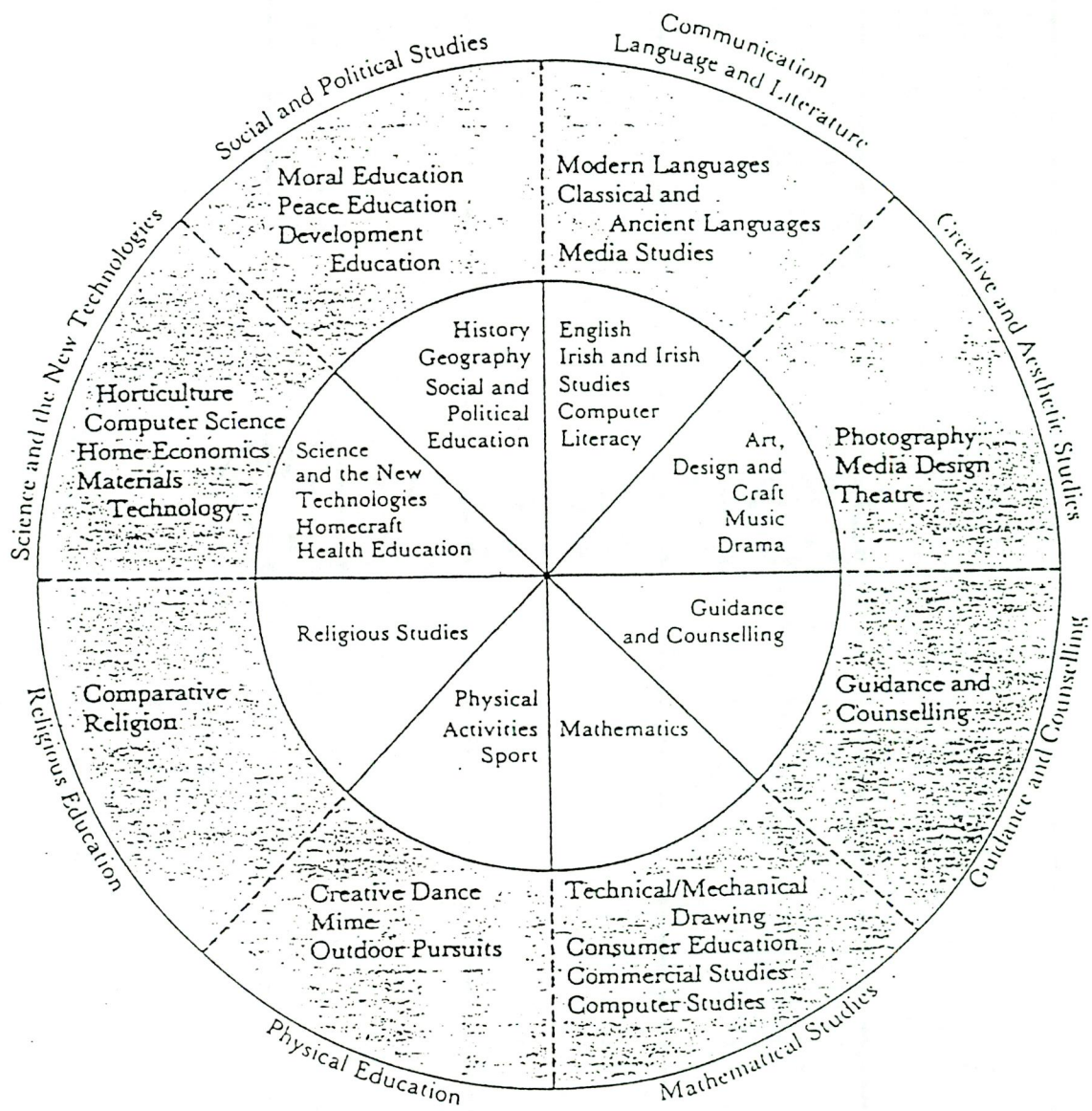
Social inequalities, and the lack of a clearly stated criterion for the Leaving Certificate Art Examination are what I would see as being the major influencing factors in this case.

The social inequalities (as an influencing factor on standard) constitute a major problem which educators alone cannot deal with. This needs to be approached from all angles, and at all levels. The individuality of the students is natural - no-one should want to change that.

However, the problem of the lack of a clearly defined syllabus for Art at Senior Cycle, (backed up by an underlying philosophy and a more accurate assessment system), is one which can be dealt with in the more immediate future. The assessment system as it is, is too limited acknowledging value in only some forms of artwork, while neglecting others. Here example could be taken from the book of the C.E.B. Joint Committee:

The Committee was unanimous in its agreement that the curriculum should determine assessment procedures and not vice-versa. (6)

This, I feel, should be a central issue within the Leaving Certificate Art Syllabus. The C.E.B. Joint Committee produced a diagrammatic "Junior Cycle curricular framework", (6) consisting of "a core which would be obligatory for all pupils and a series of options described as additional contributions". (7) While it may have been criticized it was at least a genuine attempt to improve the curricular imbalance which had already been noted by Benson and others. The possibility of a similar model for Senior Cycle should at least be considered.



## FOOTNOTES CHAPTER 4:

1. Philip H. Coombes, The World Crisis in Education, (New York.: Oxford University Press, 1985) p.108.
2. United Nations Education, Scientific and Cultural Organisation, The Arts and Man, (Paris, 1969), p.11.
3. Curriculum and Examinations Board, The Arts in Education; A C.E.B. Discussion Paper, (Dublin, C.E.B., 1985) p.16-17.
4. John White, Why Examination Procedures Are in Need of Reform, (Irish Times, Wednesday, November 4 1992).
5. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin, The Arts Council, 1979) p.2.
6. G. McNamara; K. Williams; D. Herron, Achievement and Aspiration, (Dublin, Drumcondra Teachers' Centre, 1990) p.2.
7. Ibid., p.6-7.
8. Ibid., p.7.

## CHAPTER V

### A REVIEW OF THREE DUBLIN COLLEGE PROSPECTUSES

There is another category of students which has to be looked at - and that is those students who wish to go on to study Art at third level. There are a number of options on offer to them, with colleges offering visual arts courses in Dublin and in cities all over the country - in addition to the wide variety of portfolio preparation courses which are now also available. But how do students know what is available to them? How do they choose from the array of options on offer to them?

One of the points brought up by Ciaran Benson in The Place of the Arts in Irish Education, was that:

There is a need for a unified national organisation of Art teachers. The different organisations of Art teachers should unite to form a unified body representing all Art teachers, including those at third level. This body should be regionally organised and should have close liaisons with the Department of Education. (1)

Another interesting point brought up by Benson in 1979 was that:

Foundation courses will continue to be necessary for many students until very considerable improvements have taken place in Art and Design at second level. (2)

The fact is that the Senior Cycle Art Syllabus has not been improved, but the foundation courses have been disbanded - further widening the gap which students, who wish for direct entry to third level, have to bridge.

The only way students have of knowing what the colleges have to

offer (and what they need in terms of portfolio work to get in), is by reading prospectuses issued by individual institutions, or by what their teacher can tell them.

There are three major third-level institutions which offer further education in the Visual Arts in Dublin: the National College of Art and Design, Thomas St.; the College of Marketing and Design, Mountjoy Sq., and Dun Laoghaire College of Art and Design, Dun Laoghaire. The first of these three, the NCAD, is the longest established Art College in the country:

The College has over six hundred and fifty full-time day students for the 1991/92 academic year and over eight hundred students who are taking non-award evening classes. (3)

As one would expect from the most prominent College of Art Craft and Design in the country, the prospectus for this college is a professional publication which offers a detailed, well presented profile of the various areas of study available to the prospective student. It offers an introductory note on the history and origins of the college, as well as a comprehensive breakdown of the different faculties, with a further sub-division of the areas on offer within these faculties.

Each area is presented with an outline of course objectives, course descriptions, career prospects for graduates of that course, and is well illustrated with photographs of students at work in the area. (To see a sample of the prospectus see appendix 5, p.54). Accompanying the prospectus is a short pamphlet containing "suggestions on content and presentation of portfolio when applying directly from second level, and to mature students who are no longer

involved in a formal system of Art education. Included in that pamphlet are tips on the type of work students should include, and the quantity:

Drawing forms an important part of most portfolios and we list the following general categories of study to help you in thinking about the way to work and as possible sections in your portfolio: (We do not necessarily expect work from every category)

Work from the figure/life drawing.  
Studies of man-made structures.  
Studies of organic and living structures.  
Research from the environment around you; school/home/  
city/landscape etc. (4)

This kind of information is invaluable to students who are undertaking the Leaving Certificate Course, and whose teacher may not have the interest or time to help them with portfolio preparation work.

Almost all of the degree courses offered in the NCAD, require the successful completion of this first year "Core" course, which:

Provides a broad education which enriches the student's visual language and promotes the development of a mature attitude to further specialised study. (5)

There are some exceptions: the Faculty of Education offers a B.H. Degree Course in Art and Design Education, which will accept students directly from second level. The Faculty of Design offers a Degree Course in Industrial Design in conjunction with the University of Limerick which will also accept students directly from school. (6) But can a student, applying to a variety of courses, fulfil all the requirements with one portfolio of work?

There is a section of the NCAD prospectus (pp 24-30), entitled "Entry Requirements and Application Procedures". It provides the prospective student with general information as well as a breakdown of each area with specifications of entry requirements. Each faculty has a short paragraph devoted to the type of work a portfolio for the particular course should contain. Although each area will have its own particular requirements, there are general requirements which, it seems, will apply to almost any Visual Arts Course. Among the most important requirements, are listed the following:

- Notebooks and sketchbooks showing research and personal drawings/ideas.
- Evidence of observational drawing.
- A selection of drawing, painting, design and three-dimensional work.
- Emphasis is laid on evidence of the personal ideas and individual approach of the applicant for almost all courses listed. (7)

The College of Marketing and Design (C.O.M.A.D.), is another Dublin College which offers third-level courses of study in the Visual Arts. It is a part of the Dublin Institute of Technology which "achieved autonomous status on January 1st, 1993 by act of the Oireachtas". (8) The Institute comprises six colleges, and currently has 10,000 full-time Undergraduate and Post-Graduate students and 15,000 part-time students. (9) The information sent to me by this college was, unfortunately, inadequate to say the least. What I received was really not a prospectus - rather a pamphlet with condensed information (the prospectus was not available at the time of inquiry). The pamphlet I received contained a short introduction to the School of Art and Design and

stated that:

The courses offered by the School of Art and Design are so structured as to develop the creative and artistic abilities of the students through a sound visual education and training in the technical aspects of their chosen discipline together with the necessary academic understanding and knowledge of Art/Design theory and methodology and of professional practice appropriate to their career requirements. (10)

However, the information given on the individual courses available is very limited. For example the Certificate in Art and Design course (which is quite close to the First Year (Core) in NCAD), is described as follows:

DT514 Art and Design (Certificate). This one year full-time programme is designed to provide an introduction to a wide range of experience in both 2D and 3D Art and Craft. Completion of this course may satisfy the entry requirement of DT513.

Content: 2D/3D materials; Photography; Drawing and Printmaking; History and Theory of Art and Design; Philosophy; Psychology and Communications. (11)

The entry requirements for the course are presented at the end of the course descriptions, but there is no recommendation on the type of work which should be submitted:

Portfolios should be secure and contain approximately 20 pieces of two-dimensional work. Craft and 3D work may be submitted in photographic form. (12)

Requirements are listed purely in terms of quantity with no suggestions as to the content or standard of work. (To see a sample of the COMAD prospectus see Appendix 6 p.56).

Students applying to Dun Laoghaire College of Art and Design will

find themselves confronted with an array of literature. The College does not issue one prospectus which covers all courses - rather an assortment of individual pamphlets covering the specific courses of study available. (The main disadvantage I would see with this system, is that if particular pamphlets are, at any given time, out of stock, a student might not become aware that that course exists).

The information given in these pamphlets, as regards course structure, is quite comprehensive: Information on grants/funding for E.S.F. (European Social Funded) courses is presented, alongside a course description, and an outline of what students are expected to have achieved upon successful completion of the course.

On completion of the course, graduates will have developed the discipline and ability to produce work which reflects a personal artistic vision based on the confidence and skills (both conceptual and practical) acquired during the years of study. Graduates will be capable of maximising the commercial potential of their abilities by realising the value of the considerable skill base acquired during the period of study. (13)

However, there was no evidence, in the Entry Requirements section, of a guideline for portfolio preparation. Nowhere, on any of the eight pamphlets which I examined, was there anything written about the nature of portfolio work other than: "Submit portfolio of work for assessment". (14)

Other than the lack of portfolio preparation information, the pamphlets were fairly well laid out and offered adequate information on courses available. (To see a sample of the DLCAD prospectus, see Appendix 7 P.58).

It is likely that students applying to one Dublin College will apply to all three, therefore they will probably have the information from the best source to use as a guide for their portfolio, which would be sent to all of the colleges. However, I feel it is the responsibility of each college to publish adequate, accurate and genuinely helpful material on their own facilities; the requirements they have and the benefits they will offer.

The question now arises, of the compatibility of the Leaving Certificate Art Syllabus, and the preparation of a portfolio for third-level. The limited nature of information on portfolio preparation has already been noted; as has the tendency for Leaving Certificate course-work, to depend almost entirely on the Leaving Certificate Art Examination itself. Are there any common factors between both types of work?

One might argue that there should not necessarily be any common factors. Indeed there is a point to be made that the Leaving Certificate Art Course is not responsible for catering for students who wish to compile a portfolio of work. However, while this may be true (to the extent that it is not the sole responsibility of second-level to prepare for third-level), I feel that it has to be argued that the Leaving Certificate Syllabus should be designed to cater for all those who study it.

Students who wish to go on to third-level often make up a considerable proportion of the class. It has to be said that many second-level teachers of Art do take great interest in, and spend a lot of time with candidates for third-level: but is that enough? Should there be provision, as a part of the syllabus, for those students who wish to take their visual studies further?

If one were to compare the requirements of the Leaving Certificate Examination, and those of a third-level institution, for a portfolio submission (15), one might be hard pressed to find any similarities:

- \* Both have an emphasis on Life-Drawing but that is about as far as it goes.

- \* Still-Life is an option for Leaving Certificate, but it is pitted against Imaginative Composition (which besides the Craft/Design paper is the only opportunity a student is given for freedom of expression).

- \* One requirement of third-level, (16) (which came up in almost all of the suggested material for portfolio), was the presentation of notebooks and sketchbooks, carrying personal research as a back-up to finished work; and ideas for work yet to be started. There is no requirement for such work in the present Leaving Certificate Examination, nor any form of acknowledgement if such work is done.

- \* Another specification in the NCAD prospectus was the wish to see a student's ability to research an idea and carry it through to final completion. (17) Again the Leaving Certificate Examination offers no opportunity for a student to display this ability.

The longest single period of time available to a student to work on any individual paper is 5 hours. Even the most gifted of students could not display the above mentioned ability, in such a short time-span.

\* Some sign of the creativity of the individual student is also specified as being advantageous to the prospective art-student (18); and Imaginative Composition is a component of the Leaving Certificate Examination. However, it is an option, and students are not permitted to bring source material into the examination-room for use as a starting-point in their work. This, I feel, actually limits the scope of the student - in terms of displaying both skill and creativity. (Many students might not be inclined to include certain elements in their composition if they feel that they cannot draw/render them from memory).

\* Another point came up in a recent newspaper article which I feel is particularly relevant:

By the time students arrive at third-level, certain deficiencies in their Art education are glaringly obvious. Angel Bruton is Head of Environmental Design in the College of Marketing and Design in Dublin. She has noticed that while their portfolio of work is often of a good standard the students' awareness of Design, of how things look and function, their ability to observe what is around them, is often very weak. (19)

And so it appears that the Leaving Certificate Course offers very little to these students who wish to go on to third-level - the recommendations which follow the conclusion offer some suggestions as to how this might be remedied.



## FOOTNOTES CHAPTER 5:

1. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin, The Arts Council, 1979) p.149.
2. Ibid., p.2.
3. National College of Art and Design, Prospectus 1993-95, p.2.
4. National College of Art and Design, Suggestions on Content and Presentation of Portfolio when applying to first year (Core), (Accompanying above Prospectus).
5. National College of Art and Design, Prospectus 1993-95, p.4.
6. Ibid., pp 27-28.
7. Ibid., pp 29-30.
8. College of Marketing and Design, Pamphlet (substitute for prospectus; see Appendix 6 p.56).
9. Ibid.
10. Ibid.
11. Ibid.
12. Ibid.
13. Dun Laoghaire College of Art and Design, National Diploma in Art (part of College Prospectus) 1993/94.
14. Ibid.
15. The requirements referred to here are those set out by the National College of Art and Design as listed in the Prospectus pp 24-30.
16. Ibid.
17. Ibid.
18. Ibid.
19. Blanaid Quilligan, "An Art "Cycle of Deprivation", "Irish Times, January 19, 1993.) p.4.

## CONCLUSION

Like the capacity to think clearly, the individual's imaginative faculty must also be developed; imagination is at the source of scientific invention as well as artistic creation... What really counts is the awakening of creative enthusiasm which helps lift man to a higher level of existence. (1)

There is no doubt that over recent years the concept of education has broadened enough to accept some of what has been quoted above. The day has not yet arrived I think, when it will be generally accepted that:

The written word must not be pitted against the image, for a truly modern education... should integrate word, sound and image. (2)

However, the recent improvements in the Junior Cycle Art Syllabus show that at least a solid beginning has been made.

We have yet to see the same result with regard to Senior Cycle education, however the ground-work has been started and, it is to be hoped, will be continued to culminate an improved system for those students who participate in it.

As noted in Chapter Two, the function of education has been, and is, changing rapidly - a reflection of changing society. Our system of education now has to cater to a wide and diverse range of students who have differing levels of aspirations and expectations. Curriculum developers have been stretched to their limits in trying to create a balanced programme for students which will not neglect important areas of their education.

This process has not gone unhindered:

Principals consider the present examination system is the greatest constraint on curriculum development. 85% of Principals were in favour of greater teacher involvement with the assessment of their pupils in connection with the public examinations. (4)

This point can be applied particularly to the Leaving Certificate Art Syllabus - as pointed out in Chapter Three.

Standards also have to be considered when devising a curriculum for any subject. However, only when the Leaving Certificate is re-structured; and assessment procedures have been improved; can a set of standards be defined. The possibility of alternative courses should not be ruled out:

- Projects which are initiated by individual schools are also likely to indicate gaps in the current provision at national level. (4)
- The provision of curriculum in schools should change to enable students to adapt more quickly to the needs of society. (5)
- For the parent this implies many changes in the traditional concept of school. It implies that there should be a greater variety and diversity in the curriculum, that the curriculum should be adapted to local needs and special interests and that not all pupils should learn the same things. It also implies that the classroom should no longer be seen as the place within which all learning takes place. (6)

It seems to me that the Leaving Certificate Art Course has become outdated, and is now totally inadequate to meet the needs of the variety of students who choose to study it.

In light of this I have made a series of recommendations as to how the Course; the Examination and other Assessment procedures

might be altered to fit in with the needs of today's students. In the appendices I have included the recommendations of Ciaran Benson (Appendix 3, P.49); and those of the C.E.B. Arts Working Party of 1985 (Appendix 4, P.52).

It also has to be pointed out that Senior Cycle Education is currently under review by the National Council for Curriculum and Assessment - we can only hope that they will see fit to implement some of these proposals.

#### FOOTNOTES CONCLUSION:

1. United Nations Education, Scientific and Cultural Organisation, Learning to Be, (London, Harrap, 1972) p.67.
2. Ibid., p.63.
3. Tony Crooks and Jim McKernan, The Challenge of Change, (Dublin, Institute of Public Administration, 1984) p.133.
4. Ibid., p.131.
5. Ibid., p.138.
6. Ibid.

## RECOMMENDATIONS

### (A) THE SYLLABUS ITSELF:

First and foremost, a comprehensive set of aims should be set out for Senior Cycle Art Education.

This should be accompanied by a rationale, explaining why specific aims are deemed to be important.

The course should offer students a comprehensive core of studies, incorporating the basic elements which constitute art, craft and design.

The course should also offer a range of activities in art, craft and design which will allow students to develop the skill with which to express themselves.

Equal emphasis should be given to two and three dimensional forms of expression, as both involve very different methods of perception, thinking and working.

There should be two separate courses: one for High Level, and one for pass. They should be distinguished from each other in terms of : quantity of work; range of materials/techniques, and standard of work.

## (B) THE EXAMINATION

A set of requirements should be drawn up and issued to both students and teachers. In this way they will be clear on what is expected of them, and how to go about achieving to the best of their ability.

Continuous Assessment, as a form of examination, has been recommended over and over again, and I feel that it is only a matter of time before it is introduced at Senior Cycle.

The compilation of a portfolio of work, as a part of work to be assessed, would be an advantage to all students taking the Senior Cycle Syllabus. It would:

- (a) Give students a concrete body of work, which they could keep to use for entry to third level.
- (b) Show the range of skill, interest and creativity the student possesses, through both the finished work and the presentation of notebooks.
- (c) Allow the students to work on presentation as an integral part of their own work.

Drawing from observation has long been regarded as a building block for all kinds of creative work. I think the drawing examination should be maintained, but split into two sections:

- (a) Life-Drawing
- (b) Still-life (from a choice of natural/man-made objects).

Appreciation and History of Art should work in conjunction with all of the above, in the form of back-up information, essays and support studies. A distinct course should be covered, but it should be shorter. More than one course should be designed, and rotated, in a similar manner to the English Course.

#### PROPOSED FORMAT FOR A PASS

##### LEAVING CERTIFICATE

##### ART PAPER:

#### 1 DRAWING EXAMINATION:

##### PART I: LIFE-DRAWING:

(a) 1 warm-up sketch ..... 10 minutes.

(b) 1 figure drawing ..... 30 minutes.

##### PART II: OBSERVATIONAL DRAWING:

1 drawing from a choice of sources - either natural or man-made  
..... 30 minutes.

#### 2 PORTFOLIO ASSESSMENT:

Students should have a minimum of six finished pieces and back-up research, personal notebooks and support studies and Art History references. All finished pieces to be presented (3D work photographed) in a professional manner.



## 3 PERSONAL PROJECT:

Students to submit one personal project as a part of their portfolio of work. The student can choose a Craft/Art/Design activity that appeals to him/her: the project should display the capacity of the student to research an idea, work with it, and carry it through to completion.

## 4 ESSAYS:

Three essays to be handed up - one each term - dealing with aspects of the Art History / Appreciation which is relevant to their work.

## PROPOSED HONOURS PARER:

## 1 DRAWING EXAMINATION:

## PART I: LIFE-DRAWING:

(a) Series of five 3-minute gesture drawings, to warm up.

(b) 1 figure drawing.....15 minutes

(c) 1 figure drawing..... 30 minutes

## PART II: OBSERVATIONAL DRAWING:

(a) 1 drawing of a man-made form..... 20 minutes

(b) 1 drawing of a natural form..... 20 minutes



## 2 PORTFOLIO ASSESSMENT:

- (a) Students should present a minimum of eight finished pieces and notebooks/sketchbooks.
- (b) Students should present all work in a professional manner.
- (c) 3D work should be photographed and mounted.
- (d) Art Historical references and support studies should be included and presented in a professional manner.
- (e) Work should cover the range of Art, Craft and Design in both two and three dimensions.

## 3 PERSONAL PROJECT:

Students should present a personal project separately from their portfolio. It should be mounted in a display area (with all back-up, research, initial drawings and support studies also presented).

## 4 ART HISTORY AND APPRECIATION:

Students should present three essays (one each term), and one in-depth study of an area of art of their choice. All work should be relevant to their own work.

(C) ASSESSMENT PROCEDURES::

A criterion for assessment should be worked out at national level and regular inservice training days on assessment procedures should be organised.

Schools in a given area should band together, nominate two sets of Examiners (3 teachers in each set). These Examiners should visit schools where work is displayed, and grade it according to the set criterion.

The Art teacher of the school itself, grades the work separately and results could then be compared and decided upon.

If an area is too small for this to be practical, then two areas could band together and work in the same manner. This would mean that the work would not have to travel; 3D work could be properly displayed; large work could be submitted.

APPENDICES



## 2. Rationale for the Arts in Irish Education

### 2.1 Extrinsic Arguments for the Arts in Education

2.1.1 The arts constitute a small industry. Several hundred people are *employed* in advertising, graphic design, public relations, the media — particularly the broadcast media — and as art teachers at all levels. Those employed in libraries, museums and galleries are also part of this industry. The Arts Council through grant-aid is responsible for the employment of approximately six hundred people.

2.1.2 The *skills* and dispositions promoted by a good arts education are *transferable* into a wide range of non-arts contexts. In particular, the nature of artistic problems requires a flexibility of approach and inventiveness which is essential in a society with rapid and unpredictable changes in employment patterns and in technology.

2.1.3 Good *design* is recognised by the Industrial Development Authority, AnCO, Coras Tráchtala, and Kilkenny Design Workshops to be an indispensable condition of industrial development and economic expansion. Ireland's record in this area is poor. Improvement depends on greater emphasis on artistic education and aesthetic values in our education system.

2.1.4 The low status attached to artistic education and aesthetic values in the school experience of most of our young people is reflected in the *environment* and in attitudes towards it.

2.1.5 *Tourism* is a major Irish industry. One of the

attractions of Ireland for the foreign tourist is the wealth of national culture particularly musical, literary and theatrical. Such a culture can only be sustained and developed if careful attention is paid to arts education.

2.1.6 This country is particularly proud of its literary reputation, but tradition is a living force and must be nurtured by education. National wealth is not merely an economic or financial consideration. Our cultural resources have an important role to play in building a sense of *worth and confidence as a nation*.

2.1.7 The artistic life of a country depends equally upon artists and *audience*. People need artists to celebrate and explore life to show them new meanings, new ideas and new images. Artists need audiences to stimulate the dialogue, to challenge them to explore further, to react to the meanings offered and to support them financially.

2.1.8 Contemporary evidence suggests that there will be increasing time for *leisure* in the future. The arts promote the engagement by people in activities that are at once enjoyable and educational. It is this active quality that is of importance, if enforced leisure is to be used in a positive way.

2.1.9 These extrinsic arguments are the easiest to advance because they are congenial to certain restrictive notions of relevance which are influential in Irish educational thinking, but they are neither the most important nor ultimately the most convincing arguments. They tend to be short-term and reactive, and also to divert attention away from more fundamental educational concerns.



## 2.2 Intrinsic Arguments for the Arts in Education

2.2.1 This rationale rests firmly on a description and justification of the *intrinsic value of the arts as distinctive forms of knowing*. When such value is properly described and understood, the educational significance of the arts will emerge, and accordingly, the provision of a good arts education for all children will be seen as an educational priority.

2.2.2 Most human interaction takes place in and through *symbol systems*. Human meaning is created and embodied in symbols, and it is the agreed social use of symbol systems that leads to shared meaning. The focus on the *symbol* as a key term in this rationale is intended to avoid the false dichotomy of thinking and feeling, of cognition and affectivity. But it must be emphasised that *symbol*, as it is used here, presupposes 'that all the sensitivity and responsiveness of the organism participate in the invention and interpretation of symbols.'<sup>1</sup> The apprehension, formulation and communication of meaning 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 a part.

2.2.3 The symbol systems which dominate Irish education are *verbal* and *numerical*. However, these are far from the only symbol systems necessary to becoming a fully productive and understanding member of our culture. Many other systems exist, central among which are the arts, and the neglect of such forms of meaning in the school experience of most young Irish people is educationally indefensible.

2.2.4 The present peripheral position of the arts in Irish education could only be defended by asserting either that the arts do not have sufficient educational value to be given a central role in the curriculum, or that the contributions to be made by the arts are already made by other disciplines in the curriculum.

This rationale demonstrates the value and distinctiveness of the arts, and their consequent significance for education.

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<sup>1</sup>Nelson Goodman, *The Languages of Art* (Indianapolis Ind.: Hackett 1976), p 259.

## 6.2 Rationale for Visual Arts Education

6.2.1 Education in the visual arts should develop those processes which function through imagery and visualisation. The visual arts help to develop *self-esteem*, *self-reliance* and *personal identity* through creative achievement. A good visual arts education enables students to create and master their world in order to understand it and to affect it positively. The creative and practical approach of a visual arts education which incorporates the artistic and aesthetic is an essential aspect of education.

6.2.2 Visual arts education relies more on the *active* involvement of the student rather than on the passive receiving of an existing body of subject matter. Visual thinking and curiosity are developed through sight (the education of visual perception), touch (sensitivity and dexterity), light (tone, colour and form), space (shape, form and location) and an interaction with and mastery of the diverse materials of the visual arts. The visual arts differ from many other school subjects in that they do not seek to provide ready-made answers, but to equip students with ways of working, to identify problems and to arrive at their own answers at their own pace.

6.2.3 A well-planned visual arts education helps students

- to make decisions regarding subject, content, shape and form
- to consider materials and possible responses to them
- to make further decisions as the work grows and changes
- to persist sensitively and with determination to a point of completion.

This active process involves the whole person — mental, physical and emotional. All pupils, irrespective of their levels of academic achievement, would benefit from a good visual arts education. Such an education is welcoming to all and can be sufficiently flexible to cater for individual needs and abilities.

6.2.4 A vigorous visual arts programme in any school can do much to transform the whole *school environment* and exerts an effect far in excess of the boundaries of the discipline itself.

6.2.5 Visual arts education aims to encourage *visual awareness* and a *curiosity* in each pupil, and to provide the means to express visual and tangible ideas and feelings, to communicate with self and with others. These aims should remain constant throughout the continuum of primary and post-primary education. The objectives, however, are formulated to suit the development of the vocabulary specific to the visual arts and the enrichment of the ideas peculiar to this area of experience. Access to the knowledge, ideas and values of our heritage and of the contemporary visual culture is an integral part of the visual arts education process.



## CHAPTER 3: THE ARTS IN POST-PRIMARY EDUCATION

15. If the Department of Education could introduce higher and ordinary papers in those courses which are currently common-level subjects (e.g., building construction), then the universities could help break down the controversial distinction between 'academic' and 'practical' subjects by allocating them the same matriculation recognition and, where applicable, points, as they do for other subjects. (3.4).
16. The universities could assist the arts, particularly the visual arts, by reviewing how the entrance requirements of certain subjects, for example architecture, could favour good Leaving Certificate results in art. (3.5).
17. The Department of Education should give priority to revising and making more flexible, current assessment procedures in post-primary schools. (3.6).
18. Innovative developments such as the Transition Year Project and the alternative mode of the Intermediate Certificate examination deserve the continuing support and encouragement of the Department of Education. (3.8 and 3.10).
19. The number of specialist arts inspectors should be increased to a realistic and effective level. (3.22 and 3.30).
20. A new scheme of Specialist Subject Advisers, similar to that suggested for the primary schools, should be introduced at post-primary level. (2.11, 3.23 and 3.30).
21. Value Added Tax on materials to be used in education further reduces the benefits of already inadequate grants. We recommend either that VAT on such materials should be zero-rated or else that there be a proportional increase in the grants awarded by the Department of Education to compensate for VAT. (3.33).
22. To enrich the education in the arts of those pupils who will not take an arts subject to examination level, we recommend the introduction of a general arts course in the Junior Cycle along the lines recommended in paragraphs 3.43–3.46.
23. The Department of Education should consider enabling large special schools (i.e., for handicapped pupils) to employ specialist teachers in art and crafts, music and drama, outside the quota of teachers appropriate to the school. (3.47).
24. The present library scheme for primary schools should be extended to post-primary schools. (2.17 and 7.11).
25. Radio Telefis Éireann should include a range of arts programmes as an integral part of their educational broadcasting. This service should be extended to primary schools. The objectives of the arts programmes should primarily be in the field of enrichment rather than simply servicing aspects of the curriculum. Supplementary materials such as booklets, slides, cassettes etc. should be developed by RTE as part of their services to schools. Where programmes are primarily designed to service the curriculum, then the funds should come from the Department of Education. (3.55–3.58).
26. There is a valuable opportunity in the proposed new integrated course on the classics to include sections on aspects of other great civilizations of antiquity as well as on Rome and Greece. (3.39).

Recom-  
mendations  
Specific to each  
Art Form  
8.10

This summary does not repeat general recommendations, some of which have more importance for one particular art form than for all of them. Consequently a complete overview of the recommendations for an art form also requires a reading of section B, the summary of general recommendations.

### THE VISUAL ARTS

56. The Department of Education, the Higher Education Authority, the National College of Art and Design and the Vocational Education Committees should take immediate steps to remedy the lack of full-time trained art teachers.  
There is an urgent need to improve the quality of provisions for the training of art teachers. Existing courses need more staff, equipment and facilities if they are to reach a standard regarded as minimal in other forms of teacher training. These courses should be expanded to cater for the growing number of students seeking to qualify as art teachers. (4.30 and 4.32).
57. The question of NCEA validation for the "Principles of Teaching Art" course should be explored. (4.29).
58. Because so few schools employ full-time, trained art teachers, we recommend that in schools of sufficient size, art teachers be employed outside the quota of teachers allowed to the school. (3.20).
59. Art teachers are financially penalised because they have not received qualification allowances equivalent to other teachers who have degrees and higher diplomas in education. We recommend that all parties involved in this issue (i.e., the Department of Education, the Registration Council, and the teachers' unions) work for a fair and speedy rectification of this anomaly. (3.21).
60. As a method of becoming an art teacher, the single-subject Technical Subject (T.S.) examinations in art and craft should be immediately discontinued, due allowance being made for those who have already embarked on this method of qualification. (4.27).
61. The T.S. Examinations by assessment should also be discontinued when the development of the NCEA structure for art and design is complete. (4.28).
62. Students who obtain national certificates and diplomas in art or design should in the future have the opportunity of studying for a degree either by transferring to a degree course or through the establishment of special post-certificate or post-diploma degree programmes. These programmes might also be available to those who qualified under the Art Teacher's Certificate (ATC) programme. (4.25, 6.20).
63. A class size of 24 pupils should be the maximum for post-primary art classes. (3.16).
64. There is a need for a unified national association of art teachers. The different organisations of art teachers should unite to form a unified body representing all art teachers, including those at third level. This body should be regionally organised and should have close liaison with the Department of Education. (3.24).
65. The Arts Council and other relevant bodies should examine ways of providing more books on Irish art, curriculum packs and slides for schools. (3.25).
66. The capital grants offered by the Department of Education to equip existing art and craft rooms should be raised to a realistic level. (3.52).



67. Up-to-date information on grants available from the Department of Education should be posted annually to schools. (3.52).
  68. The Crafts Council and the Society of Designers in Ireland should develop ways of encouraging schools to visit workshops and craft factories. (5.16).
  69. Local authorities should examine the possibilities of introducing schemes for involving artists in the local community. (5.37).
  70. More graphic designers should be employed by the State. (6.22).
- 
71. Government departments, local authorities and business enterprises should set aside a percentage of the budget for new buildings so that works of art can be commissioned for them. (6.25).
  72. It is desirable that craft/design students be given a thorough grounding in all aspects of setting up and maintaining a small business. (6.21).
  73. The Arts Council should develop schemes to promote the general level of visual appreciation in the schools and in the community along the lines suggested in 7.15.
  74. The Council should expand provision for its loan scheme and joint purchase scheme to enable more schools and colleges to participate. (7.3).
  75. The Council should co-operate with other bodies (e.g., the library services, Foras Éireann, etc.) to develop a quality print-lending service to schools. (7.18).
  76. The Council should develop schemes for introducing artists into schools and school pupils to artists. (7.14 and 7.16).
  77. The art and craft section of the 1971 primary school curriculum should now be updated. (2.6).
  78. There is a need for a greater emphasis on design in both primary and post-primary syllabuses. (2.5).
  79. The Department of Education should consider recognising a new subject in the post-primary curriculum, to be called the "History of Art". (3.18).



## 8. Recommendations

### 8.1 Recommendations for Immediate Implementation

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

8.1.2 A rationale must be developed for each arts discipline with clearly stated aims, objectives and criteria. The involvement of practising teachers is essential in this work.

8.1.3 There must be a complete review of the education of teachers for the various arts areas.

8.1.4 Efforts must be made to develop more favourable attitudes towards the arts in education.

8.1.5 Sexist attitudes towards the arts in education must be removed.

8.1.6 Problems relating to subject-choice at post-primary level must be resolved.

8.1.7 Existing arts syllabuses should be reviewed and where necessary revised.

8.1.8 Links should be encouraged between the arts and other subjects across the curriculum at post-primary level.

8.1.9 Closer relationships should be established between arts education in the school and the community.

### 8.2 General Recommendations

#### *Syllabus/curriculum/class-size*

8.2.1 Existing syllabuses should be reviewed immediately and restructured where necessary to include clearly stated aims and objectives. Syllabus review should take place on a regular basis. The expertise of arts teachers should be acknowledged: they should have a central role in the development of arts syllabus.

8.2.2 Arts syllabuses should form a continuum from primary through junior cycle to senior cycle.

8.2.3 Arts education at primary and post-primary levels should contain a balance of artistic and aesthetic education.

8.2.4 Where feasible, links should be established within the arts and between the arts and other subject areas of the curriculum.

8.2.5 The complex issues of a general as opposed to a specialist approach to arts education at senior-cycle level should be investigated.

8.2.6 Classes should be limited in size in accordance with the professional requirements of the different arts areas.

#### *Assessment and examination*

8.2.7 Varied modes and techniques of assessment should be employed in arts education.

#### *Teacher education*

8.2.8 A complete review should be undertaken of the preparation of primary teachers to teach the arts.

8.2.9 A complete review should be undertaken of the education of teachers for the various arts areas at post-primary levels.

8.2.10 A sequential and carefully structured programme of in-service courses for all primary teachers and for those teaching the arts at post-primary level should be provided immediately.

#### *Staffing/resources*

8.2.11 Qualified teachers of the arts should be employed in all post-primary schools.

8.2.12 Arrangements should be made with the appropriate authorities to provide arts teachers with a qualification of degree status.

8.2.13 Schemes for the provision of peripatetic teachers of the arts should be organised on a regional basis in order to eliminate discrimination against many students in rural post-primary schools.

#### *Support systems*

8.2.14 The role of teachers' centres in supporting curricula in arts education should form part of the overall plan for the development of the arts in education.

8.2.15 The number of arts inspectors at post-primary level should be increased to provide an adequate advisory and consultative service for teachers.

8.2.16 Inspectors with special interest in the field should be given responsibility for the support of arts education at primary level.

8.2.17 A scheme to provide arts advisers on a local basis, particularly at primary level, should be investigated.

8.2.18 A resource centre and archive should be established for the use of arts education teachers.

8.2.19 A promotional campaign, aimed at the education profession, should be introduced to familiarise educationalists with the potential of arts education for all students.

8.2.20 RTÉ should develop a series of arts education programmes for television/radio for use in primary and post-primary schools.



8.2.21 The need for specially designed and equipped spaces for arts education should be recognised and adequately funded in existing and new schools.

8.2.22 Adequate funding for arts materials should be provided annually.

8.2.23 Educational publishers in Ireland, in conjunction with teachers, should be encouraged to produce teaching materials for arts education.

*The arts and society*

8.2.24 Students should be enabled to understand and interact with their traditional, contemporary and local culture through the arts.

8.2.25 Schools should be encouraged to organise a series of cross-border projects in the arts.

8.2.26 Links should be fostered between teachers of the arts in primary and post-primary schools and the artistic community.

8.2.27 Schools should encourage more positive attitudes towards arts education among parents.

8.2.28 Arts syllabuses should be designed that will facilitate the development of special children including the handicapped, the gifted and those who are socio-economically, culturally or geographically disadvantaged.

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

*Research*

8.2.30 Within the context of the developmental programme of the Curriculum and Examinations Board the feasibility of establishing an action research pilot scheme for the arts in education with adequate support structures should be pursued.

Visual arts

- 8.3.30 Aims and objectives should be formulated for a developmental programme of visual arts education in primary and post-primary schools.
- 8.3.31 Existing visual arts syllabuses should be reviewed and design and design-related skills should be given greater emphasis in such revision.
- 8.3.32 All students should be given the opportunity to follow a visual arts course throughout their years at school.
- 8.3.33 A more desirable pupil-teacher ratio should be provided in visual arts education at post-primary level in view of the particular style of teaching involved.
- 8.3.34 The mode and techniques of assessment for visual arts at post-primary levels should be reviewed in order to take process and course-work into account.
- 8.3.35 The implementation of the current primary Art and Crafts curriculum should be examined.
- 8.3.36 The post-primary student's artistic and aesthetic education in the visual arts should be thoroughly integrated.
- 8.3.37 The importance and influence of the media should be recognised and incorporated into syllabuses for primary and post-primary visual arts education.
- 8.3.38 Better provision should be made in the colleges of education for the teaching of visual arts.
- 8.3.39 Student-teachers in the colleges of education should understand the rationale behind the teaching of the visual arts.
- 8.3.40 The present method of educating post-primary teachers in visual arts should be reviewed as a matter of priority.
- 8.3.41 A coherent and overall strategy should be planned for sequential in-service courses in visual arts teaching for primary and post-primary teachers.
- 8.3.42 Schools should employ qualified teachers of art to teach visual arts education at post-primary level.
- 8.3.43 The position regarding the status, salaries and allowances for visual arts teachers at post-primary levels should be addressed and anomalies and inconsistencies eliminated.
- 8.3.44 Additional inspectors with a visual arts education background should be appointed to the primary school section.
- 8.3.45 Links between the visual arts and other disciplines should be developed in post-primary schools.
- 8.3.46 Realistic funding for materials and equipment should be made available for the teaching of the visual arts at primary and post-primary level.
- 8.3.47 A range of teaching resources and support materials should be produced for the teaching of visual arts at primary and post-primary level.



# Suggestions

## portfolio

when applying to First Year (Core)

National College  
of Art & Design



Your portfolio should include work done in school, college or adult education classes and at home over the past year or two. The range of approach and the materials you have used should show that you have tried to make the most of the opportunities around you, both in terms of what you are being taught and the art room or studio facilities that are available.

We look for evidence and range of **personal interests** through drawing and collecting. Drawing forms an important part of most portfolios and we list the following general categories of study to help you in thinking about the way to work and as possible sections in your portfolio:

**We do not necessarily expect work from every category.**

Work from the figure/life drawing. Studies of man-made structures. Studies of organic and living structures. Research from the environment around you; school/home/landscape etc.

We are interested to see any products which have involved you in design decisions, and/or the handling of materials and processes e.g. jewellery, fashion, textiles, stage sets and costumes, prints, murals, interior design, ceramics, posters, magazine and book illustration, design and technology. We would stress that a portfolio need not necessarily include work from any of the above activities.

Photographs can be submitted as images in their own right, either printed by yourself or by a processor. They can also contribute towards general research in sketchbooks, worksheets, and as reference to three dimensional studies. If you have any experience in making a film or video, please present the storyboard as time does not permit viewing during the portfolio selection process.

We consider

**visual research** in notebooks, sketchbooks, worksheets, developmental sheets, etc, to be an integral and important part

of all your work. Visits to exhibitions should be documented by personal notes and drawings.

The selectors value a portfolio of work which includes some continuity of ideas or objects, which relate in some way to each other.

**! This is preferred to a purposeless collection of random pieces of work.**

If you wish to build up your portfolio in this way, we would encourage you to work from

## observation

as a starting point, using a source in your everyday environment; developing the ideas in any medium; collage, drawing, painting, printmaking, three dimensional etc; or through any of the activities already listed.

**Copying, from reference, should be kept to a minimum.**

Collections of small or related images e.g. photographs are more easily handled when mounted together on a large sheet. Simple presentation of your work on white, grey or black paper is preferable to window mounting, mounting with coloured borders or any other elaborate mounting that distracts the eye from the work. Organise the contents of your portfolio into separate sections and include notebooks, sketchbooks, scrapbooks, worksheets, and developmental sheets.

# The Visual research leading to the finished work in your portfolio is as important as the finished work

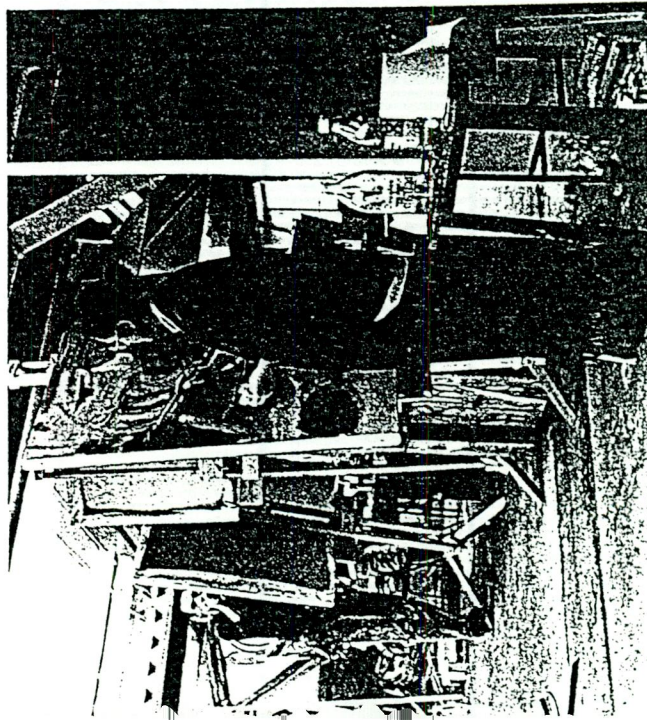


**remember**  
It is important that you refer to the National College of Art and Design prospectus for detailed instructions regarding portfolio submission, application procedures & entry requirements.



## Faculty of Fine Art

The Faculty of Fine Art consists of three Departments specializing in Painting, Printmaking and Sculpture. The Faculty offers a course leading to the award of a BA in Fine Art. Graduates of exceptional ability can further their studies to MA level at the National College of Art and Design.



The course aims to develop the intellectual and creative ability of the student with an emphasis on visual awareness and artistic analysis. Students acquire skills in the use of materials, not only those traditionally associated with painting, printmaking and sculpture, but also in the broader range of materials and media now used in contemporary art.

**Course Description:** After successfully completing First Year (Core), students can specialize in Fine Art. Students applying from other colleges should refer to page 25.

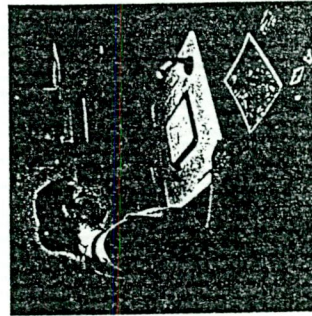
From Year 2, the programme of study is structured to balance the needs of individual development and course requirements. During the first two terms the programme is designed to give students the basic knowledge, practice and skills of drawing, painting, printmaking, sculpture and photography.

Students are assessed on their progress and suitability for their selected area of specialization. In the third term of Year 2 students enter the department most suited to their potential development in either painting, printmaking or sculpture.

## Painting

The aim of the painting course in Year 3 is to develop observational skills and to formulate a methodology appropriate to individual student needs and sensibilities. Initially the project briefs are designed to encourage group response and discussion. During the year, the emphasis gradually moves from collective to individual effort so that the student will learn to work systematically while alone. A system of individual and group tutorials enables students to broaden their visual awareness, intellectual clarity and understanding of materials.

Towards the end of the second term of Year 3, workshops are arranged with the other departments within the faculty - Print, Sculpture, Video, Photography, for students whose work involves extensions into other processes. These workshops are designed to give students extra confidence in the use of materials and equipment in preparation for Year 4.



## Printmaking

The Department of Printmaking offers etching, linography, relief printing, silkscreen and photographic reproduction techniques. All students graduating from this department are required to be fully practised in these techniques.

Emphasis is placed on the development of intellectual, creative and critical abilities. The tutorial system is designed to identify the requirements of individual students through discussions between staff and students. Individual tutorials and group criticism sessions are held at regular intervals. Because of the workshop based nature of much of the work there is constant contact between staff and students.

Students who graduate as printmakers are aesthetically creative and technically competent to produce their own work. They should also have acquired a sound knowledge of studio practice and management to enable them to set up workshops to produce edition prints.

During Year 4, students develop and achieve sound working methods. The main teaching interaction is through individual and group tutorials. The course in its diversity reflects the wide range of interests and experience of the staff who are all practising artists.

Visiting artists are seen as an essential part of the course and ensure continual challenge and questioning of activities in the studio. The course offers a sound basis for a professional career in the form of lectures involving curators, administrators, art critics and dealers.

Students work towards a major presentation of their work at the end of the academic year.



## Courses Available in the School of Art and Design

### Full-time Courses

<i>Professional Level</i>	Course Ref.	Duration
Advanced Diploma in Design (Environmental/Spatial)	DT511	4 years
Advanced Diploma in Design (Visual Communication)	DT512	4 years
Diploma in Fine Art	DT513	3 years
<i>Technician Level</i>		
Certificate in Art and Design	DT514	1 year
Certificate in Design (Display)	DT515	2 years
Certificate in Design (Presentation)	DT516	2 years
Certificate in Design (Visual Media)	DT517*	2 years

### Part-Time Courses

Certificate in Design (Furniture Restoration)	DT518**	3 years P/T
Certificate in Design (Interior)	DT519**	3 years P/T

\*Cyclical Course with enrolment every second year

\*\*Cyclical Course with enrolment every third year.

In 1992 a Fee of IR£860 applied to courses DT511 and DT512.

A European Social Fund Grant may continue to apply to students on the following courses: DT513, DT514, DT515, DT516 and DT517.

### Entry Requirements

#### Courses DT511 and DT512

- Leaving Certificate of the Department of Education with grade C in at least two higher level honours papers and a minimum of four other subjects at grade D or higher in ordinary level papers, or the equivalent and
- A good portfolio of Art and Design work (Possession of exceptional creative ability or acceptable evidence of appropriate practical experience may be considered).

#### Course DT513

- Leaving Certificate of the Department of Education with at least 5 subjects at grade D ordinary level or an acceptable equivalent standard of education, and
- Successful completion of an acceptable one year whole-time general Art/Design course such as DT514
- A good portfolio of Art work.

#### Courses DT514, DT515, DT516, DT517, DT518, DT519

- Leaving Certificate of the Department of Education with at least 5 subjects at grade D ordinary level or an acceptable equivalent standard of education, and
- A good portfolio of Art work.

#### Notes for Applicants to full-time courses

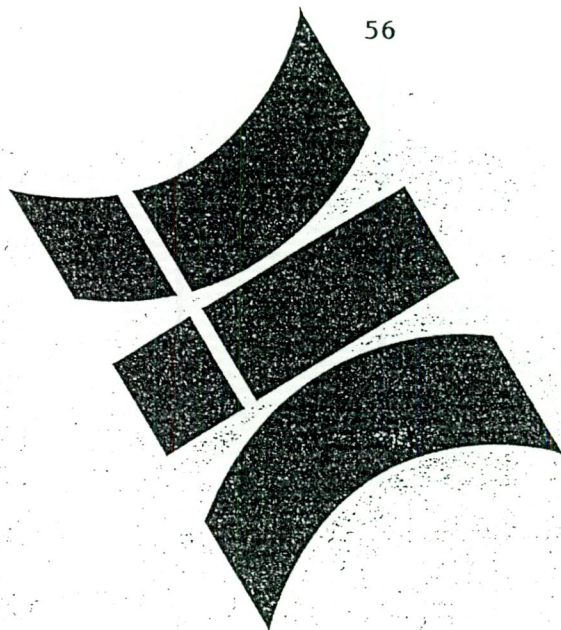
- All applications to the first years of our courses should be made through the CAO/CAS application process.
- Applicants must be at least 17 years of age on 1st October of the year of entry.
- In all instances a portfolio of Art and Design work must be presented to the college on either Thursday 25th or Friday 26th of February 1993 before 4.30 p.m. As a consequence of this submission applicants may be invited to attend an interview. Final selection is based on a combined assessment of portfolio and interview. Places are offered subject to academic achievement where competition occurs.
- Portfolios should be secure and contain approximately 20 pieces of two-dimensional work. Craft and 3D work may be submitted in photographic form. No breakable items or work framed in glass please.
- While every care is taken with portfolios the college cannot accept responsibility for loss or damage while in the custody of the college. Students wishing to transfer from other third level colleges/schools to other than the first years of our courses will be considered on an individual basis and should apply to DIT Applications Office, 14 Upper Mount Street, Dublin 2.
- For mature applicants (23 years or over on 1st January of year of entry) or in other exceptional cases a waiver of the academic requirements may be granted.
- Application to part-time courses should be made directly to the college (DT518 and DT519).

Dublin Institute of Technology  
College of Marketing and Design

40/45 Mountjoy Square, Dublin 1

Tel.: 363000.

Fax: 01 740505.





## Introduction

**Dublin Institute of Technology**  
The Dublin Institute of Technology achieved autonomous status on January 1st, 1993 by Act of the Oireachtas. The Institute comprises six long established third level Colleges — College of Marketing and Design, College of Technology, Bolton Street, College of Technology, Kevin Street, Dublin College of Catering, College of Commerce, Rahmynes and the College of Music. The Institute currently has 10,000 full-time Undergraduate and Post Graduate students and 15,000 part-time students.

### College of Marketing and Design

The College is a major national centre for teaching and research in Marketing, Design, Fine Art, Retailing and Business Management. The College prepares students at undergraduate and post graduate level for careers in Business and Art and Design disciplines. It provides training, research and consultancy facilities for the industrial and service sectors.

### The School of Art and Design

A constantly changing economy and advances in technology require that young artists and designers be not only skilled, but also flexible and adaptable in approaching the problems of their profession. The courses offered by the School of Art and Design are so structured as to develop the creative and artistic abilities of students through a sound visual education and training in the technical aspects of their chosen discipline together with the necessary academic understanding and knowledge of Art/Design theory and methodology and of professional practice appropriate to their career requirements.

The School of Art and Design offers whole-time courses of one, two, three and four year duration.

It is equipped with up-to-date educational and technological facilities which include: Computer Aided Design/Desktop Top Publishing, Colour Television Studio, Photographic Studio supported by darkroom accommodation, Printmaking Studios, Materials Workshop, Repro-graphic facilities all of which feature in the various programmes of study as appropriate.

JOHN F. CREAGH  
Head of School

## DT511 Environmental/Spatial Design (Advanced Diploma)

The aim of this 4 year full-time programme is to train 3-dimensional designers with transferable skills and develop creative potential for careers in a variety of design activities concerned with design for various types of spaces.

**Major Study Options:** Interior Design, Exhibition Design, Television Set and Theatre Design, Furniture/Product Design.

**Job Area:** Display and Exhibition Firms; Design Consultancy; Television; Theatre; Interior Design Practice; Textile and Furniture Manufacturing; Architectural Firms or Private Practice.

## DT512 Visual Communication Design (Advanced Diploma)

This 4 year full-time programme aims to provide an education and training of creative designers with transferable skills who wish to pursue careers in the general area of Visual Communication.

**Major Study Options:** Graphic Design; Illustration; Photography and Television Graphics/Production.

**Job Area:** Design Consultancy; Advertising Agencies; Display Firms; Print and Publishing Industry; Television and in-house design for semi-state and private companies.

## DT513 Fine Art (Diploma)

This 3 year full-time course is intended for students who wish to specialise in Fine Art. Emphasis is placed on traditional skills of Painting, Sculpture and Print-making with personal choices pursued in the third and final year.

**Major Study Options:** Painting; Sculpture and Printmaking.

**Job Area:** As practising Artist, Craft person, Design Assistant.

## DT514 Art and Design (Certificate)

This 1 year full-time programme is designed to provide an introduction to a wide range of experience in both 2D and 3D Art and Craft. Completion of this course may satisfy the entry requirement for DT513.

**Content:** 2D/3D materials; Photography; Drawing and Printmaking; History and Theory of Art and Design; Philosophy; Psychology and Communications.

## DT515 Display Design (Certificate)

This 2 year full-time course is designed to provide practical training and education for those who wish to pursue a career as display artists and designers.

**Content:** Merchandising handling; 2D/3D artwork and props for promotional display; Lettering; Photography; Drawing and Fashion Appreciation and Academic Studies.

**Job Area:** Wholesale and Retail outlets, Exhibition Firms, Shops, Boutiques, Promotional and Advertising agencies.

## DT516 Design Presentation (Certificate)

This 2 year full-time course is designed to provide a practical training in the visualising techniques necessary for professional presentation of design ideas and concepts.

**Content:** Technical Drawing; Material and Workshop Practice; Model Making; Rendering and Presentation Techniques; Photography; History of Art and Design; Business Studies and Communications.

**Job Area:** Design Consultancy; Model Making; Advertising Agencies.

## DT517 Visual Media (Certificate)

This 2 year full-time course offers training in the design and production of Video Programmes to meet the promotional requirements of the Advertising and Marketing Industry.

**Content:** Video Skills; Photography; Film Appreciation; Animation and Graphics and Audio/Visual Skills.

**Job Area:** Audio/Visual Production; Video Production, Radio/Television.

## DT518 Furniture Restoration (Certificate)

This 3 year part-time course provides the essential technical practical and theoretical knowledge and training for those who wish to work in the area of Furniture Restoration.

**Job Area:** Museums; Galleries; Antique Business.

## DT519 Interior Design (Certificate)

This 3 year part-time course provides training in design for various aspects of Interiors and Decoration.

**Content:** Interior Design; Domestic and Commercial Interior Alteration; Finishes and Building Construction.

**Job Area:** Interior Design Practices; Decoration Firms; Architectural Firms.



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# Diplom Art DL



# Книжки



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**INAPART COLLEGE**

**3/94**  
**course details**

duration	three years
	<i>full-time day course</i>
places	20 students

Awarding body NCEA



**E**

**Diploma in Art** DUBBAIRI  
**Instructor:** Trevor Scott ALC 153K

NSF Funding

successful applicants  
places on  
be eligible for

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