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through a Progressive Education

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by

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INTRODUCTION

A progressive education in art and crafts in secondary school is essential to the development of pupils education. Teaching them to become more aware and appreciative in art and crafts is an important part of their educational as well as personal growth and development.

This theory is especially important for secondary education in helping them to develop further in art education from their early introduction to art and crafts in their primary school. It is important that pupils art education is a smooth and progressive development between primary and secondary level to allow them to develop their awareness, and talents and in helping them to decide for future career options. As part of this research, I have studied my own first year students educational background and their secondary school will be referred to as Secondary School X.

As an aspiring art, craft and design teacher, I feel that it is important for pupils education in establishing a curriculum continuity in both primary and secondary schools. It is essential that we introduce to schools at both levels the importance of art as a valuable learning subject for all students of all ages. Adequate finance, facilities and support are needed from outside backing as well as from within both primary and secondary school systems themselves. This would help to provide a continual learning and development pattern for our young pupils in art, craft and design, so that they can develop and grow in aesthetic awareness.

CHAPTER 1

ART IN THE WHOLE CURRICULUM

THE DEVELOPMENT OF ART IN EDUCATION

Over the last century, art has not occupied a central position in the Irish school curriculum. Much of the activity within the primary school education is directed towards the development of children's communication skills through speech, writing and an understanding of numeracy. This is also the case in secondary school education, where academic and literacy studies are favoured.

The curriculum for National Schools was established in the early years of the Irish Free State and did not change until 1971, when a new curriculum was introduced for National Schools. This new curriculum held Irish, English, Mathematics and Singing as the main subjects, while History, Geography and Alegbra were taught to the senior classes. This new curriculum of 1971, helped to change the philosophical approach, as well as the atmosphere of primary school education. It introduced a more imaginative approach to primary school teaching through art and crafts, music, dance activities and physical education and held these as important parts of the curriculum, which brought a new era in the education of primary school children in Ireland [1].

As well as a more imaginative approach to primary education, the new designs of schools and the introduction of new libraries, the equipping of primary schools with tape recorders, slides, film projectors and

television sets, also had an effect on primary schools. These significant developments which have been taking place over the years within primary schools, seem to reflect a much more favourable framework for the proper environment of aesthetic education as part of the pupils overall education, particularly in their secondary school education [2].

The curriculum of Irish secondary schools was taught in the humanist Grammar School tradition, where languages and literacy studies predominated and the classics and English formed the main study areas. French, Mathematics and English were offered and sometimes taught to pupils, which indicates a very strict, non-experimental way of teaching and one which does not favour art, towards the development of children's education [3]. This was criticised by the commissions of 1838, mainly on the range of subjects being offered to students [4]. Efforts in 1902-3, were set up to introduce alternative courses under four main headings - Classical, Modern, Mathematics and Science, which failed to be successful in helping to alter the trend of a non-experimental, examination orientated curriculum. The subjects offered to students were based on requirements for entry into University. Careers in the Church and in the professions and public services did little to encourage students to take subjects in art and crafts for industry, agriculture and commerce.

The council of Education, brought out a report on the secondary school curriculum as, "a Grammar School type - humanistic and intellectual in character [5]. This identifies the lack of aesthetic development and growth within secondary education.

In the late 1960^s, a new curriculum was introduced, which brought

a change in its ideology, content and format to the curriculum which had previously existed, based on the ideology of child-centered education. It offered a wider subject choice and encouraged a more discovery type teaching method, with pupils interests and involvements being the main emphasis. However, because of the lack of co-ordination, structure and programming of the curriculum, to suit the sequential stages of education and to the appropriate age and intellectual capabilities of the students from primary level upwards, caused considerable problems for both teachers and pupils. This lead to a special committee being set up in 1978, to investigate the transition from primary to secondary schooling.

This problem of transition and continuity throughout pupils education, does seem to appear to be greater at the primary stage, yet it is an important step in a pupils educational life. The transfer from primary to secondary school affects pupils as they are:

... transplanted to new ground and set in a new environment which should be adjusted to as far as possible, to the interests and abilities of each age variety. We believe that they will thrive to a new height and a sturdier fibre [6].

It is essential that this transition from primary to secondary school, should be a smooth and progressive step, which will offer a broader and more knowledgeable education to pupils.

If art could play a more central role in the primary school education system, this will help to assist and develop children's aesthetic awareness throughout the rest of their education.

Art in the primary and secondary school

The majority of children in Ireland under the age of twelve, attends a primary school and they spend a longer time in primary school than in secondary school. It is an important span of years in a child's life in terms of openness to learning, developing experience and friendships. It is essentially the foundations on which the work of secondary school is based and should be built on. This idea is backed by many secondary school teachers in relation to art:

... pupils primary education should be adequate enough before they enter secondary education. I think it is essential, that the primary school should build the foundations of art in the young child, so that we can continue with their education in secondary school [7].

The Hadow Report in Britain on the primary school in 1931, also reinforces the idea of education as a continuous process:

... from the age of five to the end of secondary level education, it should be a coherent whole. There should be no division between primary and secondary stages, the transition between the two should be smooth and gradual [8].

Art in the secondary school cannot be considered in isolation from the primary school. One of the main problems is the lack of a continuous curriculum and approach between primary and secondary schools. Primary and secondary schools can be seen as discontinuous in a number of ways. The primary school curriculum is much more child centred, while the secondary school curriculum is much more subject based and examination orientated. Both levels of education are also quite separate within their teaching methods and within the department of education itself:

... because most teachers do not have any training in art and crafts, this could hinder the child when moving to secondary school, as they are moving into a much more exam orientated system and we would teach the subject more as fun exercises [9].

Differences in the training and education of teachers in both levels of schooling is also apparent to both teachers in primary and secondary schools and to myself. Since visiting various schools and talking to both teachers and pupils and looking at their work, I noticed that this resulted in making the adjustment to secondary school difficult for the pupils. Also, not only do pupils have to adjust to new teachers, new classrooms and a much more strict way of teaching, but pupils have to be introduced to a subject which is taught differently from primary school. In secondary school the subject has a much greater emphasis, through a specially designed classroom for art, an art teacher and examinations being given in the subject. Much of the value which is begun in the primary school, finds little or no follow through at secondary school level.

The Minister of Education set up a committee in 1976 to examine the problems of transition, especially in secondary schools, as pupils seemed to suffer from what is termed as, "The transfer terminal dilemma" [10]. It also asks, whether secondary schooling is primarily an intermediate stage for preparing students for transfer to third level education, or whether its objectives are to prepare pupils for the working lives they will lead when they leave second level education. It does seem evident that the main emphasis in secondary schools, is to educate students to prepare them for entry into third level education. This inevitably has a strong influence on the organisation and direction of the curriculum in second level education. Similarly this must also influence the curriculum in primary schools and one which undermines certain subjects

within the curriculum:

... the pressures on school children to get ahead, to get places in second level schools and to make grades academically, are very great and mulitlate against their greater involvement in art and craft and it is very difficult to see how this can be remedied [11].

The importance of learning through art

The 1988 Education Act, requires that the curriculum of a school should:

- (a) Promote the spiritual, moral, cultural, mental and physical development of pupils at the school and of society.
- (b) Prepare pupils for the opportunities, responsibilities and experiences of adult life. [12]

In these terms, it is clear that a full and balanced art education in schools is essential. It provides pupils with a way to express and communicate their ideas and feelings to help them understand existing work in the arts. It allows them to invent, to create and gives them the opportunities to explore the art elements, i.e., colour, line, form, texture, shape etc. It also helps them to understand and study different cultures and develops their self esteem and helps them to discover their personal identity.

Art is increasingly being recognised as one of the forms of communication which is essential to children's learning and development. Therefore, there is a need for schools to re-organise and be given the support to incorporate art within their curriculum in both primary and secondary schooling.

The need for balance

The necessity for an adequate art education and the need to make significant improvement in existing provisions for pupils has been recognised in many reports. One such report states:

... 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 [13].

The English Government, also developed this view that the curriculum should be balanced between primary and secondary schools and should be based on fundamental principles of breadth, balance, relevance and differentiation:

... A national curriculum which simply turned out children who had first rate numeracy, would not be one which any of us would want... It is education in the arts, which makes significant contribution to the way children develop their feelings and understand their emotions... education in art also helps to develop the creative sense, the kind of lateral thinking which is so important in solving the complex problems of modern life [14].

In an attempt to give practical support to primary and secondary schools in developing art in education for pupils, a school curriculum development committee was established in September 1985, under the auspices of the National Curriculum Council in Britain and was completed in August 1989. However, there is still little effective practice in most primary schools, in helping to prepare children for an appropriate secondary education.

In Britain, the age of pupils leaving primary school is eleven and the idea of extending their primary education to a later age was put forward [15]. In Ireland, the age of pupils leaving primary schools is twelve. Although there is a one year age difference, would the extra years help them to develop further in the visual arts, or would they be wasted. The main problems of art in education, would not have been solved, such as the teaching methods, training of teachers and lack of facilities. One possible solution, would be one were proper support and finance are put into primary and secondary schools for the training of teachers and for art facilities, so that children can be educated properly and develop further in second level education.

This need for curricular continuity between the two levels, is recognised by the Curriculum and Examination Board:

... The interdependence of art, craft and design is vital to the development of visual thinking at primary and post-primary levels and any attempt to separate them would reduce the value of the total educational experience, nor indeed can artistic and aesthetic experience be separated, since the making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms [16].

However, the establishment of an effective curricular continuity between primary and secondary school phases does not just happen. The most important step to remedy the problem of art at primary and secondary level education, must be taken within the primary and secondary level education systems themselves. There is a need to change the attitudes of parents, teachers and the pupils themselves towards art. The full contribution of art and craft is prevented by a number of factors.

Provision for art in primary and secondary school

Few teachers within the primary schools, claim to be specialists in the area of art, craft and design and are left to their own devices. The nature of their work is such that they have responsibility across the whole curriculum. Primary teachers tend to emphasize the value of learning through art and to use the subject to reinforce learning in other curricular areas:

... I feel, that it is important to the children as they all enjoy the subject and it also teaches them about different countries... So we would also bring in art through other subjects [17].

It is true that art provides a unique resource that can greatly enhance the teaching of other areas. However, teachers must be educated to see that art is an area of learning in its own right with specialist skills and concepts of its own. Is it right that a child's education should stem from their teacher's educational background. Some teachers who are enthusiastic about the subject will develop pupils understanding, yet what about those pupils who are less fortunate. It should be every child's right to become educated and developed in every subject.

In second level education, many schools do not employ qualified art teachers, which seems unbelievable, as students education in visual art stems from the teachers own education and knowledge of the subject:

... There are qualified visual art teachers who cannot obtain a full time post. This situation has been artificially created by the number of post-primary schools that do not employ full-time teachers in the visual arts and there are a number of schools employing unqualified teachers on a part-time basis and a number of schools that do not offer visual arts at all [18].

This also brings the importance of the subject down in respect to other subjects, as all other subjects are taught by qualified teachers.

There are problems within the school systems such as proper use and financing of materials for art in both levels of schooling. In the primary school, little financial support is given towards materials, classroom space or equipment. Of the two primary schools I visited, all financing was paid by parents as part of the childrens entry fee to the school:

... Most of the financing for materials is paid by the parents, we would put it down of the book list, which parents must pay as part of their child's education [19].

In secondary schools, although a classroom is especially designed as the work is more experimental, larger and more materials are needed, the financing is still limited and can leave teachers to abandon particular crafts or projects. There is also the problem of the attitude of the principal, who can influence staff, pupils and parents on the importance of art within the school environment [20]. This can lead to art teachers feeling isolated from their colleagues, who may not understand or be interested in particular problems in art education. It is important to change the attitude of society, to help develop a more favourable framework towards art in education.

Lack of time, is also one of the greatest restraints on both teachers and pupils, especially in second level. A large number of subjects must be taught to a high standard in a short time. Those subjects taught, are thought to have the greatest status and the most tangible results

at the end of the student education. Many schools regard art as a subject which is more suitable for the less intelligent pupils. This view is confirmed by the Teachers Association, which stated that:

... School time-tables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students [21].

Art has a tremendous contribution to make to the education and development of slow learning children. It can make a similarly important contribution to the education of brighter pupils. It can fulfil a number of specific and essential roles in schools, in intellectual and aesthetic development, in the exploration of values and in personal and social education.

Examinations in Art

The question of how much time should be devoted to art, also poses difficulties to the primary teachers, as a range of subjects must be taught. They must try to work with a large number of pupils and some of the activities associated with art cannot be effectively accomplished by children who are sitting quietly at their desks, or working with little noise or movement. They may not be able to maintain control in relation to classroom space, or over children who are bursting with excitement at their encounter with new materials.

In the secondary curriculum art, craft and design is a subject for the Junior Certificate and art including crafts for the Leaving Certificate. However, the standard of visual arts education in secondary level appears to be low. The National Council of Education Awards, reported before the introduction of the new Junior Certificate that:

... The standard of art in secondary schools is so mediocre, that the results obtained in the subject are no indication of a students potential [21].

Yet with the introduction of the new Junior Certificate that requires:

... Affective learning in art, craft and design depends on the quality of planning and teaching. The translation of the stated objectives [23], into effective learning experiences requires teachers who know the content and character of the visual arts and who also know the developmental and capacities and needs of students in their care [24].

... The establishment of a visually stimulating learning environment is vital and it is the teacher who should set the tone that encourages creative action.

... The freedom to work and state an idea honestly in one's own way, should be part of the classroom climate [25].

The objectives of the new Junior Certificate, allows for more creative work from pupils, it seems impossible that students will achieve a good standard of work, when such problems of teacher training, inadequate space and resources, unfavourable attitudes towards art, subject choices, sexist attitudes and an overall discontinuous curriculum in the arts between primary and post-primary have been unresolved and are yet to be implemented. Therefore, pupils will not receive a proper education throughout their primary and secondary education in art. It is important to note, that art carries the same points as other subjects taught. Unfortunately, there is still a lack of support in both finance, training and attitude towards educating children's aesthetic growth through both their primary and secondary school education.

In this chapter, I have argued that the importance of art in both primary and secondary schools has often been acknowledged in curriculum reports but have been ignored. Provision for art is still inadequate because of the confusion about its actual role in education. There is

a lack of communication between teachers, a lack of support from the educational system through financing and inadequate training in art for primary teachers. Art as a learning subject, should be planned for as a whole in the curriculum of primary and secondary education. This idea has been gathering support in education over a number of years, through the evidence presented in the many reports and reviews on the curriculum in Ireland and Britain. It was the central theme of the 1981 report from the Assessment of Performance Unit in Britain on aesthetic development. It is also supported by the Curriculum and Examinations Board in Ireland. I have not argued against other subjects being taught within the school curriculum, but to put across the greater need for a progressive education in art between primary and secondary schools. Art should be recognised as a true learning subject and there should be greater co-operation between teachers in the interests of a more satisfactory art education for all pupils. The early introduction to art, can help to build the foundation in art for pupils, which is needed when making the move from primary to secondary level.

In chapter 2 of this dissertation, having selected two primary schools in which some of my first year students have attended, I will study the role art plays in the curriculum of each school in relation to other subjects and in the teaching of the subjects. I acknowledge that some of the students have been given a basic introduction to the subject while others have not. I will seek to demonstrate, whether a progressive education in art from primary to secondary is essential to the students awareness and ability in the subject and to themselves, in relation to confidence and talent and in helping them to gain a proper standard in the Junior Certificate.

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- FOOTNOTES CHAPTER ONE -

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CHAPTER 2

RESEARCH AND INTERVIEWS ON ART

IN THE

PRIMARY AND SECONDARY SCHOOL CURRICULUM

As part of my research into curriculum continuity between primary and secondary school, it was important for me to visit the primary schools in which the majority of my first year class had previously attended.

My first visit was to the Model Primary School, Inchicore. In gathering my information I visited each classroom from Junior to Senior class and talked to each teacher and to the pupils themselves.

The Model School has been recently re-designed due to fire damage. Yet although it is now relatively new, classroom size is still very restrictive in relation to proper space and storage for art activities in the classrooms. The school has only, within the past two years received proper water facilities which the teachers feel has hindered them in teaching art and craft. As the children have no facilities to clean paint brushes, palettes or themselves, they tend to create a mess and love to involve themselves in whatever medium they are using. This is a perfect example of the problems some primary schools have to contend with and will inevitably hinder pupils development and growth through art education which will surely be seen in their secondary schooling:

... We do find it difficult as the school has just received running water which would have stopped most teachers from teaching painting

or a craft that was messy. We don't really have any equipment or facilities for art so most projects would be done by hand and on a small scale. [1]

There are approximately thirty pupils in each class which does not allow for much activity to be held within the classroom. The wall space in the classrooms were covered, either completely or for the most part with the children's art work and practical use of the corridors is used to display the pupils work. However, due to the lack of space within the classrooms children normally bring their work home after each project is completed. Each pupil has their own folder especially for art which they are very proud of and enthusiastic to show. However, these are brought home due to the lack of shelving space which has lead to pupils work being lost or folders left at home defeating the purpose of having an art folder that would allow the students to have a collection of their work at the end of the year.

Although the work on display is imaginative and colourful, there were no displays of craft work, 3 - Dimensional models, pottery or needlework in any of the rooms. Some of the pupils in the senior class had started a knitting project but when asked if they had brought their work in, most of them had forgotten. A few pupils did show their work which was taken out of school bags. (Fig 1-2) Children's work was mostly displayed at Parent - Teacher meetings, which the teachers felt was important as the parents could view their childrens' work and also give pride in thier work which is good for pupils. This helps them to gain confidence in displaying their work especially when entering secondary school where their work will be displayed and exhibited:

... We would put students work up around the classroom but because



Fig 1.



Fig 2

of lack of space the children would normally bring their work home with them, but we do feel that a display is important which we would normally hold at Parent - Teacher meetings. [2]

Again the problem of space and classroom size hinders Teachers involving pupils in art and craft activities to allow them to be more experimental and work to become much larger in scale. The school will inform parents a particular talent in the subject and encourages parents to allow their child to attend art classes outside of school which does help to encourage a child in learning more about art and to become more involved in the subject. However it should be the responsibility of the school to educate the children, as parents have paid and sent their children to school specifically for these reasons. I am sure in some cases the financial burden of having to send their child for extra classes outside of school will stop them from sending their child to outside art activities which in effect stops the child from developing their love and talent for art. Although, particularly in this school, due to teachers not having the proper training and lack of finance and facilities it is the best they can do in encouraging pupils who are talented in the subject:

... We would also inform parents of a child's ability in art, for example, one of the pupils who is talented in art also does art classes outside of school hours which is very encouraging. [3]

The school does however, provide a day trip for the pupils to Pine Forest Art Centre at Glencullen, Kitternan, Co. Dublin. [4] which the teachers try to organise every year as they feel it is essential for the pupils and it also helps them to become more involved in relation to a real artist, as few would have ever met one before. It will also help them to understand the concepts between art and the artist especially when going to Secondary School and meeting the art teacher.

3.



4.





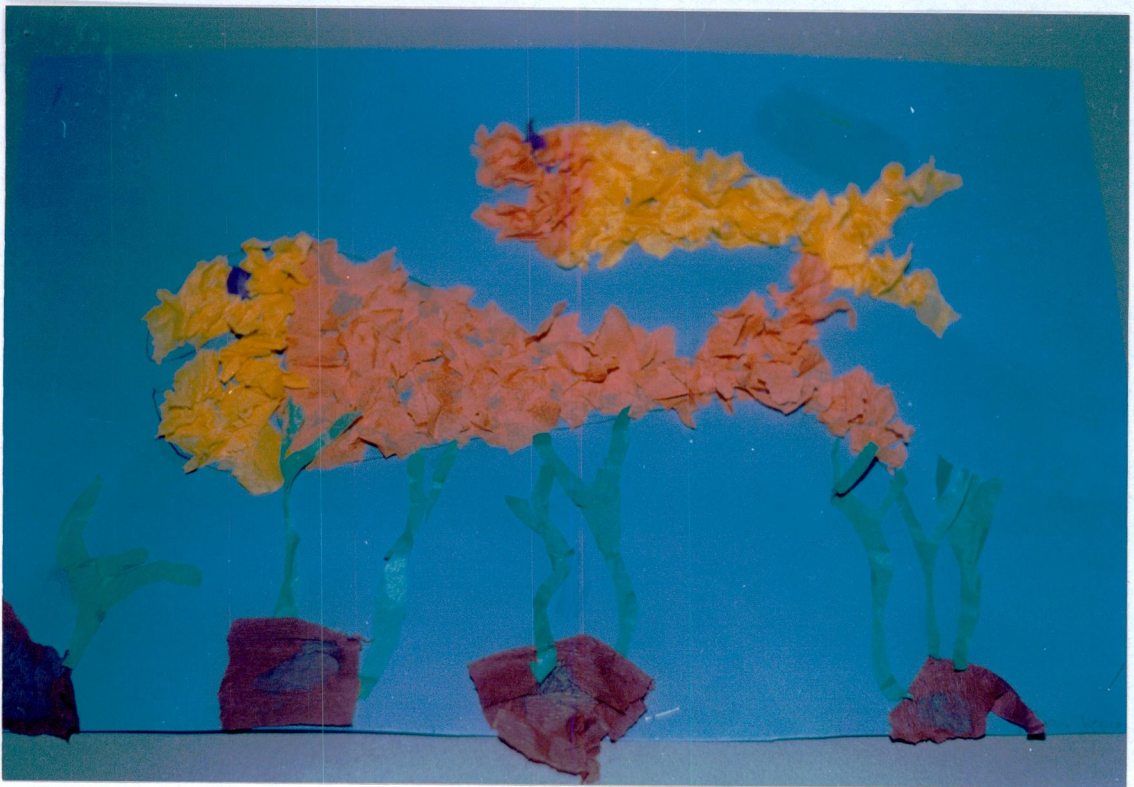
5.



6.



7.



8.



Fig. 9.

The lack of financing towards art and crafts in the school also limits teachers work in the subject. Most of the financing for materials is paid for by parents as part of their child's entry fee into Primary School which is stated on the book list. This amount is divided between the teachers to buy materials needed for work being done throughout the year. If materials run out teachers themselves will bring some in to school.

There are no facilities or equipment in the school for art and crafts, so much so the work is small scale and kept simple. Throughout the classes the work is mostly the same projects being repeated in different years. Work is mostly in paint (Fig 3-6), or collage where the teachers would draw the subject and let pupils fill in the shapes with different materials (Fig 7-9). The projects are not however due to the teachers being uninventful and feeling that art is of smaller learning value for the pupils than any other subjects, but due to problems such as space, facilities, lack of equipment and finance it limits them in many ways. All teachers would welcome training in the subject if it was offered to them, as the main problem for them is finding ideas for projects. In this school, what the teachers do is buy art books from which project ideas would come from. They feel that if the above problems could somehow be worked out they would cover art and crafts more consistently which is what is needed in aiding students development and progression in the subject for entry into secondary school:

... We would cover art and crafts more consistently but because of classroom space and the limited amount of materials that we buy we can only do a certain amount of work with the children. Also, because primary teachers are expected to teach a whole range of subjects, time also stops us from being more creative with the projects we set for the children. [5]

Without the suitable spacing and realistic funking for materials and equipment teachers cannot be expected to do full justice to art and crafts. I put forward that proper financing and backing for art education in the primary school should be seriously considered and improved?

In relation to art in the timetable it is mostly covered at the end of the pupils day or as part of another subject:

... We usually divide projects into terms and have as much variety within each term as possible. [6]

The importance of art in relation to other subjects does not seem to hold as great an importance as other subjects, although the teachers do feel it is important especially in the younger classes:

...I feel that it is essential for the younger children in strengthening and developing hand co-ordination and also helps them with their reading and writing. We would see it as recreation for the children, as some of the subjects taught during the day can be heavy going and it helps to add a bit of fun to the day. Some students who would find some subjects hard i.e., mathematics, would do exceptionally well in art and this helps to balance the day for them and gives them a bit more confidence.....

... We try to base the day on both hard and fun work. I think it is also important as most of the children's parents knit or sew and some would see themselves following in their parent's footsteps. [7]

Although art and crafts and the use of materials can help younger children to develop and strengthen their hands and co-ordination. This attitude of art being seen as a more relaxed fun subject compared to other subjects taught can be seen. I am not arguing against pupils enjoying the subject as it is also an important part of the subject. However, the subject does offer definite skills and learning concepts to children

that they need to acquire for secondary school, especially in reaching a good standard in secondary examinations. These skills can be missed by primary teachers who do see the subject as fun, where good opportunities in exploring the art elements and experimenting with materials can be missed. Primary teachers must be given the proper training and become more aware of examinations and what is required in the subject as Secondary level so that they will be able to educate young children better in the subject. Until this has been implemented, children will miss the proper learning value of visual expression, thinking and assessment in their early schooling years.

Art history in the secondary school carries for more than one third of the marks in the Leaving Certificate. [8] It is important that we introduce art history early to children. To not only allow them to become more aware and appreciative of the art around them, but to give them an early introduction to art history so that it can be with them throughout their education. It will also aid them when they transfer to secondary school, where they will have to develop a firm understanding and knowledge which will help them to gain a satisfactory mark in their exams. Asked on the subject of introducing art history to primary children the art teacher is secondary school X says:

... The history of art is also very neglected which should be introduced in the primary school, or if they have some knowledge of the subject it is taught through their history class. I find that most pupils if not all, have no knowledge in the history of art and I don't feel that there is an excuse for it as most exhibitions and museums are free for pupils so that the school would not have to pay. It would also give the pupils a better appreciation of their community and art around there. [9]

In secondary school, the time available to students to learn and

become knowledgeable for examination reasons, is unrealistic and restricts students from enjoying the history side of art. Yet if this early introduction to art was introduced to pupils at an early age this would allow students to become more knowledgeable and enjoy the practical as well as the theory side of art.

My second visit was to Goldenbridge Primary School, also in Inchicore. The school itself is much bigger than the Model Primary School, classrooms are larger and let in more light. Each classroom is equipped with a sink and appropriate shelving. There is much more emphasis on art here, the work is on a much broader scale, and is displayed around the classroom walls, (Fig 10-11). In some of the classes there are tables especially devoted to areas of interest, where 3 - dimensional models, (Fig 12-13), pottery and needlework are displayed. The space outside each classroom displays the classes work and the corridors although mainly displays of religious paintings, there are also various other artists work displayed. Other work displayed in the classroom shows art combined with other curricular areas, (Fig 17-18). This helps to create a stimulating environment and helps to enhance the classroom atmosphere.

Each pupil has an art folder which are kept on shelves and their work throughout the year is kept in the folder. The work in Goldenbridge offers a much broader introduction to art and crafts than the Model School. The cost of materials is also paid by parents as part of the child's entry fee, but there is also money especially allotted to art in the form of a grant. However, it must be noted that Goldenbridge is better facilitated and financed than the Model School, which enables the teachers to introduce pupils to more crafts. This outlines the problems some

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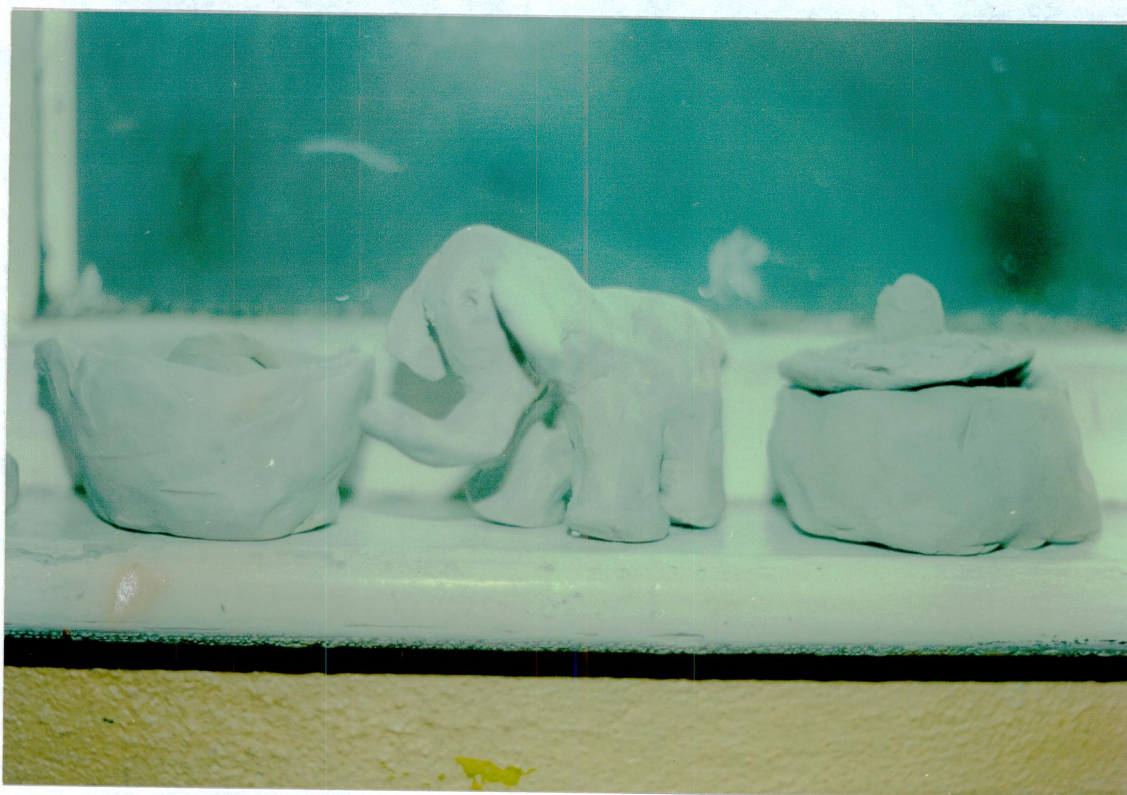
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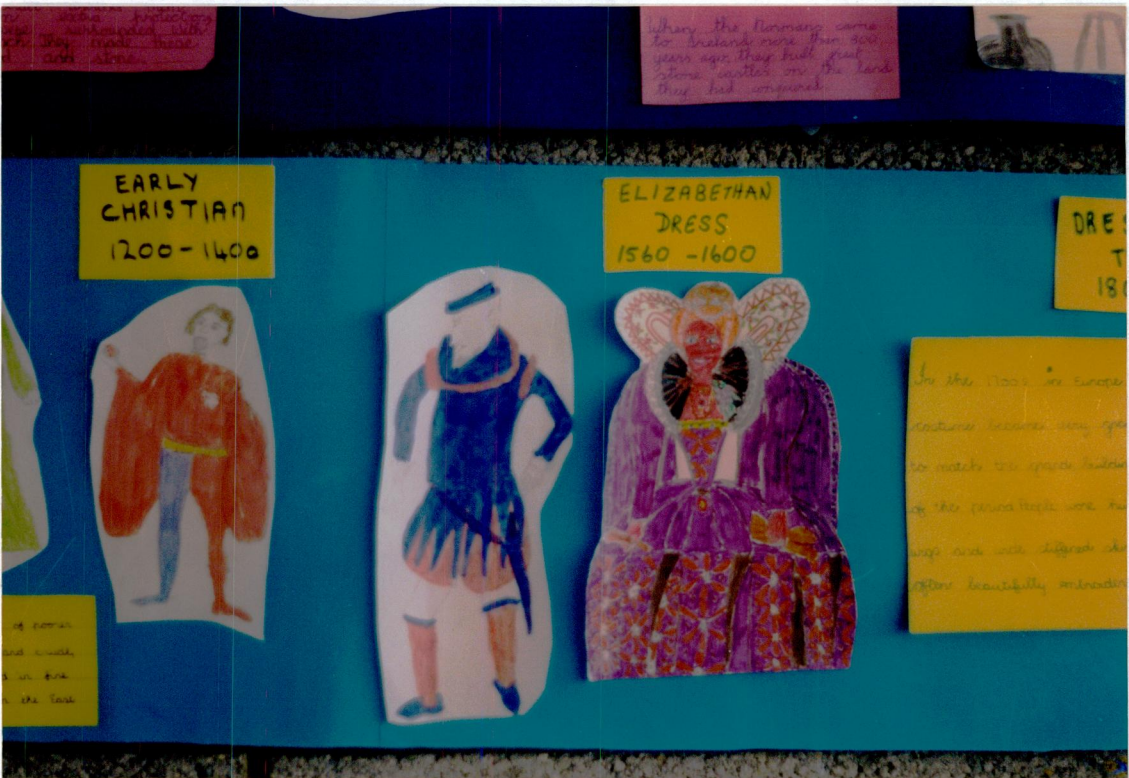


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primary schools have to face when trying to, not so much compete, but educate students to the same level as those schools who have better facilities.

Much of the students work is done by hand and pottery is taught through the use of hard drying clay. However, equipment used in the secondary schools are not available in the primaries, so teachers try to overcome problems of work as they face them. They did bring in a parent of one of the children, who had qualifications in art and design, as none of the three teachers in the senior classes have any experience in art and craft. They welcome any help in the area but due to time allotted to the subject, which is held every Friday afternoon for an hour, she could only spend a certain amount of time with each class. This introduction of a specialist teacher coming to the school is much favoured and shows that the school holds art as an important learning subject for the pupils, while in the Model Primary School, this would not have been feasible due to finance. [10]

When asked how teachers would feel about a specially designed room for art, teachers were in favour but felt that it would have to be well structured in pupils timetables to be able to work.

This could be one solution that if organised properly could help strengthen the subject in the primary school curriculum. This would help students to adjust better to the art room environment in secondary school. Would the building of an art room cause problems within a school, as pupils would only have to leave their class for this particular subject and time could also be properly allotted to art on pupils time-tables. It would

also make students more enthusiastic for the subject. It would also help in class space and storage space within the classrooms and if a specialist teacher was employed by the primary school it could help to take the pressure off some teachers who do not feel comfortable teaching art. Quoting from a primary school teacher in Goldenbridge:

... It is a possible solution but one that would have to be very well structured to fit in with students time-tables. [11]

I did notice that art is encouraged in a classroom depending on the interest the teacher holds for the subject. Art was also introduced in combination with other subjects such as geography and history, however, this is another problem of the lack of training in the primary school, where the pupils knowledge or lack of knowledge in art depends totally on the interest the teacher holds for the subject.

The importance of art in relation to other subjects, as I have said, seems to depend on the teachers knowledge and interest in the subject. In relation to assessment, which seems to be another difference between primary and secondary schools, the primary school is much more child-centered and work is assessed in a more teacher appraisal way to the pupil. Tests are not unknown in the primary schools, they do not seem to assume as great an importance as in the secondary schools. In the secondary schools it is a means for streaming pupils to classes and keeping a record of student progress and ability throughout secondary school. In the primary schools, assessment of art is mostly in combination with other subjects:

... The children enjoy it and would love more time, however the amount of subjects to cover does not leave a lot of time to be dedicated

to the subject but the projects we do are marked just as hard as any other subject, so for school reports it is important. [12]

The teachers also feel that it is important for the children when using art to teach other subjects:

... I feel that it is important to the children as they all enjoy the subject and it also teaches them about different countries i.e., at the moment we are doing a project on the Egyptians so we would also bring in art through other subjects such as history, geography etc. [13]

Teachers in the primart schools realise that they do lack specialist training in the field of art and crafts. They are willing to be trained if it was offered to them by the Government, that also includes training in any subject:

... Yes, I would accept training. I think all the teachers here would welcome more training in any subject. [14]

This is encouraging for the future of art if primart teachers recognise that they do lack the training to help their pupils development in art and crafts. Between the two primary school, none of the teachers have had any training in the subject and have no knowledge of the secondary school curriculum. They have never been involved in any activities within a secondary school. In secondary school X, they hold an open day for the primary school pupils. Although this gives students a small introduction to the secondary school, very few teachers actually get to meet the pupils until their first day at secondary school and to see their capabilities from that dat on, instead of teachers being given the information to help them continue their education already developed at primary school level.

Yet, it is not only the primary school teachers who lack this knowledge, secondary school teachers also have little knowledge of the primary school curriculum. In secondary school X, the art teacher does get a chance to meet her future pupils on the open day, no knowledge or information is passed on to her of a pupils past performance, ability, or materials they have already been introduced to. How can a progressive education be developed and secondary school teachers continue to develop childrens education further, when relevant information on student behaviour, capability are forgotten after entry to secondary school. Should not all teachers receive information on their students so that the best education can be taught to them throughout the rest of their education. The art teacher in secondary school X, would be interested to know more about teaching methods on art in the primary school and what pupils have been introduced to:

... I would be interestes in seeing what they actually do in their art class. I find that some primary school teachers have a very black and white way of teaching art for example the greass is green and the sky is blue and they always are, so that when students first come to secondary they are afraid to 'let go' and experiment. I come up against students who when I try to get them to experiment they tell me that their primary teacher said that it was wrong which I feel is wrong as artistic expression is personal and I do not agree with teachers telling a child that they are wrong. There is always something positive in every work a child produces. [15]

This view on primary school teachers having a very black and white way of teaching is a transfer promblem, but one that stems not from the teaching of art by the primary teachers but by the inadequate class sizes, pressures on class time, inadequate facilities and materials. All of which needs to be completely reviewed in the education of teachers for the various art areas at both levels, although it would be especially needed at primary school.

The art teacher in secondary school X, would welcome some of the pupils work in their last year of primary school, to be brought to the secondary school. This would help give her a better idea of a child's ability instead of having a situation where much of what they have learned is forgotten and pupils must begin to think all over again. About the subject and the newness of work they are introduced to, instead of having that continuous growth between primary and secondary level:

... I wouldn't mind seeing some of the pupils work which would also allow me to see what each child has experienced and how well they have done through their primary education. [16]

Having spoken to the majority of the teachers at secondary school X, most have not been in a primary school since they were 12 years old. Their knowledge of primary education is limited to their own experience, their own children's experience and possibly that of their pupils plus research findings and national reports brought out on primary education, such as the Board of Studies by the Curriculum and Examinations Board. Since they are unaware of the development that has taken place from infant to junior years they are unable to continue the process begun in primary school or to build effectively on the pupils earlier experience. The method of secondary school is one that seems to prepare pupils for a fresh start in learning, rather than attempting to provide some continuity or to build on what has gone before in their primary education.

In the report of the Board of Studies it is stated that the aims of primary school is:

1. To introduce pupils to the experience of making art in a wide variety of media.

elements of art and crafts at an early age they would develop to a higher standard in secondary school. There is also problems within the secondary education system itself. The educating of teachers at secondary school needs review from student teachers to unqualified art teachers being employed [20]. The lack of awareness among teachers, parents and pupils of the value of a visual art education where art is sometimes dropped at senior cycle level or where the subject is given very little opportunity or guidance to help develop pupils talent. The in adequate classroom size, facilities and in some cases lack of financial support, all contribute to the undermining of art and craft as a true learning subject.

When talking to the primary school children there was an overall enthusiasm for the subject and is received with a general consensus to having more time in art on their time-table. The childere are eager to show their work and take pride in what they have achieved.

The childrens ideas of what secondary school is like prior to entry are misconceived. Pupils thought they would be allowed to make Christmas cards and decorations which was the extent of their knowledge of the subject in secondary school. These false impressions of secondary school were stemmed from lack of information passed on to them from their primary teacher and the activities they take part in their primary school.

When talking to them about the work involved in art at secondary level, some still believed that it was still fun classes where no examinations or written work was involved. The pupils seemed surprised to find out what they would actually encounter and be expected to become involved in, expecially when they learned about the history of art. In

2. To develop the ability of pupils to construct and understand the world in visual terms.
3. To enrich each pupils self by encouraging him/her to visually make and express the ideas, dreams, concerns and fantancies of their self.
4. To pay particular attention to pupils developing need and ability to see, percieve and recognise. [17]

Throughout my research, I feel that very little of the four main aims take place in either primary schools. Steps should be taken by the government to implement and provide the proper financial backing and teacher training. Primary school teachers should be able to develop their pupils to enrich their self esteem, to help them to see, perceive and recognise through their own understanding with the proper knowledge and when they have very little knowledge or understanding of art and crafts themselves.

The report also states that one of the aims of secondary school education is:

... To extend the range and quality of pupils experience in art, craft and design by continuing, deepening and broadening the visual art education begun in the primary school. [18]

How can secondary schools develop childrens aesthetic education and continue their awareness when very little has been experience by pupils in their primary education. The time-table in secondary school, offers a range of subjects including art and crafts, time is against the total development and learning experience for pupils who have had little introduction to the subject. Work is orientated towards exam work [19] and the enjoyment and love for the subject is lost due to lack of proper timing allotted to the subject. If children were introduced to the

this case one of the main difficulties that children might face when entering secondary school, is the misconception of the subject, which could lead to some pupils being discouraged and losing confidence in their work. Not only do they have to face a totally new educational system with new classes, new teachers, new time-tables and new friends, but problems within their own work and difficulties in learning.

Art is concerned at all stages with personal response, it is formed out of responses to ideas, experience and events, it helps young people to develop a visual vocabulary of ideas and terminology. The role of the teacher requires flexibility and sensitivity to pupils interests and abilities and a good understanding and knowledge of the subject in order to give pupils the best education throughout their schooling days.

In this chapter, through researching into the primary and secondary school curriculum I put forward that the importance of art in school is often acknowledged in the curriculum but that provision in both levels are often inadequate. Difficulties have been created in terminology, training, finance and communication in art education. There needs to be a growing recognition of common ground between teachers in both primary and secondary, if the value of an art education is established surely financial commitment will follow. This is fundamental to the purpose of a visual art education. There is a definite need for a balance and a progressive education education in art and craft between primary and secondary schools to help develop our young children into better critical, appreciative and visually aware young adults.

FOOTNOTES CHAPTER 2

8. The Curriculum and Examinations Board, The Arts in Education, (Pub., 1985) P.19.
17. The Curriculum and Examinations Board Discussion Paper, The Arts, (Pub. 1987) P.24.
18. Ibid., P.25.
19. The Curriculum and Examination Board, The Arts in Education, A Curriculum and Examination Board Discussion Paper, P.18.
20. Ibid., P.19.

CHAPTER 3

RESEARCH INTO THE

EDUCATION OF

SECONDARY SCHOOL STUDENTS

In this chapter, I have used my own first year class who attend secondary school X, in Inchicore to support the idea of curriculum continuity between primary and secondary schools.

Out of the class, five have attended the Model Primary School and eight have attended Goldenbridge Primary School. Both groups have been introduced to some form of art and craft in their primary education. Both groups have been introduced to some form of art and craft in their primary education. The eight pupils who attended Goldenbridge Primary School, have had a much broader introduction to materials used in art and craft. I will use this information, as well as information gathered from the students through a questionnaire set by myself, talking to them and by having personal experience of teaching each of them, to support the idea of a progressive education, that it is beneficial in helping students to be more confident in their work and approach to art, in their ability to find solutions to problems set, for generating ideas and in their ability to handle certain materials and learn particular crafts and skills.

The class are of mixed ability, and I feel that those who attended Goldenbridge Primary School, have a better understanding of the subject than those who attended the Model School. I am not discriminating against teaching methods, but rather the lack of financial support and facilities the school has to contend with, I do feel that these students have not received the proper education in materials that enables them to be as quick or imaginative as the other students. This also shows, that a students knowledge does stem from their teachers knowledge and understanding of the subject in the primary school.

This first year group have had no particular traumas settling into secondary school overall. They can make judgements and are aware of the rules and organisation of the school. By speaking to the group and through the results of the questionnaire, none had any insight into what was expected of them, when they were first introduced to art in secondary school. The majority find the subject difficult as they have to solve problems for themselves and concentrate especially in drawing. They also find, having homework in the subject strange as their impression of art was that of fun exercises and in a relaxed classroom setting, although they all enjoy art and the subject is to be enjoyed. It cannot be seen as a totally fun experience. Pupils from both primary schools have found the move to secondary school hard. The primary teachers feel that they spoon feed the children too much, which can hinder them in secondary school, where they have to begin to solve and think for themselves:

... Children do find the move from primary to secondary school difficult in relation to having different teachers for each subject were they have had one in primary school. I feel that sometimes we spoon feed the children too much, where in secondary school they

have to work for themselves. As they are moving into a much more exam oriented system and we would teach the subject more as fun exercises. [1]

The art teacher in secondary school X recognise the difference in students work, which she also agrees seems to stem from the particular primary school they attend:

... I do find, that some of the first years have had a more advantaged background than others, for example, some have worked in clay which does show when they first encounter art in secondary school. [2]

Through the results of the questionnaire, I found that all the students had been introduced to art once or twice a week and some of these classes were a combination of art with other subjects. Most of their art classes were held at the end of the day, while three had art in the afternoon. The system of primary teachers setting an appropriate time for art in the school time-tables according to their own preference seems to be apparent and would lack consistency to enable pupils to learn properly in art and crafts. Time set for art in both primary and secondary school was half an hour to an hour, but was also incorporated into other subject areas, which the teachers felt was a good way to introduce art to the classes. In fact the children are missing opportunities and the crafts and skills they could acquire in the subject, if proper time was set aside for art. Asked on the subject of time allocation to art in the primary schools, the teacher in secondary school X agrees, that time should be set for the subject to give it a more important learning value in school education:

... Art should be taught as a serious subject in the primary school and should have proper time allocated to the subject, instead of having a half an hour at the end of each week put aside for the subject as very little can be done in a half hour. [3]

Time is also a problem in the secondary school for my first year class, whom I teach once a week for a double class. The secondary school time-table must allow for appropriate time in all subjects and I would not argue for more time in the time-table for first years, more time should be given to second and third year students, as they have chosen the subject and will be completing an examination in the subject in their third year of secondary school. A perfect example of art being overlooked in school time-tables, appeared with the third years at secondary school X, where the art teacher had to ask for extra classes, as one double period had been given for the examination year. This is inappropriate, especially when some secondary schools also have to contend with inadequate equipment and facilities.

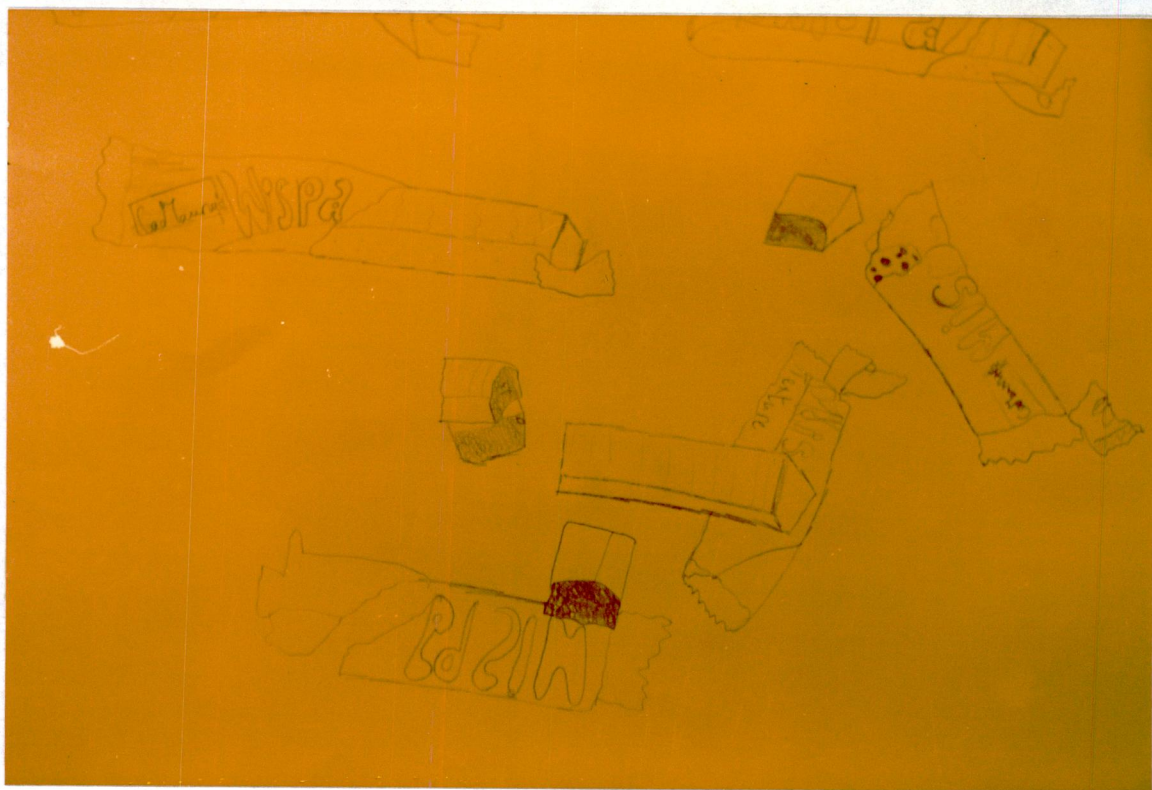
All the pupils in the class enjoyed the subject in primary school, as as you will see from the results of the questionnaire. Reasons given were 'because it was easier than other subjects' and 'because our teacher made it fun'. This has lead pupils to believe that the subject does not have as much importance as other subjects in the curriculum. If art was taught as a serious subject, the misconceptions from pupils, staff and parents would not be foudn and would create a much better working environment for pupils in the secondary school. This also became evident through the questionnaire, when none of the first year group knew any of the career opportunities available to them in art and design. The pupils attitudes will therefore be affected when they enter secondary school, feeling that the subject does not give any learning value or career opening to them when they leave school.

Out of the first year class, ten have found art difficult since

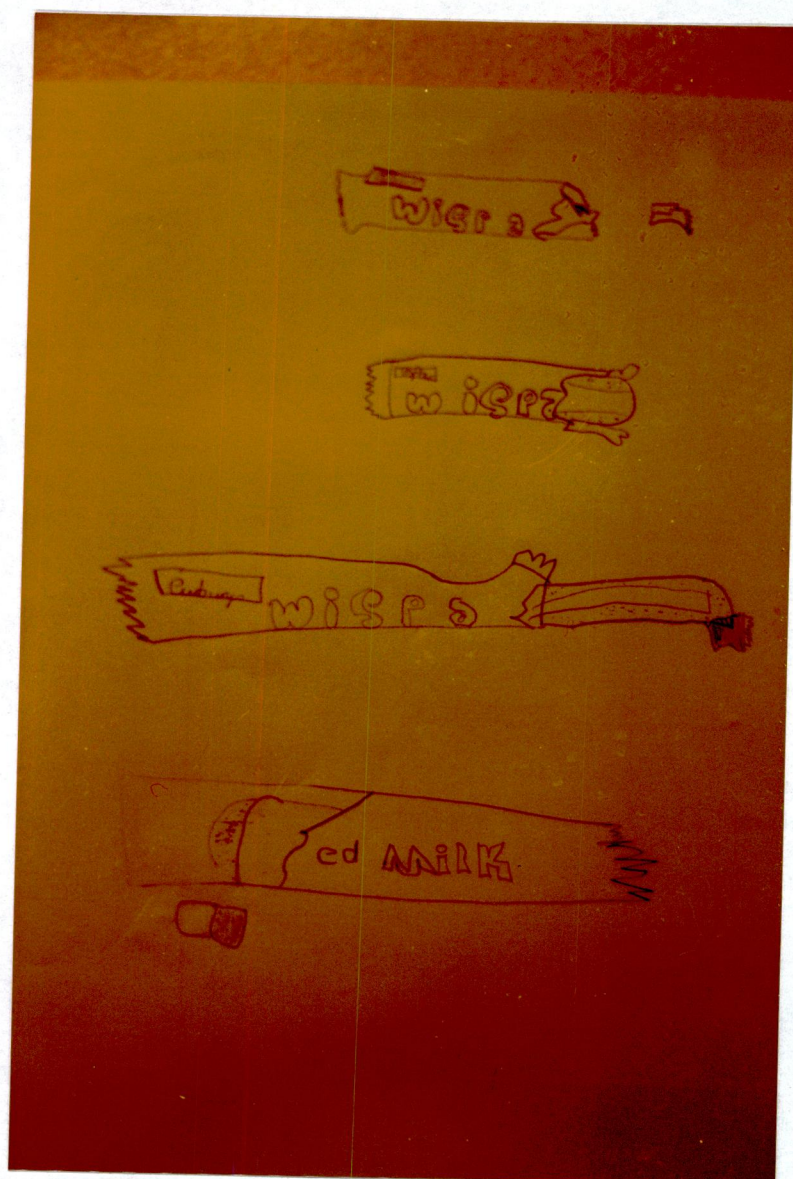
starting secondary school in September. Areas they find the most difficult are in drawing, problem solving and the setting of homework in the subject. I find that some of the pupils who have not had much experience in art find it hard to concentrate, especially in observational drawing. They tend to draw what they think they see, instead of what is actually there. Out of the group, three pupils have not found the subject difficult, however two of these pupils are especially talented and have been given enormous support and encouragement at home, having brothers who attend art college. These pupils have attended Goldenbridge Primary School and the argument of the talent running in the family can be argued. I feel that, because of their introduction to more crafts than some of the other pupils in the class, they are able to associate work that they have previously done in primary school with work in secondary school. This helps them in understanding some of the tasks set in the classroom.

Another result that appeared through the questionnaire, showed that all of the students who attended the Model Primary School would have liked to have done more art and crafts to help them in secondary school. They all feel that they would be a lot better at the subject if they had experienced more in their primary school. This seems to inhibit them when experimenting more and having the confidence in displaying their work to the rest of the class.

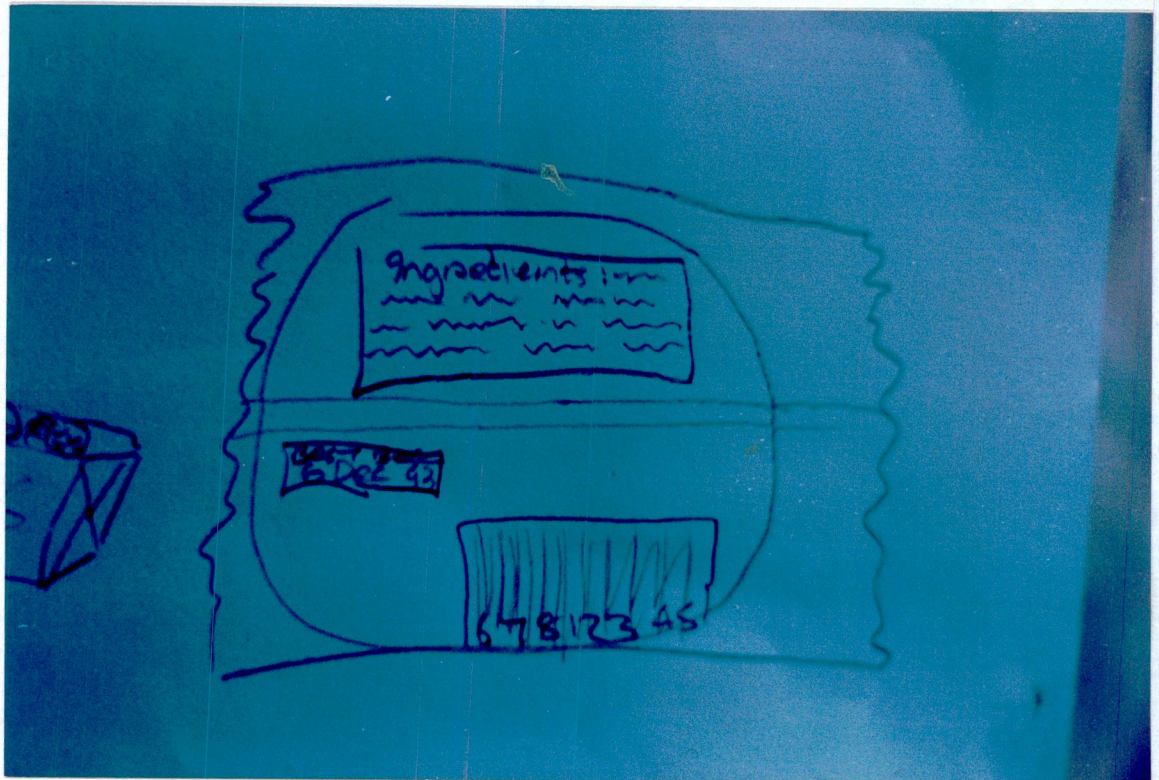
As art is visual as well as theoretical, you are aware of students' abilities and can see the different degrees of talent. Yet students who have had little teaching in art and craft, do tend to lack confidence in their work. Obvious statements such as, 'I can't draw', or 'I am no good', are expressed during the class. These students do need more attention and praise than those pupils who were given a more broad



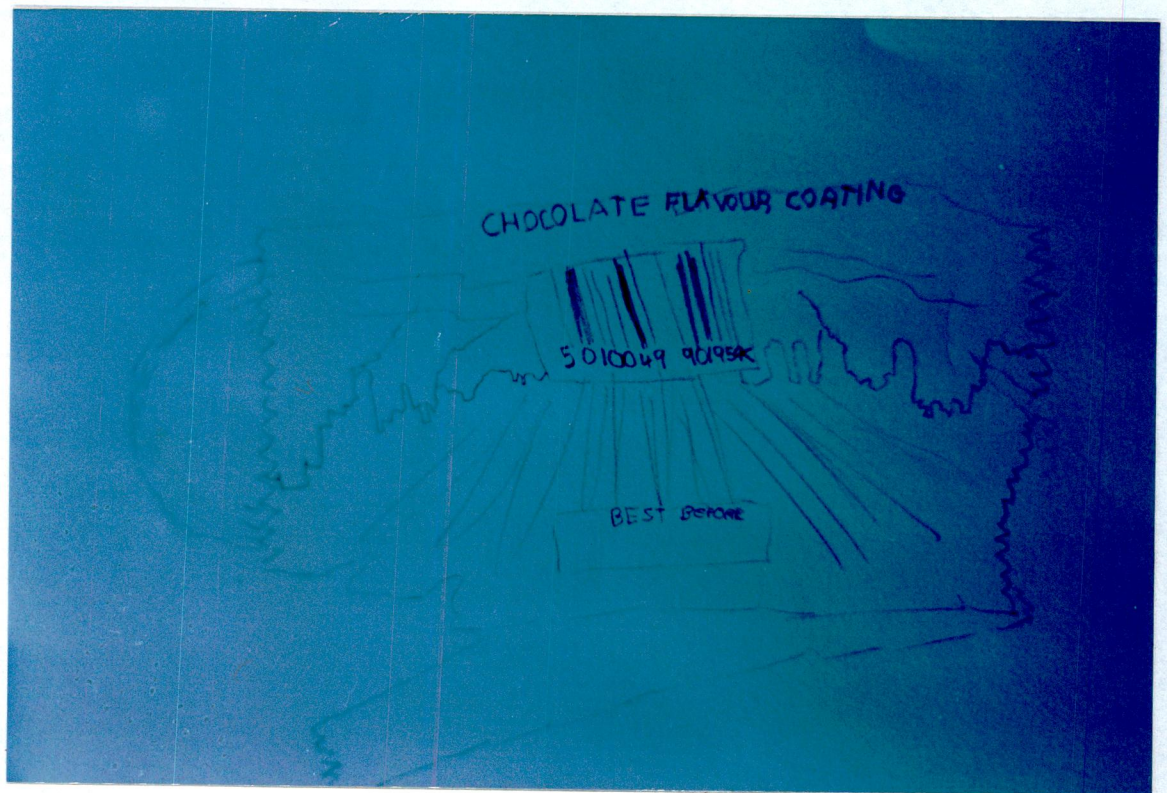
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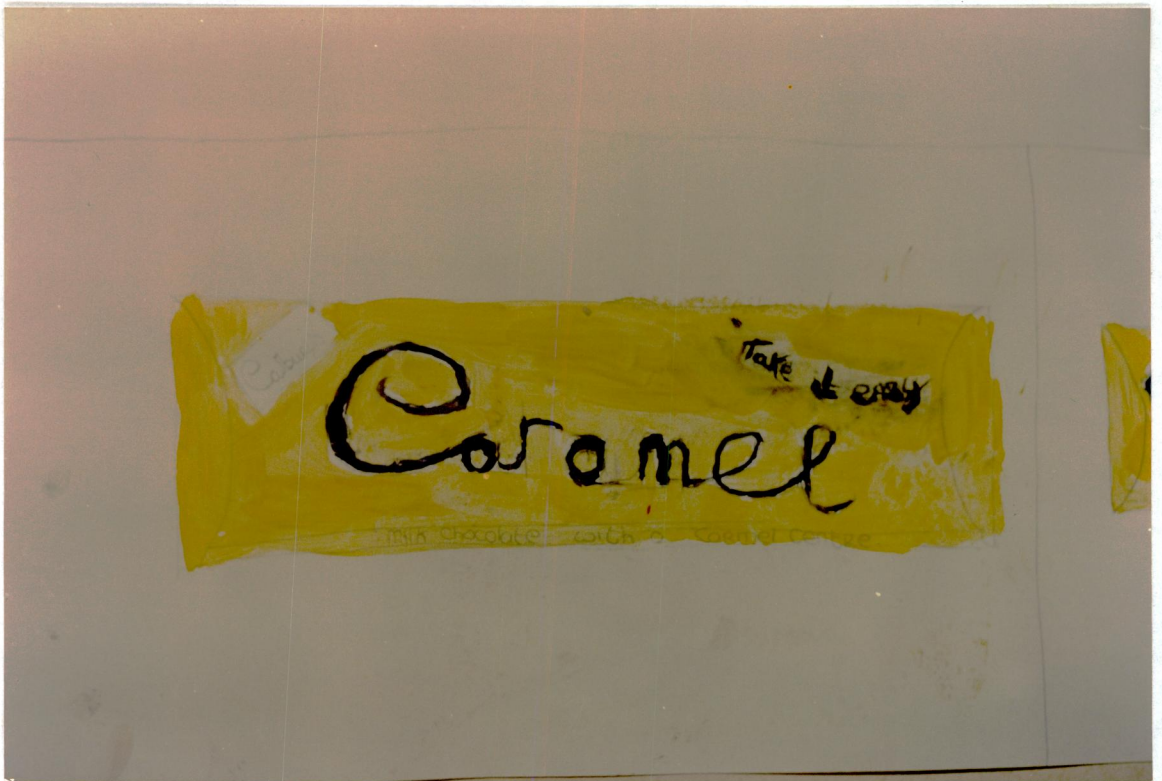
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introduction to art in Goldenbridge Primary School. The pupils would attempt the task first, before seeking help and would try to solve problems within their work before seeking help from the teacher. Another misconception of first year students is one where, if you are not talented in art then you are no good. Art is a subject for all ages and abilities, it is about self expression and it is true that it has definite learning value. However, the most discouraging act a teacher can do to a student, is total criticism. There is always positive and creative areas in a child's work, even if they do not conform to the idea of art being realistic and set and you have to be talented to be good.

When introducing the concept of 3 - dimensionality through drawing go the pupils which would aid them in the constructing of their sculpture projects (Fig 18-21). Half of the class had difficulty at first in grasping the concept, while those who quickly identified an object having weight, form, structure and was solid were those students from Goldenbridge Primary School. These pupils identified the concept, with 3D models they had previously made in primary school. I am not suggesting that all of the student who have attended Goldenbridge Primary School do not have trouble, but they can quickly identify and comprehend problems and concepts set. They can also, to a degree, work more independently than those who have not been introduced to areas in art and crafts in their primary school before.

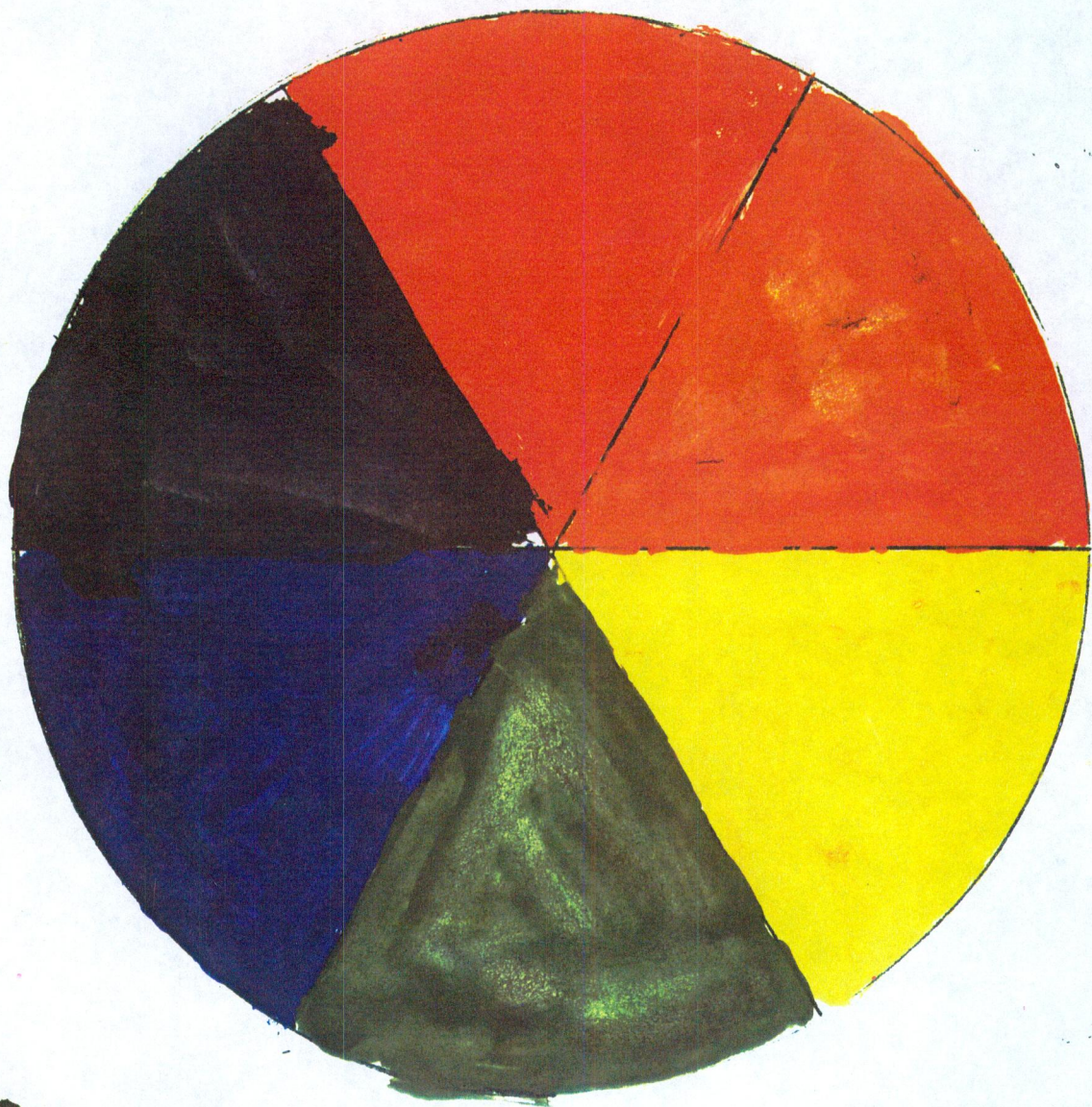
Those pupils who were introduced to painting as a method of play in their primary school seemed to rush their work and became somewhat untidy, while pupils who had been given proper instruction on painting seemed to be more conscientious and neater when approaching the task of painting their drawings (Fig 22-25).

Another task set was to introduce the colour wheel to the class to help them develop an understanding for the primary and secondary colours and the mixing and application of paint (Fig 26-27). Those pupils from Goldenbridge Primary School, quickly associated the primary colours and how to use them to create their secondary colours. They were also able to remember their colours better at the end of the class. I can see myself, that some of my pupils are just beginning to learn about art, where they should have been developed to a certain stage leaving so many years in primary school wasted. This makes pupils art education harder having less than 3 years to learn and reach a good standard for their Junior Examination. I find that in the class those pupils who have a good understanding and talent for art become more experienced in the subject because of personal interest and enthusiasm. However, those students who are not exceptionally talented have in some way been discouraged by misconceptions of good and bad art and lack confidence. Until attitudes change and every child or every capability is given the opportunity in self expression, art will not be seen as a serious subject within both primary and secondary school curriculum. On the subject of standard required for the Junior Certificate, the secondary school art teacher feel that:

... Those pupils who do reach the standard required have an interest in the subject, those who do not do well have been discouraged in some way which I feel, is wrong as criticism can be destructive to young students especially in art as its a visual subject and you can see the different level of ability in each student but if they are encouraged the whole way along their education it will give them more confidence and a sense of pride. Not every child is talented and criticism can be destructive to a child and turn them off the subject. [4]

colour wheel

Fig 26

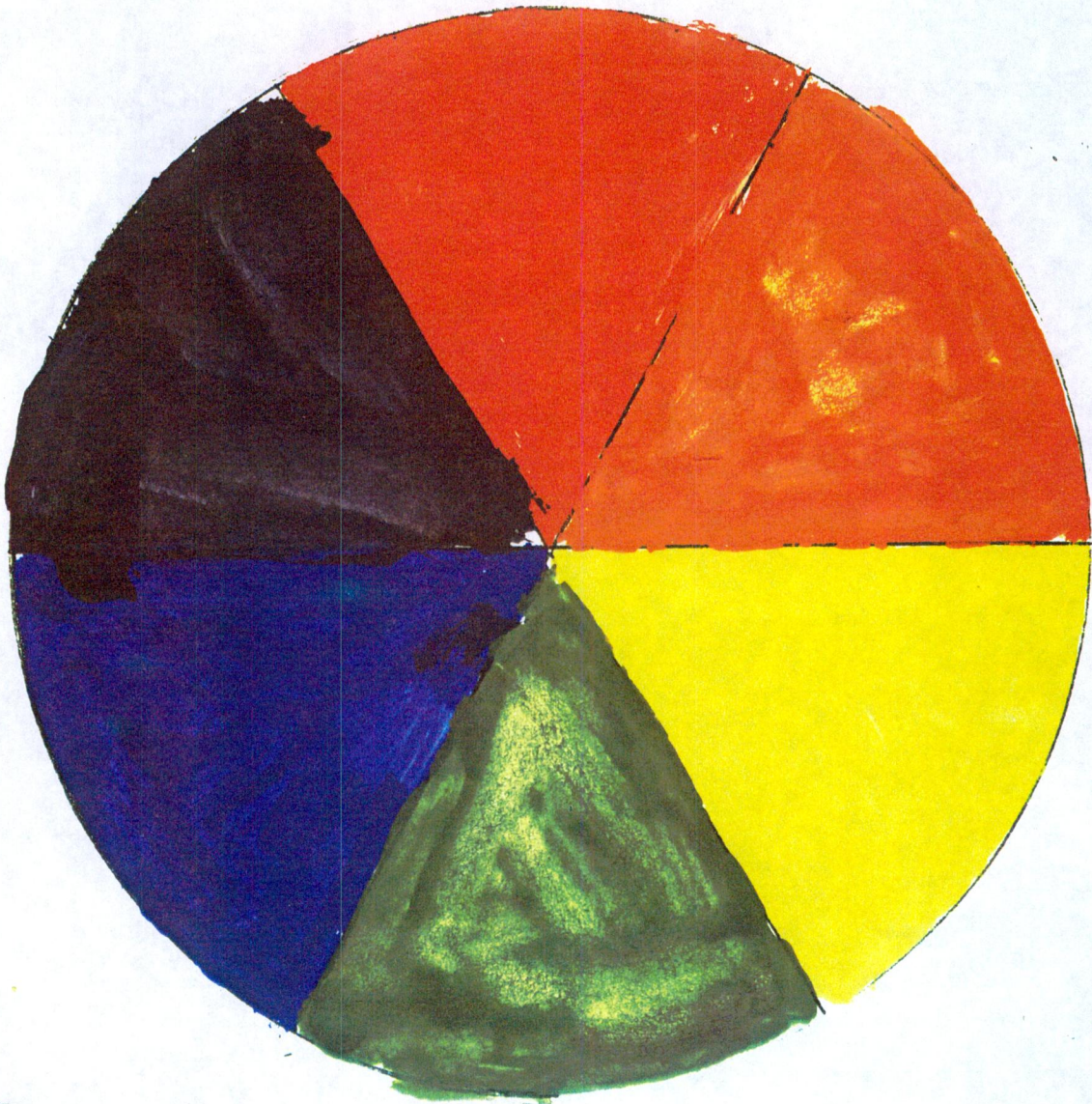


PRIMARY: Red Yellow Blue

SECONDARY: Purple Green Orange

colour wheel

Fig 26



PRIMARY: _____

SECONDARY: _____

ART IN THE SECONDARY SCHOOL

Secondary school X, has one part-time art teacher, who has been teaching in the school for two years and is only beginning to generate enthusiasm in the pupils for the subject. There is still evidence among pupils as art being a 'dogs', subject. However, that view is slowly being pushed out.

The school on a whole, gives encouragement in spoken terms. However, pupils work is not allowed to be displayed along the corridors where mostly religious pictures are displayed. There is an end of year exhibition, which is displayed in the art room, which is extremely restrictive in size for art activities and class sizes. The art classes would range from 20 - 25 pupils taking art up to third year of school, where the numbers drop to 15 - 20 in fifth year and again in sixth year, where the biggest drop in numbers occur. In sixth year at present there are six pupils taking art as an examination subject, which shows a large drop in numbers throughout students education in secondary school. This reflects the attitude of pupils on the subject, taking into account my own fifth year students.

In the art room itself, there is very little storage space, so work can be restricted by this factor. Equipment includes, a kiln, pottery wheels and printing equipment. Materials are ordered by the art teacher, whenever they are required, however, she is limited on her spending.

The motivation for students towards the subject comes directly from the art teacher who encourages visits by artists, various companies, workshops and student participation in school plays and decoration. The art teacher also organises trips to galleries and to the art colleges in Dublin, mostly for the senior classes.

The art teacher is given no information on first year students. The only contact between primary and secondary schools would be reports which are sent for the principals use. The biggest problem in relation to art in secondary school is space and storage facilities. The art room is small where students work can be ruined or is limited in scale. Another problem is the need to change the attitude of teachers, pupils and parents of the importance of art in the school, as other subjects are held in greater importance over it, including sports.

Most teachers including primary, do feel that in most subjects, academically the children are well prepared for the transition to secondary school. There is a general feeling that in the area of art the students would be the least prepared in art. Where teachers know that their pupils have not developed properly in a subject, they should try to enhance the learning for the pupils in their early years. Maybe lack of training hinders them, but if pupils education is to become more progressive and generated, then why should teachers continue under such bad conditions. Maybe they see that overall, children are academically prepared, so why not let the secondary school system educate them. Personally, I feel that view is wrong, as pupils are the ones who suffer from an ill prepared awareness, appreciation in visual expression, thinking and of art around them;

... Academically the children are prepared for secondary school art and would be the subject they are least prepared in, but most will learn within the first year of secondary school about the subject. [5].

The teachers in the primary school would welcome the opportunity to know more about the secondary school curriculum. One of their fears is that their senior classes may become examination orientated too soon, as the emphases in primary school is on the child. Asked if in primary school would they be in favour of primary and secondary contact:

... I feel that it would be important for the secondary schools to know that primary teaching is much more child-centered. However, there would be a danger of the senior classes, becoming exam orientated too soon. [6]

The secondary school teacher feels that she has enough work in her school with the introduction of the new Junior Certificate examination. She would welcome an end of year exhibition between both schools which would offer both schools and teachers an opportunity to see the work, to find out about teaching methods and what is required in the secondary school in the area of art and crafts. Until both primary and secondary schools come together to try to create a more progressive and structured education for pupils in art, there will continue to be a break in pupils educational career.

The idea of curricular continuity needs to be established between primary and secondary school for reasons I have said in this chapter. I can see myself through my own first year class that pupils educational background can either hinder or help them in the area of art and craft.

I do not put blame on primary or secondary schools or the pupils, as they

can only be given the education by those who have the training in the subject, but rather on the lack of finance, inadequate facilities and equipment, materials and available training for teachers.

I feel that a progressive education is needed for all children in helping to assist visual awareness and growth through their education. They need to be given that education for development in aesthetic awareness and expression for assessment and examination standards which can have an effect on their future options and career choices in secondary school.

In chapter four I will put forward recommendations for improvements that will help in developing a progressive education between primary and secondary level education.

RESULTS OF QUESTIONNAIRE

Taken from my own first year class, out of which five of the pupils have previously attended the Model Primary School and eight have previously attended Goldenbridge Primary School in Inchicore.

1. How often pupils had art classes per week.

Model School ----- 1 - 2 times.

Goldenbridge ----- 1 - 2 times.

2. When art classes were held during the week.

Model School ----- End of day.

Goldenbridge ----- Afternoon/End of day.

3. Pupils enjoyment of art in the primary school.

	Yes	No
Model School	4	1
Goldenbridge	8	0

4. What crafts and skills pupils were introduced to in both primary schools.

Model School ----- Painting, Drawing, Sewing.

Goldenbridge ----- Painting, Drawing, Sewing, Clay, Sculpture,
Candlemaking.

5. Differences pupils found in art between primary and secondary school.

	In General Harder	Bigger Projects	Nearly the Same
Model School	3	2	0
Goldenbridge	4	3	1

6. Number taken from pupils who found art harder in secondary school.

	Yes	No
Model School	5	0
Goldenbridge	5	3

7. Pupils enjoyment of art in secondary school.

	Yes	No
Model School	8	0
Goldenbridge	5	0

8. Reasons for enjoying art in secondary school.

	More Interesting	Art for other subjects	More Time	Overall Enjoyment
Model School	2	1	1	1
Goldenbridge	3	1	2	2

9. Would pupils feel that they would be better if they studied more art in primary school.

	Yes	No	Don't know
Model School	5	0	0

Goldenbridge	5	2	1
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10. Pupils knowledge of careers in art.

Model School	None	5
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Goldenbridge	None	8
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11. Number of pupils who found the move to secondary school.

	Harder	Easier
Model School	3	2
Goldenbridge	3	5

12. Number of pupils who will keep art on after third year.

	Yes	No	Maybe
Model School	1	0	4
Goldenbridge	4	0	4

CHAPTER FOUR

RECOMMENDATIONS IN ESTABLISHING

ART IN EDUCATION

In this Dissertation, I have put forward the idea that the need for a progressive education between primary and secondary school is essential for pupils aesthetic education.

A balance in art and craft between schools can provide a better working environment through exhibitions and pupils taking pride in their work and school, through a sense of purpose and belonging, which is needed to motivate pupils and teachers alike in establishing better education and work across the curriculum.

It is essential that art and craft education is recognised for its learning value in schools and the opportunities that it offers to all pupils across the curriculum.

On this basis, I will outline crucial factors that are required and need to be reviewed in schools under four main headings.

1. Teacher training.
2. Developing resources.

3. Curriculum review.

4. Changing attitudes.

The development of curriculum continuity between schools requires action on many grounds. The first step in helping to establish a better education for our young students is attention to the professional development and training of teachers.

Proper training and inservice support should be given to teachers who lack the proper training and skills in arts and crafts, especially those in primary schools. Primary teachers would welcome the training and help in the area as shown through my interviews [1]. How can art be properly taught to our pupils when those teachers involved are being asked to teach skills and crafts related to art, when they have not had the proper training and knowledge to do so. In trying to better teacher education, the first step would be in the colleges of education themselves which has been recommended by the curriculum and Examinations Board in their report on The Arts in Education:

... In the process of improving the quality of visual arts education at primary level changes should be made in the Colleges of Education. At present a tiny percentage of the annual student intake into Colleges of Education have achieved even a grade D in Leaving Certificate art, yet further training of these teachers in visual education maybe as little as thirty hours of scheduled instruction over their whole course of training [2].

There is also the problem of student teacher financing especially in the education of primary teachers. The course is long and practical that requires financial support in relation to materials and equipment

with the added burden of living expenses and in some cases their own family.

A particular support system within schools needs to be established for teachers at both levels. However, it seems that the need for such a service is especially required at primary level where special advisers could help to encourage and advise primary teachers in art and crafts. It is essential that teachers be given this support and training in order to establish a consistency between two levels of schooling. Although there has been some improvement in the schools in relation to inservice courses for teachers:

... There has been improvements in the number of inservice courses provided for teachers of the visual arts over the last year - the next stage would be to develop these as part of a coherent and overall strategy for improving the teaching of visual arts in our schools. [3]

Are these improvements enough? In both primary schools I visited, no such service is available. Teachers are aware that they lack the training in order to give justice to art and crafts in the classroom. [4]

Through the proper training and support, this will help to enhance the school atmosphere, operation and organisation of the school art department as well as other curricular areas. It will also increase awareness of the benefits and value that art can contribute to pupils education. The individual views of art teachers also needs to be heard. Help needs to be given in helping them to establish equality within the secondary school system and support in resources and finance. [5]

While there are teachers, parents and pupils who have tried to make art more established within schools, existing problems of inadequate facilities, equipment and lack of funding are still evident. It is vital that proper funds be allocated to schools in order for the proper teaching of art and crafts. The need for better art room space needs to be looked into, as most primary and secondary schools have not been designed to cater for such activities that art education deals with. Such a problem can be seen in the designs of classrooms. In both primary schools and the secondary school I visited, there was inadequate water supplies and storage space. No equipment was available in either primary schools, that would allow the teachers to introduce certain crafts to pupils, which are taught in secondary school. The restrictions set on the secondary school teacher due to inadequate classroom size, was seen where students work was sometimes restricted.

Developing Resources.

There is also lack of funding for art materials, where parents pay a small fee towards their child's entry into primary. This is subsequently divided between primary teachers, leaving the amount even smaller and limiting the materials bought for pupils [6]. Funding is essential to support art in the schools curriculum, whether it be from an outside local authority, government grants or through sponsorship. It would be used in helping to re-design classrooms, for adequate materials and equipment, in helping teachers to become trained and for the support in developing school trips and liaisons with local art venues, galleries, theatres, workshops, community centres and to other schools and colleges.

Curriculum Review.

Another improvement needed is the provision for art and crafts within the school curriculum. Inadequate timing on the school time-tables, especially for examination years, needs to be reviewed. Pressure is put upon both teachers and pupils in trying to complete work that needs to be understood and developed to a good standard.

The time for art in the primary school is decided by the primary teacher, who would introduce the subject into other curricular areas rather than as a set art class. Appropriate time needs to be set aside within the school week for art and crafts, in order for pupils to learn and develop a particular talent and appreciation for the subject. A weakness in the primary school for art and craft, where there is no set art class, needs to be reviewed.

Curriculum development of art and crafts needs to be given the support of the school as a whole and also a commitment to gain better resources and facilities needed, for a proper art education within schools. Developments cannot successfully be achieved unless support, enthusiasm and understanding of the teachers concerns are shown. It is important for staff to become actively involved in planning and trying to develop a better educational system, where they can see the benefits of their work, even when art is introduced through cross-disciplinary action in other classes.

The art examinations also need to be looked at especially at senior cycle. The history of art paper, accounts for more than one third of the marks [7]. The extent to which pupils understanding and awareness

in this area, is open to is unrealistic in relation to time, which leaves the enjoyment and appreciation side of the subject totally overtaken with examination results.

Art also needs to be properly established within the school curriculum. as some schools do not offer the subject at senior cycle or discourage pupils from taking the subjects in preference for others [8].

Changing Attitudes

The lack of understanding of the value of art in pupils education also needs to be changed. A more favourable framework needs to be achieved in helping to change attitudes towards art. Schools should encourage parents to become more involved in their child's art education as well as within their community. The subject should also be established as an area that develops and enhances those children who are disadvantaged or handicapped. Until a more positive attitude is developed by those who educate, participate and encourage a better provision for art education, will not be developed. Within secondary school X, such attitudes occur from pupils and parents. Pupils want to do art over other subjects, because art is easier. Without proper motivation and support pupils will surely miss out on the opportunities art can offer them in their secondary school education.

The writers of curriculum guidelines, such as the National Council for Curriculum Assessment, can sometimes forget, that although they are

helpful in setting guidelines for teachers, they recognise the problems face in everyday classrooms, such as inadequate materials, equipment and space. How far do written objects relate to what happens in the classrooms? Curriculum development in art between primary and secondary school needs to be established through a well planned art policy. The arguments I have raised in this and in previous chapters, have shown that a firm commitment and action need to be given in order to implement such a policy, that is needed if a progressive education for pupils is to be established. Surely we can turn to the schools themselves in helping to establish a better education and understanding of problems and issues they face. A system where problems could be rectified and a more definite and structured art policy and curriculum established. The work of The Curriculum and Examinations board have brought out reports on The Arts in Education. The arguments set forth in these reports, apply for a better curriculum development in all the arts in schools, which were unanimously endorsed by The board of Studies. It focuses on the aims of each art form in both primary and secondary schools. It puts forth that:

... 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. [9]

It also recognises that a continuum in art education can not be achieved until:

... The aims and objectives for visual arts programmes are established at post-primary level.

Art and crafts will not become a serious learning subject within a school curriculum.

In this chapter, I have set recommendations that need to be researched and reviewed. Commitment and action is what is needed in helping to establish a better curricular continuity between primary and secondary schools. Improvement of communication and a closer working relationship and interchange between schools, is also needed to help establish new school partnerships and collaboration in sharing experience and knowledge between teachers in primary and secondary schools.

The idea of a progressive education in art and crafts has been recognised through reports and opinions, as an essential part of pupils primary and secondary education. However, it seems that the actual implementation of the idea is seen more in theory than action. If pupils are to develop and become aware of the value of art and art around them, then better provision in both primary and secondary schools needs to be implemented. Until the problems that teachers, schools and pupils face have been corrected, a more fulfilling and rewarding education in aesthetic awareness will not be developed. Therefore, throughout their early schooling years, pupils will not have received the proper education that they need in order to develop their learning and in reaching a standard that is required of them in the secondary school system. This in turn can affect their future career choices, as well as their development as critical and appreciative young adults in aesthetic awareness.

- OTHER SOURCES CHAPTER 4 -

1. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q.8.
4. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q.13.
6. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q.13.

FOOTNOTES

2. The Curriculum and Examinations Board Discussion Paper, The Arts in Education, 1985. P.16.
3. Ibid., P.19 - 20.
4. The Curriculum and Examinations Board Discussion Paper, The Arts in Education, 1985. P.19.
5. The National Council for Curriculum & Assessment, The Junior Certificate, Art, Craft and Design Guidelines for Teachers, (Pub., 1993) P. 15 - 16.
7. The Curriculum and Examinations Board Discussion Paper, The Arts in Education, 1985. P.19.
8. Ibid., P.19.
9. The Curriculum and Examinations Board Discussion Paper, The Arts in Education, 1985. P.17.
10. Ibid., P.18.

CONCLUSION

A progressive education in art, craft and design between primary and secondary school, is, I feel essential after completing research into both levels of education and through the personal experience of teaching my own first year class.

An early introduction to art, craft and design in pupils' educational lives can only benefit pupils' study and work in the subject, that will continue to develop and grow in their secondary school. The development of their visual expression, appreciation and history of art is important to pupils' self growth and development, as well as educational requirements.

A break in pupils' aesthetic education can only damage their confidence and appreciation for the subject when making the transition from primary to secondary school.

Both levels of schooling must come together to see that a continuity in pupils' education is established.

I recognise through my research into the first year class I teach and through the results of the questionnaire, the need for pupils to become more knowledgeable and skilled in art at an early stage in their education. They can then, not only continue with and develop their knowledge learned in primary school, but also grow and develop the value learned in primary school.

I can see, that some of my first year students lack knowledge and confidence within themselves and when working with other materials and mediums. If they had an early introduction to the skills and knowledge required during their primary school, the move to secondary school would be made easier in relation to the development of their understanding in art, craft and design.

I recognise through my research, the need for proper provision for art, craft and design in both levels of schooling. Until such time where action is taken and improvements implemented within the schooling systems, the subject will not be valued within school curriculums as an important part of pupils education. Thus, allowing our young pupils to miss great opportunities within the subject and themselves.

I fully support the idea of a progressive education between primary and secondary school. Our future pupils can then be developed, allowed to experiment and become more involved with art, craft and design, as well as the art around them. This in turn will help to change attitudes within future pupils, parents and staff within the schooling system.

APPENDIX A

QUESTIONNAIRE

1. Name.
2. Year.
3. Name of primary school.
4. How often did you have art classes in primary school?
 - a) 1 - 2 times a week.
 - b) 3 - 4 times a week.
 - c) Everyday.
5. What time during the day did you have art classes?
 - a) Morning.
 - b) Afternoon.
 - c) End of day.
6. What did you do in art class?
7. Did you enjoy art in your primary school?
8. If yes, why?
9. If you did art in your primary school, how does it differ from secondary school art classes?

10. Do you think art is harder in secondary school?
11. If yes, in what way did you find it difficult?
12. Do you enjoy art in secondary school?
13. If yes, why?
14. If you had more art and crafts in primary school, do you feel you would be better at art now?
15. If yes, in what way would you be better?
16. Will you keep art on after third year?
17. Do you know about careers in art?
18. Have you found the move to secondary school difficult?
19. If yes, why?

APPENDIX B

INTERVIEW WITH PRIMARY SCHOOL TEACHER

THE MODEL SCHOOL, INCHICORE.

Q.1 How does art rate in importance in relation to the other subjects taught?

A.1 We feel that it is very important, especially for the younger classes, as it helps them to develop co-ordination in their hands and helps them with their reading and writing. We would also see it as a recreation for the children as some of the subjects taught during the day can be heavy going and it helps to add a bit of fun to the students day.

Also, some students who would find some subjects hard, i.e. mathematics, would do exceptionally well in art and this helps them to gain more confidence back and balance the day for them and I can't say that any of the pupils don't enjoy soing art. We try to base the day on both hard and fun work. I think it is also important, as most of the childrens' parents knit or sew and some would see themselves as following in their parents footsteps.

Q.2 How do you introduce it to the class i.e., as part of a reward, extra time, or as a serious child learning experience?

A.2 I feel that it is essential for the younger children in strengthening their hands and for co-ordination, you would also find that children who are left handed have trouble cutting paper and using scissors, so if they get used to using materials and the more experience they have, will help them in their older classes.

We usually divided projects into terms and have as much variety within each term as possible.

Q.3 Do you have any education in art and crafts?

A.3 No. What we usually do, is buy a few art and craft books at the beginning of term and take our ideas from these. There is one teacher who does have some experience and teaches the younger children, who would also help with ideas and problems. Most of the teachers would all do the same projects, so that we could help each other.

Q.4 What have you taught to the pupils in and crafts?

A.4 Well it will depend mostly on what resources we have, but so far we have introduced collage, painting and sewing and embroidery to the classes. We would also do potato printing with the children and we like to enter their work in competitions which are mostly local. These would be drawing done in crayons or chalks. Some of the work would be based on events or i.e. Easter or St. Patricks Day, so that the children can bring their work home to their parents.

Q.5 What facilities do you have to teach art to the pupils?

A.5 We do find it difficult, as the school has just received running water, which would have stopped most teachers from teaching painting or a craft that was messy. We don't really have any equipment or facilities, so most projects would be done by hand and on a small scale.

Q.6 Is money especially allotted for arts and crafts?

A.6 Most of the financing for materials is paid by parents. We would put it down on the book list which parents must pay as part of their child's education.

Q.7 If you had better facilities and financing, would you cover art and crafts more consistently?

A.7 Yes. Though because of class space and the limited amount of materials that we buy, we can only do a certain amount of work with the children. Also, as primary school teachers are expected to teach a whole range of subjects, time also stops us from being more creative with the projects we set for the children.

Q.8 If you were offered training in arts and crafts, would you be willing to learn?

A.8 Yes, I think all of the teachers here would welcome more training in any subject.

Q.9 How would you feel about a specialist teacher coming to the school to teach art?

A.9 Because of the time limit, it would be difficult and again because

of the limit on financing, the school could not afford to bring in a more qualified teacher.

Q.10 Is pupils work displayed in the classroom, or in the end of year exhibition?

A.10 We would put students work up around the classroom, but because of space, the children would normally bring their work home with them, but we do feel, that a display is important and which we would normally hold at a Parent-Teacher meeting.

Q.11 Does the school on a whole, give support and encouragement to the subject?

A.11 Yes, teachers would help each other and pool resources to help make the subject more fun for students.

Q.12 If a pupil shows talent in art, are the encouraged?

A.12 Very much so, as that child might be weak in another subject and this will help them to balance the difference and also, as I have said, most children have parents who knit and sew and have a family background in craft, so they will also be encouraged at home. We would also inform parents of a child's ability in art for example one of the pupils who is talented, also does art classes outside of school hours, which is very encouraging.

Q.13 Do you feel children should be prepared more in the area of art for secondary school, or is it not important?

A.13 Children do find the move from primary to secondary school difficult in relation to having different teachers for each subject where, they have only had one in primary school. I feel that sometime, we spoon feed the children too much, where in secondary they have to work for themselves. Also, because most teachers do not have any training in art this would also hinder the child when moving to secondary school, as they are moving into a much more exam orientated system and we would teach the subject more as fun exercises.

Q.14 Do you think it would help both teachers and pupils if both levels had more contact?

A.14 Yes, as I feel that it would be important for the secondary schools to know that primary teaching is much more child-centered. However, there would be a danger of the senior classes

becoming exam orientated too soon.

Q.15 Do you feel that children are prepared for the move to secondary school?

A.15 I think it all depends on the child, some would be more mature than others. I feel that academically they are ready but some would more mature and find the move easier.

APPENDIX C

INTERVIEW WITH PRIMARY SCHOOL TEACHERS

GOLDENBRIDGE PRIMARY SCHOOL, INCHICORE.

- Q.1 How does art rate in importance in relation to the other subjects taught?
- A.1 The children enjoy it and would love more time, however the amount of subjects to cover does not leave a lot of time to be dedicated to the subject, but the projects we do are marked just as hard as any other subject, so for school reports the subject has importance.
- Q.2 How do you introduce it to the class i.e., as part of a reward, extra time, or as a serious child learning experience?
- A.2 Well, there is a set time for art in the childrens time-table, which is Friday from 12.30 - 1.30. I feel that it is important to the children, as they all enjoy the subject and it also teacher them about different countries i.e., at the moment we are doing a project on the Egyptians, so we would also bring in art through other subjects such as history, geography etc.
- Q.3 Do you have any education in art and crafts?
- A.3 No, but I do feel that I learn more in arts and crafts every year and with every project that I do with the children.
- Q.4 What have you taught to the pupils in and crafts?
- A.4 We have just finished working with clay. Some of the children made pots or animals. They have also made some tea cosies and they would do a lot of painting and they enjoyed doing glass pictures. We did have a parent who came in once a week to do crafts with the children, were they would do a lot of sewing and knitting and because of time a lot of the projects are small.
- Q.5 What facilities do you have to teach art to the pupils?
- A.5 We don't have any equipment that you would find in secondary schools,

- mostly paper, paints fast drying clay and most projects are done by hand.

Q.6 Is money especially allotted for arts and crafts?

A.6 There is a fee parents pay at the beginning of each term for materials toward art and crafts. Most of the materials are ordered at the beginning of school, which would last for the year.

Q.7 If you had better facilities and financing, would you cover art and crafts more consistently?

A.7 Yes and the children would welcome more art classes in their timetable, but again the problem of timing and availability of space would have to be considered as there isn't much room for special equipment and also because there are three senior classes. It would also make problems, as each class would have to be given the same equipment which could be costly.

Q.8 How would you feel about an art room within the school ?

A.8 It is a possible solution but one that would have to be very well structured to fit in with students timetables.

Q.9 If you were offered training in arts and crafts, would you be willing to learn?

A.9 Yes, I think all the teachers in the school would welcome the extra training.

Q.10 How would you feel about a specialist teacher coming to the school to teach art?

A.10 We did have a parent who came in to the pupils, which also helped some of the teachers in learning more about crafts and it also helps take the pressure off some teachers who not feel comfortable teaching art and I would be for it.

Q.11 Is pupils work displayed in the classroom, or in the end of year exhibition?

A.11 We hang up most of the students work in the classroom as well as outside the classroom, which the parents can see when they visit

the school. The students have their own art folders, so that after each project, their work can be put away and kept clean for them to take home at the end of the year.

- Q.12 Does the school on a whole, give support and encouragement to the subject?
- A.12 Yes, most teachers would help each other about ideas and projects they could do with classes and we try to introduce the subject with another to give students a little more time in the area.
- Q.13 If a pupil shows talent in art, are they encouraged?
- A.13 Students are encouraged in every subject.
- Q.14 Do you feel children should be prepared in the area of art for secondary school, or is it not important?
- A.14 The move to secondary school is hard for the pupils in every subjects, but because primary teachers do not have the training in art, it is hard to know in what way the subject should be taught, which would make it hard on the students as they are entering a much more exam orientated environment which includes art.
- Q.15 Do you think it would help both teachers and pupils if both levels had more contact?
- A.15 In relation to art, it would be helpful to know how art and crafts should be taught and how we could prepare the children more on the subject, but I don't know how such contact could be made between the primary and secondary schools.
- Q.16 Do you feel that children are prepared for the move to secondary school?
- A.16 Academically the children are prepared for secondary school, but art would be the subject they are least prepared in and most will learn within the first year of secondary school about the subject.

APPENDIX D

INTERVIEW WITH SECONDARY ART TEACHER

SECONDARY SCHOOL X, INCHICORE.

- Q.1 Have you ever had any involvement with Goldenbridge Primary School in relation to art?
- A.1 The only involvement with the primary school would be at Christmas, when the secondary school would borrow Christmas decorations from them, but in relation to art there is none.
- Q.2 What knowledge of the primary school curriculum do you have?
- A.2 None. Only when the senior class come up to the school for a visit do I get the chance to talk to pupils, but in the running of the primary school I have none.
- Q.3 What would you like to know?
- A.3 I would be interested in seeing what they actually do in their art class. I find that some primary school teachers have a very black and white way of teaching art, for example, the grass is green, the sky is blue and they always are, so that when students first come to a secondary school they are afraid to let go, and experiment. I come up against students who when I try to get them to experiment tell me that my primary teacher said, 'it was wrong', which I feel is wrong, as artistic expression is personal and I do not agree with the teachers telling a child they are wrong. There is always something positive in every work a child produces. I don't know that some of the first years have had a more advantaged background than others, for example, some have worked in clay which does show when they first encounter art in secondary school.
- Q.4 Do you receive any information from the primary school on subjects taught, or reports on children's work before entering secondary school?
- A.4 No, not in relation to art, but I am sure the principal receives reports on the students. I don't think reports would help on deciding how well a child is doing in art, as teachers will have different views, but I wouldn't mind seeing some of the pupils

work which would also allow me to see what each child has experienced and how well they have done through their primary education.

Q.5 Have school visits been arranged for students in the primary school to the secondary school?

A.5 There is an open day which allows pupils to visit the art room and also to see some of the work which is done in secondary school. It also gives me a chance to talk briefly to the pupils and introduce myself.

Q.6 Do the primary school students take part, or use any facilities in the secondary school?

A.6 No.

Q.7 Would you like to see primary school children becoming more involved in art within the secondary school?

A.7 I feel that I have enough work to cope with, with my own students. Their primary education should be adequate enough before they enter secondary education, although I would be in favour of an end of year exhibition of both secondary and primary school work. It would help the primary teachers to work with the pupils in art and it would be a good goal to work towards. Pupils would also get a sense of pride, as I feel that some of the first year students are afraid to hang up their work. They can be very self-conscious, whereas if you get them showing their work at an early age, it will stay with them in secondary school, as there is no point doing work that will be shoved into a corner or on a shelf.

Q.8 Does the secondary school have a policy of maintaining primary school friendships, or is an attempt made to form new friendships between students in secondary school?

A.8 All the classes are of mixed ability and the only case of students being separated would be if they are misbehaving.

Q.9 Would like both levels to become involved through art or can you see problems arising between students/teachers?

A.9 Yes, I think it would cause problems as well as being difficult. I think its essential that the primary school should build the foundations of art in the young child so that we can continue with their education in secondary school. I think what is need is, as well as art being an exam subject, to allow pupils to enjoy

and have fun in the subject.

Q.10 Do you think it is essential to build a foundation in art in primary school to help pupils when they enter secondary school?

A.10 I think it is very essential they should be at a certain level before they come to secondary school. Good guidance should be given, but is rarely seen. You find that most of the pupils have never worked with any materials like clay, paint, sculpture, either because its messy or the primary school doesn't have the material. I know some primary schools use self drying clay and maybe thats an area where the secondary school could help as most primary schools would not have a kiln and maybe if primary schools knew they could use some of our facilities, they would experiment with more materials, as a wide range of materials and knowledge is what needs to be introduced into the art classes in primary level.

The history of art is also very neglected, it should be introduced in the primary school, or if they have some knowledge of the subject its taught through their history class, not a set history of art class.

I find that most pupils if not all, have no knowledge in the history of art and I don't think there is an excuse for it, as most exhibitions and museums are free for pupils so the school would not have to pay. It would also give pupils a better appreciation of their community on art around them.

Q.11 Would this be feasible in the primary school, due to time?

A.11 Art should be taught as a serious subject in the primary school and should have proper time allocated to the subject, as having a half an hour at the end of each week put aside for the subject is inadequate as very little can be done in an half hour.

Q.12 Would you feel it is better for pupils to be allowed to develop in art to a later stage, i.e. twelve or thirteen, before entering secondary school, keeping in mind, the standard needed for the new Junior Certificate?

A.12 I don't think it would be a case of extending the age, it should be looked at through the teaching methods in the primary school. I feel that primary school teachers need to be more qualified in the field of arts and craft. A primary teacher who has knowledge of crafts and enjoys teaching will help pupils more in the area than those teachers who have none. Unfortunately there are very few who are qualified.

Q.13 Do you feel that pupils can gain the standard needed for the Junior Certificate and Leaving Certificate in three years, without any previous experience in art?

A.13 Those pupils who do reach the standard required, have an interest in the subject. Those who do not do well have been discouraged in some way, which I feel is wrong, as criticism can be destructive to young students especially in art, as it's a visual subject and you can see the different level of ability in each student, but if they are encouraged the whole way along their education, it will give them more confidence and sense of pride. Not every child is talented and criticism can be destructive to a child and can turn them off the subject.

Q.14 How do you feel about the Junior Certificate?

A.14 I have mixed feelings about it, as in some ways it is limiting in relation to the size of the work students are allowed to produce. It limits experimentation and creativity and some work becomes tight especially now that pupils' work is examined in the school. Pupils should be allowed to work much bigger which would, I feel, raise the standard of the work.

Please Note

- In the event of first choice date being booked up, you will be notified by telephone.
- For receipt / confirmation / if required please enclose a S.A.E. Course details will follow 1 week before commencement.
- There is no sliding scale of fees for families, with the exception of groups of four or more.
- If the pupil wants to be in the same group as a friend, cousin or foreign exchange student, please make a note on the application form. It is not a good idea to request that children of different ages are together in the same group.
- Students bring a packed lunch, there are no shop facilities.

Pine Forest Art Centre Saturday School

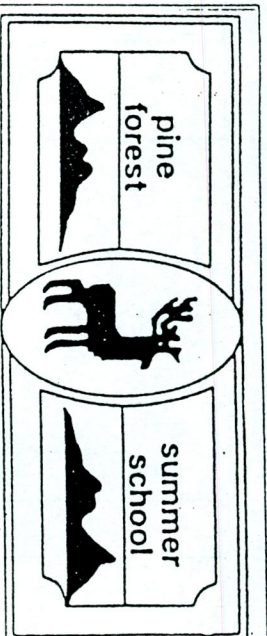
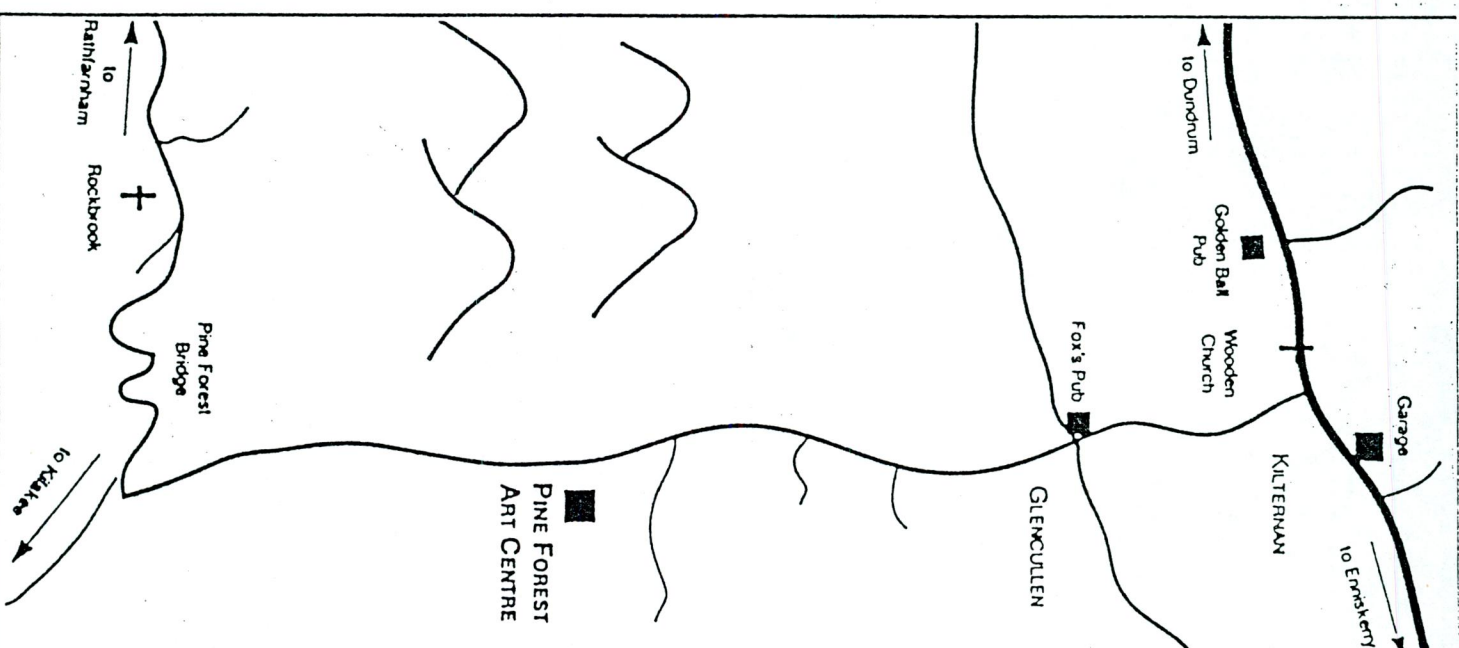
The Art and Craft school will run on Saturday mornings during the school year.

Junior Groups : 5 - 11 years
Transition Group : 12 - 13 years
Preparation for Junior Certificate 14 - 15 years

Portfolio Advice and Assessment
Buses to the Centre

Information and reservations available from

Pine Forest Art Centre
Glencullen, Killeman, Co. Dublin.
Telephone No. - 295 5598



Pine Forest Art Centre Summer Courses in Art and Craft

Courses are held at the Pine Forest Art Centre in the Dublin Mountains. The Art Centre is set in beautiful scenery surrounded by mountains, woods and streams.

There are private bus services to and from the centre, from Dundrum, Stillorgan, Goastown, Blackrock, Templeogue, Firhouse, Terenure, Foxrock, Rathfarnham, Monkstown and Dun Laoghaire, stopping at intermediate points.

PROGRAMME 1994

Junior Course (J) - Age 5 to 12
Two weeks fee - £85

Senior Course (S) - Age 13 to 16
Two weeks fee - £105

Portfolio Preparation Course (P) - Age 16 to 19
Two weeks fee - £120 or Four weeks fee - £210

On all Courses the cost of art and craft materials are included in the fee.

To enrol please complete the form on the reverse and send it to -

Mrs. Mary Carroll, Pine Forest Art Centre,
Course Registration, Glencullen, Killeman, Co. Dublin.
Telephone No. 295 5598

Portfolio Preparation Course (P)
Age : 16 to 19

This course is for young people preparing a portfolio for application for entry to 3rd level institutions and/or preparing for Leaving Certificate. An individual programme is organised for each member of the group. This consists of tuition in drawing and painting and participation in craft groups according to each persons requirements.

Course 6	2nd August	-	12th August
Course 7	15th August	-	26th August
Course 8	2nd August	-	26th August
⊗ open 6th in place of Bank Holiday			

Students doing the Portfolio Course may call or telephone to discuss individual programmes if they wish.

■ Bus fare, per student, per course is £18.

- ☐ Dun Laoghaire, beside the DART station.
- ☐ Monkstown, Goggins.
- ☐ Newtown Park Avenue, at the big church.
- ☐ Stillorgan, Terminus near Lenchans. •
- ☐ Foxrock Village ☐ Carrickmines Cross-roads.
- ☐ Goatstown, Goat Grill.
- ☐ Dundrum, public car park at Sandyford Road
- ☐ Lambscross ☐ Stepaside ☐ Kilternan
- ☐ Terenure, public car park at Terenure Road.
- ☐ Rathfarnham, Yellow House ☐ Marley.
- ☐ Firhouse, Scoil Carmel ☐ Knocklyon.
- ☐ Buses will stop en route where safe to do so.

Students bring a packed lunch
Hours of attendance for all courses are
Monday - Friday 10.00am - 4.00pm

Student choose either Group 1 or Group 2

- | | |
|---------|--|
| Group 1 | Drawing, Painting and Sculpture. |
| Group 2 | Craft Design, incorporating Pottery, Jewellery and Leather work. |

Course 1	20th June	-	1st July
Course 2	4th July	-	15th July
Course 3	18th July	-	29th July
Course 4	2nd August	-	12th August⊗
Course 5	15th August	-	26th August
	⊗ open 6th in place of Bank Holiday		

Booking Form																																						
<p>Course No 1-8</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="width: 10%;">Senior Group</th> <th style="width: 10%;">Second Choice</th> <th style="width: 10%;">First Choice</th> <th style="width: 10%;">J/S/P Course</th> <th style="width: 10%;">Date of Birth</th> <th style="width: 10%;">Age at start of course</th> <th style="width: 10%;">School</th> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	Senior Group	Second Choice	First Choice	J/S/P Course	Date of Birth	Age at start of course	School																													<p>Student's Surname _____</p> <p>Given Name(s) _____</p> <p>Address _____ _____ _____</p> <p>Tel. No(s). _____ _____ _____</p> <p>Do you wish to avail of the bus service ?</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; height: 30px; text-align: center;">Yes</td> <td style="width: 50%; height: 30px; text-align: center;">No</td> </tr> </table> <p>From which point _____</p> <p>Signature, Parent / Guardian _____</p> <p>Date _____</p>	Yes	No
Senior Group	Second Choice	First Choice	J/S/P Course	Date of Birth	Age at start of course	School																																
Yes	No																																					
<p>Applications should be accompanied with a non-returnable deposit of £10 per child.</p> <p>Mary Carroll, Pine Forest Art Centre, Glencullen, Killierman, Co. Dublin. Tel. 295 5598</p>																																						

- OTHER SOURCES CHAPTER 2 -

1. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q.5.
2. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994, Q.10.
3. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994, Q.12.
4. See next page for information leaflet on the Pine Forest Art Centre, Dublin.
5. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q 7.
6. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q 2.
7. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q 2.
9. Interview, Art Teacher, Secondary School X, Inchicore, Dublin. Q.11.
10. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q 9.
11. Interview, Primary Teacher, Goldenbridge, Inchicore, Dublin, 1994. Q.8.
12. Interview, Primary Teacher, Goldenbridge, Inchicore, Dublin, 1994. Q.1.
13. Interview, Primary Teacher, Goldenbridge, Inchicore, Dublin, 1994. Q.2.
14. Interview, Primary Teacher, The Model School, Inchicore, Dublin, 1994. Q 8.
15. Interview, Art Teacher, Secondary School X, Inchicore. Dublin. Q.3.
16. Interview, Art Teacher, Secondary School X, Inchicore. Dublin. Q.3.

- OTHER SOURCES CHAPTER 3 -

1. Interview Primary Teacher, The Model School, Inchicore, 1994. Q.13.
2. Interview Art Teacher, Secondary School X, Inchicore, 1994. Q.3.
3. Interview Art Teacher, Secondary School X, Inchicore, 1994, Q. 11A.
4. Interview Art Teacher, Secondary School X, Inchicore, 1994, Q. 13.
5. Interview Primary Teacher, Golden Bridge, Inchicore, 1994, Q.15.
6. Interview Primary Teacher, The Model School.

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