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Colaiste Naisiunta Ealaine is Deartha
National College of Art and Design
Faculty of Education

**"A COMPARATIVE STUDY OF FIRST YEARS AND
SIXTH YEAR'S ATTITUDES TOWARDS
ART AS A SUBJECT"**

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B.A. Degree in Art and Design Education

by

DEBBIE CURTIS

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Debbie
Cuebs

DISSERTATION ABSTRACT

This dissertation is a case study concerned with the attitudes of the students from Mercy College Coolock towards art as a subject. Chapter one examines the formation of attitudes and looks at the duality of influences the student experiences as an adolescent, from their social and educational environment. In Chapter two, the adolescent's self identity, the influence of parents - the value they place on education and the influence of peers on a student's education is examined further. Chapter three investigates the primary teachers' art education to establish the art background the students come from. It also reviews the most recent primary school art syllabii, introduced to counter-act the peripheral place of art within primary education. Proceedingly, the post-primary school, members of staff and the curriculum - both explicit and implicit, are discussed, as they also factor as influences on attitude. As this is a case study, the findings do not correlate in every aspect with those on a national level. The strongest influence was indeed the parents, but the high status and profile of art within this school was also a major factor and induced a favourable attitude towards art. The most revealing findings from this study was the inadequate primary school art education the students received, which needs addressing, as is suggested in the recommendations.

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Finally, thanks to all my close friends and fellow classmates for their moral support and friendship.

INTRODUCTION

This paper is concerned with the attitudes of pupils towards art as a subject in post-primary level. In an attempt to establish the attitudes a case study involving the students of Mercy College, Coolock, Dublin, has been devised.

The study asks what is the attitude of these students towards art and does it change over the five years of post-primary art education? This paper should be of particular value to art teachers to help them prepare a programme which is geared to the needs of their students. It should also help clarify the best way to promote art within schools.

Before introducing the case study a review of the literature on the formation of adolescent attitudes will be presented.

CHAPTER 1

CHAPTER 1

INTRODUCTION

During a student's second level education he / she is also living through the transitional period commonly known as adolescence. Recent literature has found that the adolescent's attitude is shaped by others. Therefore, we must examine what is attitude and what are the factors responsible for the formation of attitudes in adolescent

THE FORMATION OF ATTITUDES IN ADOLESCENCE

Adolescence

This paper is specifically concerned with the adolescent's attitude towards art as a subject at school. Firstly though we must define the term "Adolescence" Jerome B. Dusek sees it as the bridge between childhood and adulthood - the developmental period between childhood and adulthood "during which the child acquires the skills and attitudes that will help him become an appropriately adjusted adult who can contribute to society in meaningful ways" (1)

It is also a period of biological and social growth within a cultural setting or framework. Although I recognize the importance of biological growth during adolescence for the purposes of this work it will not be discussed. Since adolescence evolves within a cultural setting we must therefore examine the various influences on the adolescent social development (2), with respect to parents, peers, teachers and school.

Attitude

Attitude has been defined in many different ways Gordon Allport defines attitude as a "mental and neutral state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related".(3) While Bogardus defines it as "a tendency towards or against some environmental factor which becomes thereby a positive or negative value".(4) J.A.C. Brown regards attitude as "what happens between stimulus and response to product the observed effect".(5) Brown goes on to say that we all have attitudes towards people and objects in general, ranging from interest to indifference, assertive to dismissive, respect to disrespect, these attitudes are based on a response to a particular stimulus, for example, a person or object, which produce particular feelings and cause

adolescent has resolved the crisis and has strongly committed to an occupation or ideology etcetera (7). According to Shaffer the adolescent must experience the identity crisis and the "Moratorium" stage (although stage four may not occur until the adolescent reaches his / her mid-twenties). The process of self identity may have an important role in the adolescent's attitude towards specific subjects such as art and will be examined in more detail later on.

Factors Influencing the Adolescent attitudes to school and subject

There are many influences on the lives of adolescent, these influences include the family - specifically the parents, the peer group, the school and teachers and the media. Significantly, because all adolescents are required to attend school up to the age of 15, these same influences also have an influence on the adolescent in the role of the student and can affect the student's attitude towards a subject. It has been found that a duality of influences exists, and that where others credited, these influences have an impact on the students behaviour and performance in school (8). Therefore, in assessing the student / adolescent's attitude towards a subject we must also examine these factors affecting or influencing their attitudes.

According to J.A. Michael "in 1960 parents had the greatest impact upon a teenager's values and behaviour; by 1980's friends and peers replaced mother and dad"(9).

However, more recent literature has suggested that both parents and peers influence the adolescent on different issues. Jerome B. Dusek believes that it is in early to mid adolescence that conformity to peer group values is at its peak, but the influence tends to be more short term, superficial and more narrowly

defined than parental influences.... "Peer groups are likely to dominate in the realms of fads, music, dress and language".(10) Parental influence will generally dominate with respect to basic social value, such as long term educational goals and views.(11)

Parental Influences

From birth onwards a baby is subject to social interaction and social learning. The family is the major socializing agency in society according to Van Scotter et. al. One of the areas a child is prepared for is the school, but there are differences in family attitudes towards schooling (social class an ascertaining factor for some differences). "Different families create environments that influence childrens' educational motivation in different ways" and there are many factors that vary from one family environment to another that appear to affect a child's educational progress (12), parent's attitudes towards learning and schooling being one.

Primary School and Teacher Influences

Another influence on the adolescent's attitude towards art as a subject is their primary school and primary school teacher. It is at this level that pupils attitudes may be influenced. Elliot W. Eisner speaks of the "Processes of Educational Socialization" that begins in primary school whereby the child learns what is valued in school and what is rewarded.(13)

Aside from acceptable school behaviour etcetera.... also implicit is the value codes teachers place on the curriculum. They learn of the importance of some areas of the curriculum through the emphasis placed on those areas, for

example, with regards to art, a teacher may allow the pupils to do art after they have finished their work. This implies that art is of less importance than the more academic subjects. Similarly art class on a Friday afternoon again implies the marginal value the teacher places upon art. These processes of educational socialization continue through to second level education. The pupils by now, know what is of consequential value. The pupil has begun to understand the "culture of the school".(14) Art being a part of that culture fairs rather poorly on the status hierarchy of the various subject areas, often regarded as a peripheral area rather than a core area in the general culture of the school. The curriculum and Examinations Board reports that "while there is a good visual arts education in some primary schools where teachers have taken a particular interest in the area, the inadequate visual arts education in many primary schools is a matter of concern. The report goes on to say that the teacher's attitude towards art as a subject is often poor and the value placed on art as a subject is low....". Teachers at primary level do not always place a sufficiently high value on visual arts education.(15)

Peer Influences

A peer is considered as a social equal operating on similar behavioural complexity.(16) It has also been defined by David Shaffer as "one that is of equal standing with another" (17). As children slowly become emancipated from their parents they spend increasing amounts of time with their peers (18).

Unlike the family setting - where interaction is for the most parts not of an equal status contact, the child or adolescent is in a subordinate position, for example, being taught something or issued on order. Peer contacts are important because they offer the adolescent the freedom to try out new roles, ideas and

behaviours by interacting with someone of similar status. Also they are far less critical and directive than a parent or older sibling (19).

Post-Primary School and Teachers Influences

"Not only do the family and peer group influence students, but also the climate, structure and organization of the post-primary school and classroom affect students' attitudes and behaviours"(20). Van Scotter et. al. also says that this type of influence is more implicit in the so called "hidden curriculum" as opposed to the explicit educational curricular experiences and is inferred in the way the classroom is organized and conducted. There is no doubt, according to Jerome B. Dusek, that the single most important aspect of the school situation in terms of influencing adolescent attitudes, as well as success is the teacher". They do this through teacher-student interaction, curriculum presentation and attitudes about students and thus exert a great deal of influence over how adolescents view school and how well they will perform in school (21). A report by the Curriculum and Examinations Board has found that:

"In these schools where visual arts education is offered not all the pupils are given the opportunity or the guidance, to take the course despite strong talent and / or interest in the visual arts.... the high achievers in academic subject areas are very often discouraged from following a visual arts course at Leaving Certificate level and are directed towards other areas of the curriculum".

A reason being that "there is a general lack of awareness among teachers, parents and pupils of the intrinsic and practical advantage of a rigorous visual arts education at senior-cycle level" (22). But the Curriculum and Examinations

Board also state that very often it is the principal's attitude to the visual arts that determines the position of visual arts education in the curriculum (23).

Finally although television has become in recent times a ubiquitous, mass communication medium, that is considered an important influence on the lives of school going children and adolescents, it is an extensive area and beyond the scope of this work.

In summary, attitude is a positive or negative response to a person or object and is formed by many influences such as child rearing practices, contact with individuals or groups and past experiences.

The adolescent period is a particularly difficult stage of social development (as well as biological) and as an adolescent an inevitable experience is one of identity crisis, when questions about who I am? And what will I become? Need addressing, it can also affect the adolescent's attitude towards schooling. It is also at this time that parents and peers can exert a great deal of influence on the adolescent attitudes - the parents exerting greater influence on issues such as career, values and beliefs, while peers are most influential on attitudes towards fashion, relationship or music.

As an adolescent must legally attend school up until, age 15 they are also influence in the role of pupil. Other influences like school and teachers also affect the adolescent / pupil attitudes towards school and subjects either explicitly or implicitly.

Finally past experiences in the primary school can influence the adolescent's present attitude towards school or a specific subject.

In the following chapters, these influences will be further examined to help determine how they affect the adolescent / pupil's attitude towards art as a subject. Determine has the student's attitude towards art remained consistent after 5 years of study, as Elliot Eisner findings suggest students apparently leave high school and college as they entered with respect to their attitude towards art (24).

FOOTNOTES : CHAPTER 1

1. Jerome B. Dusek, Adolescent Development and Behaviour (New Jersey : Prentice Hall 1987), p.10-12.
2. Social development or socializing is the process by which we acquire beliefs, values and behaviours considered appropriate to the society in which we belong. Socializing helps to promote the personal growth of the individual and allows a person to adopt and function within their environment.

Socializing perpetuates the social order - children become social adults who socialize their children. David Shaffer, Developmental Psychology, Theory Research and Applications (California: Brooks & Cole, 1985), p.601.
3. J.A.C. Brown, Techniques of Persuasion (Middlesex: Penguin Books, 1983), p.37.
4. Ibid.
5. Ibid.
6. Ibid., p.38.
7. Shaffer, Developmental Psychology, p.476.
8. Richard D. Van Scotter, John D. Haas, Richard J. Kraft and James C. Scott, Social Foundations of Education (New Jersey: Prentice Hall, 1991), p.113.
9. John A. Michael, Art and the Adolescent (New York: Teachers College Press, 1983), p.55.
10. Dusek, Adolescent Development, p.207.
11. Ibid.
12. Van Scotter et. al., Social Foundations, p.114.

13. Elliot Eisner, Educating Artistic Vision (New York: Macmillan, 1972), p.22.
14. Ibid.
15. The Arts Working Party, The Arts in Education (Dublin: Curriculum and Examinations Board, 1985), p.17.
16. David Shaffer, Developmental Psychology, p.673.
17. Ibid.
18. Dusek, Adolescent Development, p.153.
19. Shaffer, p.673.
20. Van Scotter et. al., p.114.
21. Dusek, p.245.
22. The Arts Working Party,,p.19.
23. Ibid., p.18.
24. Eisner, Educating, p.150.

CHAPTER 2

CHAPTER 2

INTRODUCTION

The Self Concept and Attitude Formation

Adolescence is a period of self doubt when one questions and tries to discover one's identity. This self concept, may be a factor in the formation of attitudes, the self concept consists of different aspects including self esteem - a variable which may influence one's opinion or attitude. In order to discover if this is possible, we must begin to examining the "Self Concept".

Composition of the Self Concept

The Self Concept is composed of two essential elements - one's self image and one's self esteem. One's self image is made up of a limitless inexhaustible list of how one perceives oneself. It is a list of descriptions and attributes relevant to yourself about what you are and how you see yourself.

Self esteem is the evaluation or judgement placed on each element of the self. It can be extremely personal because it is evaluating what you are like and as such, can have both positive and negative connotations - often derived from other's opinions. (1)

Each of us possess many self concepts relating to our varying roles, for example, one may have a particular attitude to oneself as a girl, as a daughter and as a student. (2) The concept of oneself as a student may be positive if you consider yourself "bright" and a good academic achiever, alternatively, if you consider yourself academically weak and a poor student the self concept will be low in this role. William James defined the self as an "object" like any other, in this sense the self is whatever the individual believes belongs to the self including the material and social self. The material self is classified as the "me" and refers to the individual's possessions, this includes the body. The social self is concerned with the views the individual felt others held about oneself and is classified as the "I". (3) The self concept then, consists of the ideas, conceptions and values that characterize the "I" and the "Me" and includes an awareness of "What I am" and "What I can do". (4)

The Self Concept a Pervasive Influence on Attitude?

How does this affect art? A popular view of art is that it is considered an area in which one is either gifted and talented or hopeless, often seen as a natural

ability, an ability that cannot be learned as readily as an academic subject. Weak ability in art often conjures up the notion of a student who cannot draw. From personal experience a phrase I constantly hear is "I can't draw properly, I'm no good at art". The student's self evaluation as an "artist" is poor. Negative feedback from others can also affect the student's evaluation of his / herself as an art student, consequently this can affect the student's attitude towards art and whether the student decides to choose or drop art as a subject. Jerome B. Dusek has concluded that the self esteem is the effective component of the self concept and has an organizing function which avoids potential failure - if a student considers his / herself of poor artistic ability then he / she is less likely to continue with the subject and consistently fail.

The 4 Stages of Self Identity

As mentioned in Chapter One, David Shaffer preferred to use the term "Self Identity" as opposed to Self Concept. "Identity is a self developed internal and ever changing organization of one's attitudes and beliefs". Shaffer also saw adolescence as a period when "social, physical and cognitive aspects of development continued together to construct one's identity". (5) It was a period when the individual faced a crisis with regard to identity development and when one tried to come to grips with who or what we are. He identified four stages in the identity crisis that everyone must experience usually during adolescence when one tends to question what one wants to be (including occupational decisions). The third stage known as "Moratorium" is the stage most adolescents have arrived at, whereupon the adolescent experiences a strong identity crisis and explores a number of interests, values, ideologies and careers. (6) Throughout the adolescent's schooling he / she faces subject options and makes choices based on a number of reasons. A

subject like art, may be dropped depending on the student's career preferences and the student's attitude / evaluation of their own ability at art which as previously mentioned can affect their attitude towards art, but to what extent? In summary a student with a negative attitude of their own ability is unlikely to have a good opinion of art and unlikely to choose art.

Influence of the Parents on a Students Attitude Towards Art

As mentioned previously in Chapter One, parents are most influential in matters such as long term educational goals and views. The parents attitudes towards schooling and learning affects the students attitudes. In many cases the parents conceptions of the educational goals of the school are seen in terms of means to earning a living according to Elliot Eisner (7). Furthermore parents often view the school and their programmes as contributing agents to their children's economic and social mobility (8).

The school is often regarded as a microcosm of a society reflecting and perpetuating the values of those who support it which includes parents. A view held by Eisner is that parents emphasize the vocational and social uses of schooling and subjects that contribute to the attainment of such goals should be highly valued. Consequently subjects not considered as main contributors to these goals - such as art, should not be highly valued. Research undertaken by Eisner in America of both parental and teachers' attitudes has found that art and music come consistently low in the level of

importance within the school context. Although there was recognition on the part of both parents and teachers that the arts contribute to good living, enjoyment and personal satisfaction they still believed that in school more attention should be devoted to the "bread and butter" subjects than to others (9).

Overview in Ireland

In Ireland Ciaran Benson highlighted the "misconception and prejudice which we Irish share about the Arts" (10). The arts are little more than a leisure activity, an esoteric frill for an elite few.... "We tend to place the arts as a field of human activity outside the range of ordinary life" (11). The misconception of art being "above" the ordinary folk originated in its historical association with the leisure of the nobility and the wealthy, and is seen as self-indulgence and is regarded as a leisure pursuit (12). There is a tendency to divide the curriculum into "work subjects" and "leisure subjects" and schools as social institutions, reflect general societal values and implicitly hold value codes.

Benson believes that there is a need to change the attitudes of parents, teachers and pupils to the arts and to counter the excessive emphasis on the more obviously functional aspects of education (13).

The Curriculum and Examinations Board also reported that there was a lack of understanding of the value of the arts in our society (14).

The following Tables lists the percentage of Boys and Girls who regard significant others as Very Important, Important or Not Very Important in deciding on Leaving Certificate subjects.

Table 2.0

Percentage of Boys and Girls who Regard Certain Significant Others as Very Important, Important and Not Important in Deciding on Leaving Certificate Subjects (Controlling for non-responses and presence of Guidance Counsellor in the school).

| | Career Guidance Counsellor | Ordinary Teachers | Principal | Mother | Father | Friends |
|----------------|----------------------------------|----------------------|-----------|--------|--------|---------|
| <u>Boys</u> | | | | | | |
| Very Important | 10.1 | 13.0 | 8.7 | 30.5 | 22.7 | 6.5 |
| Important | 23.3 | 26.4 | 18.9 | 44.0 | 42.5 | 33.9 |
| Not Important | 68.5 | 60.1 | 72.4 | 25.6 | 34.8 | (613) |
| (N) | (572) | (599) | (609) | (630) | (617) | (613) |

| | | | | | | |
|----------------|---------|---------|---------|---------|---------|---------|
| <u>Girls</u> | | | | | | |
| Very Important | 13.0 | 14.1 | 8.7 | 44.0 | 26.7 | 10.6 |
| Important | 24.4 | 30.9 | 24.3 | 42.4 | 42.6 | 41.4 |
| Not Important | 62.6 | 55.0 | 67.0 | 13.6 | 30.7 | 47.9 |
| (N) | (1,008) | (1,034) | (1,047) | (1,083) | (1,095) | (1,072) |

| | | | | | | |
|----------------|---------|---------|---------|---------|---------|---------|
| <u>Total</u> | | | | | | |
| Very Important | 12.0 | 13.7 | 8.7 | 39.1 | 25.2 | 9.1 |
| Important | 23.2 | 29.4 | 22.3 | 43.0 | 42.6 | 38.7 |
| Not Important | 64.7 | 56.9 | 69.0 | 18.0 | 32.2 | 52.2 |
| (N) | (1,580) | (1,633) | (1,656) | (1,713) | (1,647) | (1,685) |

Source: Leaving Certificate Pupil's responses quoted from Hannan et. al.
Schooling and Sex Roles, pp.414 (1983)



Although these figures are for both Boys and Girls the area of specific concern for this paper is the percentages of Girls who rate significant others. As one can see from these figures the parents are rated the highest in the "very important" category (specifically the mother) and the "important" category the total percentages being 70-79% in the very important category, and 85% in the important category respectively.

These figures confirm the findings of Jerome B. Dusek (See Chapter One).

A subjective influence from a parent, then, may be reflected through the student's attitude towards a subject like art, or influence their choice of subjects for the Leaving Certificate. A subject like art may suffer accordingly, if a parent has low regard for this subject.

The Peer Group

Although the parents remain the single most important socializing influence on the adolescent (15) the influence of the peer group cannot be overlooked. Peer groups are made up of individuals considered "social equals" and operating on similar behavioural complexity - the peer group is not aged based (16).

Peer groups can be divided into two categories the "crowd" and the "clique", the major distinction between the two groups is size, the crowd is the larger of the two and is composed of a collection of cliques, ranging in size from fifteen to thirty members, the clique ranges from three to nine members. 80% of adolescents belong to one of the two groups, the remaining 20% do not belong to either group (17).

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used in the study.

3. The third part is a discussion of the results of the study.

4. The fourth part is a conclusion and a list of references.

5. The fifth part is a list of figures and tables.

6. The sixth part is a list of appendices.

7. The seventh part is a list of footnotes.

8. The eighth part is a list of acknowledgments.

9. The ninth part is a list of abbreviations.

10. The tenth part is a list of symbols.

11. The eleventh part is a list of units.

12. The twelfth part is a list of definitions.

13. The thirteenth part is a list of equations.

14. The fourteenth part is a list of diagrams.

Influence of the Peer Group on the Adolescent

The main function of cliques because of its small number of members is to promote the acquisition of socially acceptable behaviour by demanding that its members conform to group behaviour norms. (18) Peer groups exert influence on individual members and many peer groups influence affect the school performance of members according to Richard D. Van Scotter. (19) From mid to late teens the peer group influence is most pervasive. Peer groups have an impact on the adolescent in school and as a result pupils can be caught between formal school expectations and the informal expectations of their peers. Moreover, peer groups can influence its members to drop out of formal education as early as possible but alternatively if the peer group are planning to attend college they can attract or reinforce similarly minded pupils. However, more are oriented away from school..."Although peer groups can and do function to enhance academic achievement and positive attitudes towards school, they more commonly promote non and even anti-educational goals and attitudes"(20).

In summary, the academic value of peers apparently exerts a considerable influence on academic aspirations.

Cross Pressures

The adolescent can experience cross-pressures or conflict between what the peers advocate and what the parents advocate. As the adolescent matures he / she became responsive more so to peer influence, so conflicts between parent and peers arise. The adolescent will usually side with peers over such matters as friendships and relationships, but in general prefer the advice of parents

whenever issues involve academic choices and future aspirations. It is noteworthy, however, that the values of peer groups are often consistent with those of parents and other adults (21), indeed it has even been suggested by David Shaffer, that parents can affect peer groups - the peer group acting as a filter for the attitudes and opinions of individual parents, serving to reinterpret these standards as reasonable or unreasonable and thus exerting a powerful influence on the adolescent's attitudes, values and behaviour. (22)

FOOTNOTES : CHAPTER 2

1. Robert B. Burns, Child Development (London: Croom Heim, 1986) p.198.
2. Ibid., p.199.
3. William Jones cited in Jerome B Dusek, Adolescent Development and Behaviour (New Jersey: Prentice Hall, 1987), p.369.
4. Ibid., p.367.
5. Ibid., p.369.
6. David Shaffer, Developmental Psychology (California: Brooks & Cole, 1985), p.475-477.
7. Elliot Eisner, Educating Artistic Vision (New York: Macmillan, 1972), p.17.
8. Ibid., p.17.
9. Ibid., p.17.
10. Anthea McTiernan, "Green Paper authors blinkered", The Irish Times (Jan. 19, 1992), p.4.
11. Ciaran Benson, The Place of the Arts in Irish Education (Dublin: The Arts Council, 1979), p.69.
12. Ibid.
13. Ibid., p.43.
14. The Arts Working Party, The Arts in Education (Dublin: The Curriculum and Examination Board, 1985), p.20.

15. Jerome B. Dusek, Adolescent Development and Behaviour (New Jersey: Prentice Hall, 1987), p.175.
16. David Shaffer, Developmental Psychology (California: Brooks & Cole, 1985), p.673.
17. Dunphy in Adolescent Development and Behaviour, ed. Jerome B. Dusek (New Jersey: Prentice Hall, 1987) p.183.
18. Dusek, Adolescent Development, p.185.
19. Richard D. Van Scotter, John D. Haas, Richard J. Kraft and James C. Scott, Social Foundations of Education, (New Jersey: Prentice Hall 1981), p.114.
20. Ibid.
21. Shaffer, Developmental Psychology, p.673.
22. Ibid., p.685.

CHAPTER 3

EDUCATION

The Primary School

A student will spend more time in Primary School than in Post-Primary education. The learning and developing experiences of primary education are the basis on which the work of post-primary education is built. In 1971 a new primary school curriculum was introduced and included for the first time arts and crafts as an integral part of the curriculum. Recent developments in the primary system has created a more favourable framework for the cultivation of aesthetic education as part of the pupil's general education according to Ciaran Benson (1), who also maintains that... "Education systems are closely interlocked with wider political, economic, social and moral elements of the society at large.... school systems can only achieve limited goals and the place occupied by artistic subjects in the scale of priorities may not be high".(2)

This would suggest that the Friday afternoon art class is purposefully planned in many primary schools, as a subject arts and crafts is often regarded and treated as unimportant and as a result will become peripheral in the curriculum. A particular stereotype of art and crafts is that it is "judged to be more interesting than useful and its most significant contribution is frequently conceived of as a pleasant means of passing time". (3)

Teacher Training College

The origins of these misconceptions lie partially with the primary school teacher and derive from the education they received at teacher training college. There are six teacher training colleges in Ireland for primary teacher education offering

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The influence of the selection procedures of many post-primary schools makes itself felt in primary school. The pressures on primary school children to do well and get places in second level schools often depends on them making the grade academically with such emphasis on this area of the curriculum it militates against their greater involvement in arts and crafts.

The Primary School Curriculum

The structure of the new curriculum favours an integrated approach and one of the ways it can be achieved is by recognizing the importance of artistic expression not merely as an area of knowledge and activity but as a quintessential means through which all knowledge and experiences are organized and made meaningful.

One of the aims of the primary school curriculum is to enable students to "acquire an appreciation of the arts and participate in and enjoy creative activity" (10) Such a general statement concerning the purpose of education is by its very nature incomplete and for further enlightenment we must examine the aims and approaches of the arts and crafts syllabus. According to the Primary School Curriculum, Teachers handbook, an outline of the purpose of education should... "Reflect the philosophy of a society. The scale of values in a society will inevitably determine its educational aims and priorities, we in Ireland have our own scale of values", and furthermore states.... "The educational system is a mechanism by which one generation transmits to the next the basic elements of the ever increasing fund of human knowledge, the common culture of the society the social habits customs and national attitudes....".

The educational system can develop a receptiveness to new ideas, it can develop the capacity to think clearly, creatively and critically, the extent to which this objective is achieved depends less on the actual subject matter that is taught than on the manner of teaching and on the attitudes, quality and enthusiasm of the teachers. (11)

The timetable should be flexible consisting of blocks of times rather half hour periods, however just proportion of the total time available must be given to the various aspects of the curriculum and when the overall time plan has been arranged for the whole school, the teacher is then free to adopt the time blocks allocated to art and crafts activities. (12)

The Arts and Crafts Syllabus

The arts and crafts syllabus is recognized for its intrinsic value - fostering simultaneously the intellect, imagination, observation and manipulative skill. (13)

The emphasis is on experimenting, creating and discovery. The classroom atmosphere, the approach to the work and the enthusiasm of the teacher are all of paramount importance. (14)

The arts and crafts syllabus is divided into two. Infants to second class and third class to sixth class.

Outline of Syllabus for Infants (15)

1. Play Activities
2. Picture and Patter Making
3. Construction

Outline of Syllabus for Classes I - II (16)

1. Picture and Pattern Making
2. Construction
3. Creative Crafts
 - Housecraft's
 - Othercraft's

From classes third to sixth teacher intervention and guidance is acceptable at their discretion, but there must be no imposing of adult standards.

Outline of Syllabus for Classes III - IV (17)

1. Picture and Pattern Making
2. Construction
3. Housecrafts and Other crafts
4. The integration of arts and crafts into other areas of the curriculum
5. Appreciation of Art

Outline of Syllabus for Classes V - VI

1. Picture and Pattern Making - including 'abstracts'.
2. Construction - advanced modelling of human and animal forms
3. Housecrafts - Needlework, Cookery projects etc.
Other crafts - Batik, tie and dye etc.
4. The integration of the art and crafts with other areas of the curriculum
5. Appreciation of Art

Throughout this course an awareness of the art elements should be fostered. The appreciation of art should begin informally in the Junior Classes. From classes third to sixth, library books should be used to introduce students to art appreciation and stimulate their interest (18).

However, facilities and resources are very often inadequate (and teacher training and skills are poor in this area). The environment of many children in primary schools is not conducive to an appreciation of the arts, citing lack of space, resources, antiquated buildings and over crowded classes as the main causes for this. (19)

The Post Primary School

It is not only parents and peers who influence the student's attitude towards art but also the post-primary school. D.G. Mulcahy speaks of a general education and the demands of living. (20) He categorizes the curriculum in three main areas, firstly, there are the "practical" demands of living-basically to prepare students adequately to meet the various practical demands of everyday life as an adult. Secondly there are the "vocational" demands of living - the needs to engage in gainful employment and the preparation of a student for work. Finally there are the "recreational" demands of living or the "cultural" demands of living, these include the "arts". However, "education in the arts has always been seen as a luxury and for this reason, unlike other subjects found in the traditional curriculum, it has suffered accordingly". (21) Ciaran Benson concurs with this viewpoint, he has found that lack of time and the high standard required in a large number of subjects affect the attention to some subject areas such as art...

Subjects thought to have the greatest status and the most tangible results at the end (languages, sciences and mathematics) receive the greatest attention whereas those subjects whose value may lie in the process of doing them or whose benefits or products are considered less functional (visual arts, music, drama, dance etc.) Receive correspondingly less status and attention. (22)

Given that the arts - including art may be of peripheral standing within the school curriculum, the student reading this implicit value code could also hold art in low regard.

The Hidden Curriculum

The implicit value codes that the student is aware of come about through what is called the "hidden curriculum". (23)

The hidden curriculum as contrasted to the public curriculum refers to those learnings which are largely side-effects of the nature, structure and operations of institutionalized schooling. In the conduct of schooling, through the way in which schools are organized, the role of teachers vis-a-vis pupils, the ratio of teachers to pupils, the school timetable and the organization of subjects, the exercise of authority and the social composition of the teaching and pupil bodies, there is unavoidably transmitted to pupils many and varied learnings. These include principles, views of life, views of the nature and uses of knowledge and values and attitudes on a wide range of issues including those of schooling and learning itself.

The hidden curriculum then can exercise a considerable and potent influence on the student's formation of attitudes.

Young and others have also argued that through the hidden curriculum schools promote the interests and the kinds of knowledge which are favoured by the dominant groups in society (24). Indeed the findings of Ciaran Benson in his book "The Place of the Arts in Irish Education" (25), would conclude much the same, that through the hidden curriculum, school's reflect societal values.

An important aspect of the hidden curriculum recognized by John Dewey and acknowledged by Mulcahy was the notion of collateral thinking, which suggests that a student learns far more in a lesson than the actual subject content, simultaneously a student also begins to form attitudes and likes and dislikes to that subject in particular or to education in general.

For example, Dewey wrote that,

Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time. Collateral learning in the way of formation of enduring attitudes, of likes and dislikes, may be and often is much more important than the spelling lesson or lesson in geography or history that is learned. For these attitudes are fundamentally what count in the future (26).

So the student of art may also be learning not just how to draw perspective or paint colour tones, but is most likely also forming an attitude towards that subject and consequently may take a great interest in art or become totally abhorred by the subject and / or school and education in general.

Other aspects of the hidden curriculum would be evident in the school's curriculum - its structure organization and allocation - timetabling etcetera. The hidden curriculum would involve such matters as subjects on offer and how they are packaged and presented. A typical example can be seen in the packaging of art - what subjects is art grouped with, from which a student must choose possibly one or two options, it is quite likely to be grouped with other subjects considered to be more traditionally female and / or subjects which are similar status and prestige within the school, these would include music, home economics and drama. It is uncommon to find a subject like art grouped alongside Maths, English or Irish these would be considered of greater value and more prestigious. It is even more unlikely that art would be vying for a place against Maths or English - an unthinkable supposition.

Perhaps of greater detriment to the subject of art is its availability or limited availability. Very often a subject such as art may be offered only to those considered less academically intelligent... "Schools timetables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students" (27).

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's history and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The second part of the report deals with the economic situation of the country. It is a very interesting and informative study of the country's economy and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The third part of the report deals with the social situation of the country. It is a very interesting and informative study of the country's society and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The fourth part of the report deals with the political situation of the country. It is a very interesting and informative study of the country's politics and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The fifth part of the report deals with the cultural situation of the country. It is a very interesting and informative study of the country's culture and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The sixth part of the report deals with the environmental situation of the country. It is a very interesting and informative study of the country's environment and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The seventh part of the report deals with the international situation of the country. It is a very interesting and informative study of the country's international relations and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The eighth part of the report deals with the future of the country. It is a very interesting and informative study of the country's future and development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country.

The implications here are twofold, firstly that many schools regard art as a subject which is more suitable for the less academically intelligent than for the more academically intelligent and secondly, that art does not offer a similar contribution to all students in their education and development. The message communicated to the students is that art is not for everyone, not suitable to all and if a student considers him / herself academically bright then art is not for you. One obvious manner in which this is implied is by "streaming". School management often stream their students based on academic performance. The Economic and Social Research Institute (E.S.R.I.) has found that "school management make distinctions amongst pupils on the basis of ability.... or previous performance and frequently allocated different sets of subjects to different categories of pupils" (28).

It is quite possible therefore that streaming affects subject allocation and not all pupils are offered the same set of subjects. The classes to which art is available may have no input or say in the subjects they wish to take, this is the alternative whereby all student's are compelled to take art under forced circumstances (29), and if the subject is unappealing to a student initially, an unfavourable attitude may be formed towards art. So subject choice and subject allocation are both variables to be considered when considering students attitudes and how they are affected. Other factors must also be addressed when examining the school's affect on a student's attitude, these include a school's profile by which I mean school size, staff numbers and subject - teacher ratios, the school's budget in general and specifically for art, the number of full and part-time teachers and the type of school it is, be it co-ed, single sex, vocational, community or secondary. All of these factors can have an impact on the proportions of students taking a subject. The art budget significantly can affect numbers opting for the subject, if for example the budget is poor this can affect staff levels, facilities and equipment and materials which of course severely limits the variety of work that

The first of these is the fact that the
 government has been unable to raise
 sufficient funds to meet its obligations.
 This has led to a situation where the
 government is unable to pay its debts.
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 sufficient funds to meet its obligations.
 This has led to a situation where the
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 This has led to a situation where the
 government is unable to pay its debts.

is produced, if the work is unappealing, unexciting and unimaginative then a student's attitude may be affected by this in two ways, firstly a student may decide not to take art for the above reasons, or if already taking art, the student's attitude may be one of indifference lacking, enthusiasm and motivation and suffering from general lethargy, a knock on affect of this could then involve peer influence (also if you recall a serious affective factor) the student's attitude is passed on in the peer group and now affects or influences others attitudes towards art as a subject.

Other factors mentioned such as staff numbers and type of school must be considered. The E.S.R.I. findings have shown that there are more part-time teachers in cultural subjects like art than in other areas and that single sex schools have bigger budgets than comprehensive or co-ed schools. (30)

The Post Primary School Teacher

The style of teaching, the individual teacher's approach to a subject, the presentation, quality of teaching and quality of experience, teacher pupil interaction, the overall social climate or the classroom atmosphere and teacher expectations must all be considered as variable influences on the student's attitude towards a subject.

According to Jerome B. Dusek the teacher-pupil interaction and the teacher's reaction towards students are "critical variables" in analysing the affect of the teacher on the adolescent's attitude towards school and subjects. He also mentions teacher expectancy effects, whereby a teacher's expectations of a student are or can be self fulfilling i.e. the students perform according to the teacher's expectations, so if a teacher has high expectations of students it can

lead to high achievements and vice versa. According to Good & Brophy, if a teacher expects specific achievements from particular students then the teacher behaves differently towards various students, this treatment tells students what the teacher expects from them and affects their self concepts, achievement, motivation and levels of aspiration, if the treatment is consistent and sustained over a period of time (31). This can influence the student's attitude towards a subject like art, by way of poor self esteem - the estimation of one's capabilities at art for example affects one's attitude (as previously mentioned). Poor self concept will also lower levels of aspiration and achievements motivation (as stated) which can affect a student's performance in turn affecting their attitude towards the subject.

As well as this, teaching style and approach, the presentation of a subject, the content of a lesson, the quality of the content and quality of experiences by the student influences their attitudes. The most important aspect probably is the quality of experience - obviously the better experience means a student will have a more favourable opinion of a subject. Art as a subject has the capacity to offer an unlimited range of educational experiences, the quality depending on the other variables - the presentation of a lesson, the approach, the lesson content and the climate created in the classroom, all of which depend upon the individual teacher and the methodology the teacher employs.

Significant Others Within the School

Finally there are two other members of staff which can directly or indirectly influence a student and their attitudes towards subjects namely the Principal and the career guidance counsellor.

The Principal's attitude towards the visual arts can determine the position of visual arts education in the curriculum, which can either be peripheral or central - depending on their attitude towards art and the value they place on art to a student's education. (32)

Two Irish surveys carried out by Tony Crooks and Jim McKernan questioned Principals on subjects taught in their school which they felt had little or no value (See Table 3.1) their findings revealed that 93 respondents felt there were subjects taught with little or no value. A second survey probed for more specific answers to the above question by the same 93 respondents (See Table 3.2) This survey revealed that the only area of major dissatisfaction was that of the arts / humanities under which fifty two or 56% of the replies were classified.

In the following table Principals were asked if there were subjects taught in their school that they felt had little or no value.

Table 3.1

**PRINCIPLES' PERCEPTIONS OF SUBJECTS OF LITTLE / NO
VALUE BY TYPE OF SCHOOL**

| | Secondary (N = 303) % | Comprehensive (N = 11) % | Community (N = 30) % | Vocational (N = 133) % | All Schools % |
|-----|-----------------------------|--------------------------------|----------------------------|------------------------------|---------------------|
| Yes | 15.2 | 9.1 | 10.0 | 18.0 | 15.7 |
| No | 84.8 | 90.9 | 90.0 | 82.0 | 84.3 |

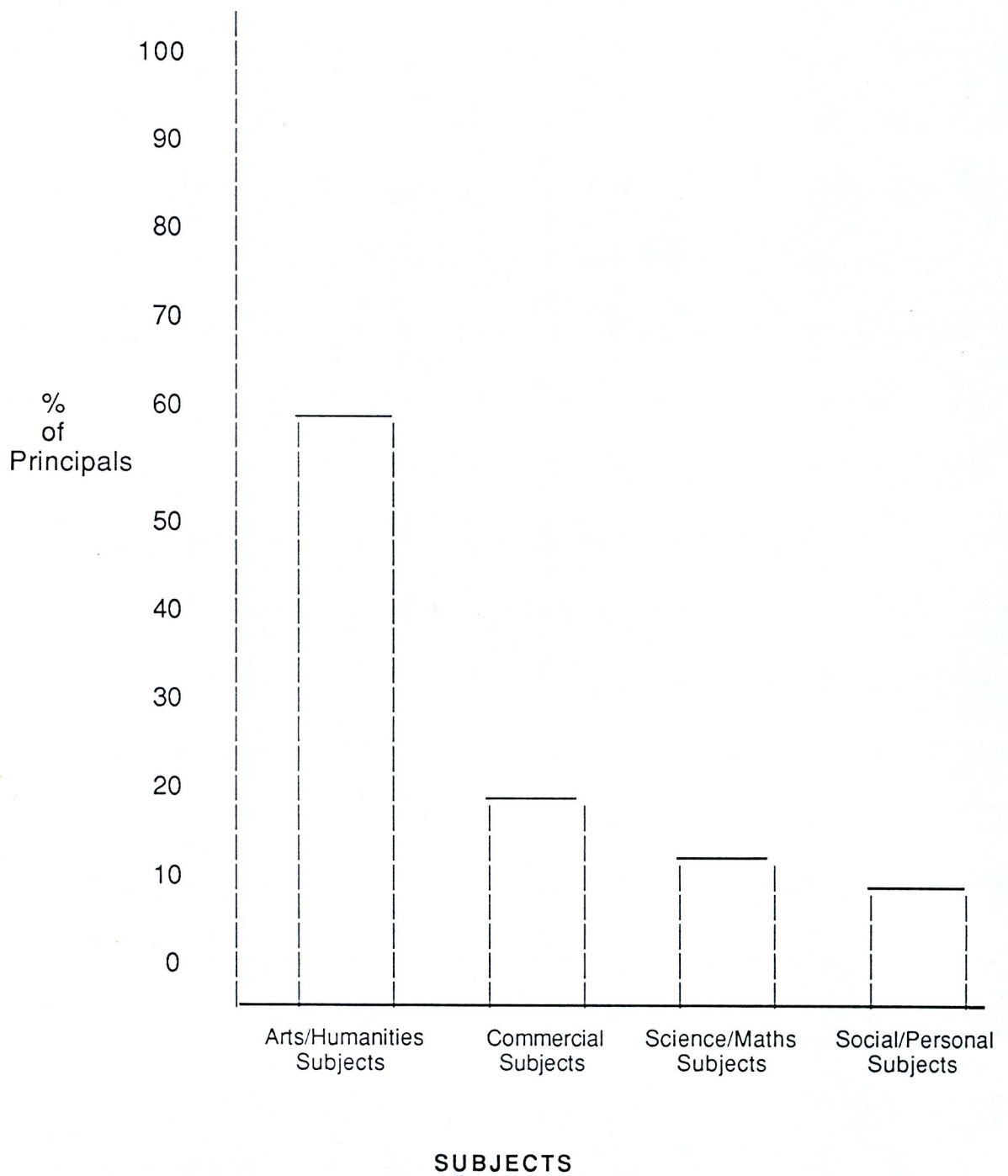
Source: Tony Crooks & Jim McKernan The Challenge of Change, p.120 (1983)

From this table one can see that vocational schools followed by Secondary School Principals were the most dissatisfied. A second survey was then carried

out amongst those principals who felt there were subjects of little or no value taught in their school.

Table 3.2

PERCENTAGE OF PRINCIPALS WHO FELT THE FOLLOWING SUBJECTS HAVE LITTLE OR NO VALUE.



The Career Guidance Counsellor is also an influence on a student in areas such as helping / advising a student on what subjects to pick at various levels and consequently what subjects will be dropped at various levels. The other area associated with the career Guidance Counsellor is the extent to which they are involved in advising students choosing a job or career on leaving school. Both these areas can be linked to a student's decision whether to continue with art after the Junior Certificate or drop the subject, and the reasons for doing so. Again the student's attitude towards a subject would greatly affect their decisions.

The following tables reveals the extent to which the Career Guidance Counsellor is involved in helping students in various aspects of schooling.

Table 3.3

Degree to which Career Guidance Counsellor is involved in helping students to choose subjects at various levels (controlling for non-response and non-applicability)

| Subject Choice at: | | Main Person Involved | Significant but Not Main Person | Minor Involvement | Not Involved | (N) |
|--------------------|---|----------------------------|---------------------------------------|----------------------|--------------|-----|
| Entry Year | % | 21.4 | 21.4 | 8.9 | 48.2 | 56 |
| Group Cert. | % | 17.4 | 13.0 | 8.7 | 60.9 | 23 |
| Inter. Cert | % | 17.2 | 27.6 | 13.8 | 41.4 | 58 |
| Leaving Cert. | % | 55.6 | 30.2 | 7.9 | 6.3 | 63 |

Table 3.4

Degree to which Career Guidance Counsellor is involved in helping pupils choose jobs / careers on leaving school at various levels (controlling for non-response and non-applicability)

| Choice of Job/Career: After | | Main Person Involved | Significant but Not Main Person | Minor Involvement | Not Involved | (N) |
|--------------------------------|---|----------------------------|---------------------------------------|----------------------|--------------|-----|
| Group Cert. | % | 79.4 | 8.8 | - | 11.8 | 34 |
| Inter. Cert | % | 88.1 | 3.0 | 3.0 | 6.0 | 67 |
| Leaving Cert. | % | 95.3 | 3.1 | - | 1.6 | 64 |

Source: Career Guidance Counsellors responses quoted from Hannan et. al. Schooling and Sex Roles, p.413, (1963)

Although these figures are dated, they are the most up to date findings and are still valid as this is an area which is unlikely to fluctuate substantially. From these tables we can see that the Career Guidance Counsellor is of major involvement in helping Leaving Certificate Students choose a subject - 55.5% are the main person involved 30.2% are significant but not main person involved, representing a total of 85.7% who are of major importance.

The percentage is even greater in Table 1.4 whereby 95.3% of Career Guidance Counsellors are the main person involved in helping students choose a job or career and 3.1% are significant but not the main person involved, representing a total of 98.4% are of major importance. Figures like these can militate against a student choosing art for the Leaving Certificate and subsequently on choosing a career in an art related area.

The following tables reveal the extent to which the Career Guidance Counsellor is involved in subject packaging at various levels and subjects offered to pupils.

Table 3.5

Degree to which Career Guidance Counsellor is involved in packaging subjects at various levels (controlling for non-response and non-applicability)

| Packaging Subjects at: | | Main Person Involved | Significant but Not Main Person | Minor Involvement | Not Involved | (N) |
|------------------------|---|----------------------------|---------------------------------------|----------------------|--------------|-----|
| Entry Year | % | 10.0 | 21.7 | 20.0 | 48.3 | 60 |
| Group Cert. | % | 3.6 | 28.6 | 17.9 | 80.0 | 28 |
| Inter. Cert | % | 7.8 | 28.1 | 18.8 | 45.3 | 64 |
| Leaving Cert. | % | 6.5 | 43.5 | 12.9 | 37.1 | 62 |

Table 3.6

Degree to which Career Guidance Counsellor is involved in helping pupils choose jobs / careers on leaving school at various levels (controlling for non-response and non-applicability)

| Subjects Offered: | | Main Person Involved | Significant but Not Main Person | Minor Involvement | Not Involved | (N) |
|-------------------|---|----------------------------|---------------------------------------|----------------------|--------------|-----|
| Entry Year | % | 6.1 | 21.3 | 22.7 | 43.9 | 66 |
| Group Cert. | % | 3.4 | 24.1 | 24.1 | 48.8 | 29 |
| Inter. Cert | % | 4.5 | 27.3 | 19.7 | 48.5 | 66 |
| Leaving Cert. | % | 4.8 | 33.3 | 19.0 | 42.9 | 63 |

Source: Career Guidance Counsellors responses quoted from Hannan et. al. Schooling and Sex Roles, p.413, (1983)

at various levels. From these tables we can see that in both these areas the Career Guidance Counsellor has a minor involvement or no involvement at all. Laura H. Chapman states that by the ninth grade in the United States (the equivalent of second or third year students in Ireland) most adolescents have a sense of the importance of aptitude and capacity as factors in choosing a vocation. She goes on to say that this early interest in career preference magnifies the adolescent's consciousness of the link between money, career, status and education. She concludes that "adolescents are not socially or economically naive". (34) and that if the adolescent is dominated by these social, economic and vocational concerns art does not offer itself as a strong contender to the average high school (post-primary school) student, their attitude towards art being that it is "little than a refuge from the world, little more than a frill". (35)

FOOTNOTES : CHAPTER 3

1. Ciaran Benson, The Place of the Arts in Irish Education (Dublin: The Arts Council, 1978), p.31.
2. Ibid.
3. Ibid., p.23.
4. Ibid., p.69.
5. Ibid.
6. Ibid., p.70.
7. Ibid.
8. Although speaking about adolescence, to-day most children in primary school reach puberty by the end of their primary school education (Puberty is considered the start of adolescence).
Jerome B. Dusek, Adolescent Development and Behaviour (New Jersey: Prentice Hall, 1987), p.245.
9. They do this through teacher-student interaction, curriculum presentation and attitudes about students and thus exert a great deal of influence over how they view school and how well they do.
Dusek, Adolescent Development, p.245.
10. Irish Government Green Paper, Education for a Changing World (Dublin: Department of Education, 1992), p.87.
11. Primary School Curriculum, Teachers Handbook Part 1 (Dublin: The Stationery Officer, 1987), p.12-14.
12. Ibid., p.377.
13. Ibid., p.279.
14. Ibid., p.280.
15. For further information and elaboration see Primary School Curriculum Teachers Handbook Part 1, p.329 - 379.
16. Ibid.
17. Ibid.

18. Ibid.
19. Benson, The Place of the Arts, p.37.
20. D.G. Mulcahy, Curriculum and Policy in Irish Post Primary Education (Dublin: Institute of Public Administration, 1981), p.100-116.
21. Benson, The Place of the Arts, p.42.
22. Ibid.
23. Mulcahy, Curriculum and Policy, p.143.
24. M.F.D. Young, Knowledge and Control, (London: Collier - Macmillan, 1971), p.143.
25. Benson, The Place of the Arts, p.42.
26. John Dewey quoted in D.G. Mulcahy, Curriculum and Policy (Dublin: Institute of Public Administration, 1981), p.144.
27. Benson, The Place of the Arts, p.49.
28. Sex Differences in Schooling (Dublin: Economic and Social Research Institute, 1983), p.4.
29. By this I mean is art compulsory for all and part of the initial core of subjects.
30. E.S.R.I., Sex Differences, p.30.
31. Thomas L. Good & Jere E. Brophy, Looking into Classrooms (New York: Harper & Row Inc., 1984), p.99.
32. The Arts Working Party, The Arts in Education (Dublin: The Curriculum and Examinations Board, 1985), p.18.
33. Tony Crooks and Jim McKernan, The Challenge of Change (Dublin: Institute of Public Administration, 1984), p.118-120.
34. Laura H. Chapman, Approaches to Art Education, (New York: Harcourt Brace Jovanovich, 1976), p.215.
35. Ibid.

CHAPTER 4

CHAPTER 4

METHODOLOGY

Introduction to Research

In this chapter I will describe the procedures I employed in conducting my own research. The study is designed to establish the extent to which the findings described in Chapters 1, 2 and 3 are true of the students I teach. I wish to determine the attitudes of students towards art, what influences or affects their attitude and to discover if their attitude remains constant over the period spent in post-primary education through a comparative study of the attitudes of first years and sixth years.

School Profile

Mercy College Coolock is a single sex girls secondary school, situated in the convent grounds of the Sister of Mercy, it was originally managed by the Sisters of Mercy but within recent years the school management has changed to lay staff. There are approximately 700 students in the school. The courses on offer are the Junior Certificate Curriculum, Transition Year Programme and the Leaving Certificate Curriculum. There are approximately 40 members of staff and at present 2 full-time Art Teachers. Art is compulsory to all first year students as well as Home Economics, Science and Music and one double period per week is allocated to each of the above subjects. Upon completion of first year, the students must choose two of the options to study for the Junior Certificate. Altogether ten subjects are taken at this level and seven are taken at Leaving Certificate level. There are two art rooms, both art teachers are female and have their own base art room. Both rooms are conducive to the study of art and visual stimulation is more than adequate. The facilities on offer are quite good and

offer a wide range of art works. The materials are suitable for the core art syllabi and are in good supply. All art work done by students is exhibited within these two rooms, except at the beginning of each year when a major display of Junior Certificate art work is exhibited in the large communal hall. There are some examples of the artist's work on the corridor walls and other public areas within the school. All the art classes are of mixed ability students. The classes I teach are two first year group for the practical and a sixth year art history class. (1)

DETAILS OF RESEARCH WORK

The Questionnaire

The questionnaire was administered to a first year group to determine their attitudes to art as a subject and establish the influences on their attitudes and to what extent are they influenced and to discover if the findings from my questionnaire are in accordance with those in the literature review. A second questionnaire was administered to a sixth year group to determine their attitudes to art as a subject, establish the influence on their attitudes, discover if there is a difference in attitudes after five years of art education.

An interview was also conducted with the School Principal to obtain background information on the school and curriculum and to establish the status of art within the curriculum and the school in general.

FOOTNOTES : CHAPTER 4

1. The sixth year students I teach are a combination of art students and non-art students. Since this class is a non examinable module, it is run over an eight week period. Thereafter, a new sixth year group begins their module.

CHAPTER 5

CHAPTER 5

RESULTS AND DISCUSSION

Questionnaire Results

In this section first year students' responses to the questionnaire (See Appendix A) have been analysed in table form, those questions which cannot be tabulated have been described.

First Year students' subject preferences were listed as follows:

Table 5.0

| <u>Subject</u> | <u>Percentage</u> |
|----------------|-------------------|
| Art | 9% |
| Music | 9% |
| Science | 9% |
| English | 9% |
| P.E. | 18% |
| Home Economics | 22.5% |
| History | 10% |
| Spanish | 13.5% |

This question was asked in order to establish the students' rating of art in relation to the other subjects studied. From the above table it can be seen that Art is as popular as Music, Science and English, the most popular subjects being Home Economics, P.E., Spanish and History, respectively. Asked to rate art in terms of interest, 36% thought art was very interesting, while 58.5% replied it was interesting, the most popular reasons given were because of the variety of projects and techniques used - which they enjoyed and also the unique nature of art in contrast to the other subjects studied (i.e. academic based subjects). Only 5.5% of students were not interested in art. Subsequently the students

were then asked how difficult or easy they find art of which 12.5% replied it was easy, the majority 67.5% thought it was manageable and 20% found art difficult. If we analyse these findings with those of the previous question (how interesting does one find art?) it emerges that although 20% of students find art difficult only 5.5% are uninterested, so a possible 14.5% remained interested. The students elaborated by saying they found work assigned manageable in comparison with other subjects studied. Those experiencing some degree of difficulty with art cited poor drawing skills as a reason for this, the following results emerged;

Table 5.1

| | |
|--------------------|-------|
| Very Important | 22.5% |
| Important | 58.5% |
| Not Very Important | 19% |

Attributing its importance with employment prospects was by far the most popular answer, followed by developing one's creativity and individual expression. It is noteworthy that even at this early age (student's ages average at 12½ the students are already aware, if not concerned with job opportunities - would this affect their subject choices for the Junior Certificate? The next question asked if they would choose art for the Junior Certificate, just over two thirds or 67.5% replied yes, while 32.5% replied no.

In relation to employment opportunities in an art related area most students mentioned the more typical areas such as architecture, painting or sculpting or art teaching although one mentioned working for the police as a criminal profile artist! Very few mentioned the more commercial fields of art.

The following group of questions were concerned with the students' past experiences of art in the primary school.

Initially they were asked how often they had art classes in primary school from which the following table was compiled;

Table 5.2

| | |
|------------------------------|-------|
| 2 or more times a week | 4.5% |
| Between 1 and 2 times a week | 49.5% |
| Less than once a week | 46% |

Nearly half of the students questioned received art education less than once a week! The following five questions were then asked to clarify exactly how much time was allocated to art in the primary school and how important art was considered in relation to other subjects by homework assigned.

Time spent on an art lesson in primary school;

Table 5.3

| | |
|-------------------------------------|-----|
| 1 hour or more | 45% |
| Between 30 minutes and 1 hour | 46% |
| Minutes at the end of other lessons | 9% |

Significantly, of the 46% who did art less than once a week, an amazing 36% of this group were also in the category who spent between 30 minutes and 1 hour on art. When these figures are broken down it represents 80% of the total who spent between 30 minutes and 1 hour on art, also had art class less than once a week.

The following table represents the percentage of students who received art homework in primary school;

Table 5.4

| | |
|-----------|-------|
| Always | - |
| Sometimes | 13.5% |
| Never | 86% |

(These figures help explain their sudden lack of enthusiasm upon receiving homework in my class!). A question was then asked to specify the type of homework assigned of the 13.5% (sometimes group). The most popular answer given was designing posters or cards for special occasions, followed by drawing or painting.

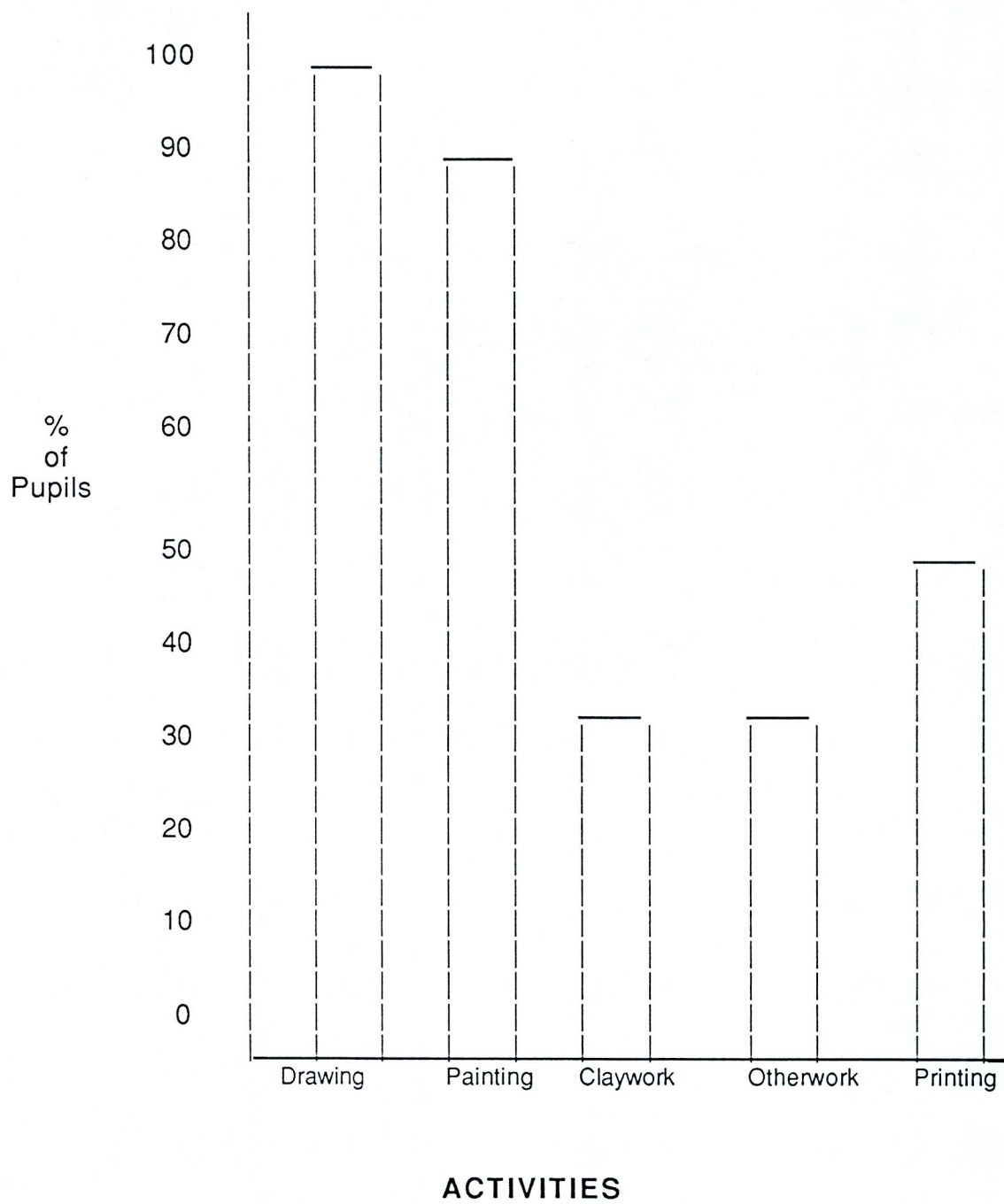
Asked to name the art activities they had in primary school, their replies were as follows in descending order; drawing, painting, claywork, otherwork and printing. (See Table 5.5).

These questions have exposed the gravity of the inexperience and the inadequacies of the primary schools' art programmes, which relate to the insufficient training in this area of student teachers in the colleges of education and the lack of emphasis placed on art in their schools, which both Elliot Eisner and Ciaran Benson (Chapters 1 and 3) respectively have highlighted.

However, in this case, the students' past experiences did not have a negative affect or influence on the students' attitudes towards art, i.e. it was not a major factor in attitude formation.

The proceeding questions queried if they learned about art or artists in primary school and if so, name three artists. A quantitative 77.5% did not learn about any artists, the 22.5% who did learn of artists, named Vincent Van Gogh, Leonardo Da Vinci and Donatello, again these answers were the most popular, but do not represent a broad selection from art history and are rather household names.

Table 5.5

**PERCENTAGE OF PUPILS WHO DID THE FOLLOWING ART
ACTIVITIES IN PRIMARY SCHOOL**

The students were then asked what do they think art is? the most popular answers given were drawing, painting and claywork respectively. Four people mentioned that art was about creativity and one mentioned it was about expressing oneself, aside from these answers, the remainder associated art with a practical art area.

Finally the students were questioned on their own ability - how would they rate themselves, the results were tabulated as follows;

Table 5.6

| | |
|-----------|-------|
| Excellent | 4.5% |
| Very Good | 14.5% |
| Average | 67.5% |
| Fair | 9% |
| Poor | 4.5% |

The purpose of this question was to determine if self concept plays an important factor in attitude formation.

Questionnaire Results

In this section, 6th year student responses (See Appendix B) have been analysed in table form. These questions which cannot be tabulated have been described.

| | |
|------------|--|
| Question 1 | List the subjects of your preference "A" for your favourite "J" for your last preferred. |
| Answer | See table 5.7 |

Table 5.7

Percentage of students who listed the following subjects as their first preference.
Overall result from 6th years.

| <u>Subject</u> | <u>Percentage</u> |
|-----------------------|-------------------|
| Art | 28.75% |
| English | 23% |
| P.E. | 5.75% |
| Biology | 11.5% |
| Business Organization | 11.5% |
| History | 11.5% |
| Home Economics | 5.75% |

At this level usually the subjects are of deliberate choice, however, in some cases the student may have been allocated a subject due to late application, (See Interview with the Principal further on). From these results we can see that art is the most popular subject (amongst students sitting the Leaving Certificate Art exam) possibly due to its high profile and standard within this school.

In question two and three, the students were asked how interesting they found art and what was their reason behind this. The results again showed a majority of students 62.5% found art very interesting and the remainder 37.5% found it interesting significantly no one found it uninteresting, the most popular reasons given would suggest why this is so - the students mentioned they enjoyed the variety of media they used in different projects which subsequently helped the student's to be more creative, they also enjoy looking at artwork of the past and making comparisons between this and their own work. The popularity of the art programme run in this particular school would suggest it does meet the needs of these students (through the practical art lesson, the art history lesson will be dealt with further on) and is both appropriate and successful.

The students were then asked if they found art difficult or relatively easy. Exactly 50% of students found art manageable as a subject while a quarter (25%) found art quite easy.

These groups, cited the nature of the project and the work involved or their own artistic talent respectively, as reasons for their answers. Those who did experience difficulty with the subject mentioned their own weak drawing ability (with regards representational work) as the main cause for this. The answers would suggest that students regard drawing as of central importance to succeed in art, which is in keeping with the objective in the art syllabi.

Question six asked if the student had taken art for the Junior Certificate - 100% of students had previously. This answer tells us that within this school, a student is highly unlikely to take up art after the Junior Certificate for the first time, perhaps again because they see art as a subject where a certain innate flair is necessary to do well i.e. achieve a high grade.

When asked why art was chosen for the Leaving Certificate the most popular reasons given were because they enjoyed it - art as a subject as mentioned previously is considered interesting in this school. Further, it was chosen because the student saw her own artistic ability as being good and finally it was chosen as a possible career option. Significantly these findings have been set down in descending order. It is worth noting that most students did not consider art as a career option, which is in total contrast to the first years' response, most of whom favoured the career option as the reason for choosing art.

Asked did anyone influence their choice of art as a subject for the Leaving Certificate the findings were tabulated as follows:

Table 2.4

| | |
|----------------------------|-------|
| Parent | 25% |
| Peer | - |
| Teacher | 25% |
| Career Guidance Counsellor | - |
| Other family member | 12.5% |
| No-one | 37.5% |

Parents and other family member combined together, rate the highest of "significant others" and are the most influential on a student where educational matters are concerned. Moreover, both peers and Career Guidance Counsellor failed to rate (in this school). Significantly, just over one third of students questioned did not have any outside influence in choosing art as a subject. These findings also correlate with Jerome B. Duske's findings in Chapter One whereby peers are more likely to influence in the realms of fads, music, dress and language.

The students were then asked why they think art is important in the school curriculum. The reasons given were that it offered a student the chance to be creative and imaginative and further develop their talents, a third reason given recognized its difference (i.e. non-academic basis) as being of value, in conjunction with the aforementioned reasons are seems to be considered an outlay not only for individuality but also stimulation. These reasons also indicate the students awareness of the intrinsic value of art and the qualities which are unique to art. The replies are also indicative of a general appreciation of art by the students and the importance of art in the school's curriculum.

The following three questions concentrated on the art syllabus and asked which section of the art course did they enjoy most. An overwhelming 100% expressed a preference for the practical section. The one sideness of the results suggests the students are not stimulated by the art history and appreciation section,

perhaps due to its more academic basis. Further, when asked which specific section of the art history they enjoyed most (this question was purposefully phrased to obtain a specific answer) 50% preferred the Irish section, 37.5% preferred the European section and a low percentage (12.5%) enjoyed the appreciation section. If we consider these findings with those of the proceeding question; "what do you consider important about History of Art" no mention was made to the role of art in an everyday context. The importance of art history was valued for learning about other cultures, learning about how techniques developed and learning about art and artists of the past. The functional aspect and contribution of art (in our visual environment) although covered in the appreciation section of the paper and taught as part of the art history programme in this school was overlooked. These findings would in someway correlate with the question asked earlier (why they chose art for the Leaving Certificate) when art as a career option was poorly rated. Perhaps art is undervalued in contemporary life by these students?

The final four questions focused on the further education and job prospects of these sixth year students to ascertain whether they would pursue their art education through third level or employment. A total of 77.5% or seven eighths replied they did not intend going to Art College and asked about pursuing a career in an art related area 62.5% replied they would not, while only 37.5% said they would. From these two questions out of a combined percentage of 200% only 50% will continue with art in some form or other, whereas 150% will not. Again this perhaps suggests that although art is highly valued within this school, in a societal context its value, for these students has diminished. They recognized there are some job opportunities in art, craft or design areas - 75% agreed with this and 25% agreed there are many. When asked to name five careers involving art, craft or design the most popular answers given were the traditional jobs associated with art, namely art teacher, self employed

craftworker, fashion designer, interior designer and architect, the more commercial aspect of art was not mentioned in this questionnaire.

Interview with the Principal

Set forth in this section is the information I obtained from the interview with the Principal. The findings have been grouped logically and are discussed progressively.

Questions 1 to 5 and 21, 22. I have found that Art is compulsory to all 1st years and is an option for the Junior Certificate. As an optional subject it is offered in a package alongside Science, Music and Home Economics, each option is allocated two classes periods (of forty minutes each) per week, from the four options, two are chosen to study for the Junior Certificate. If art is chosen as a Junior Certificate subject four class periods per week are allocated to it. The other subjects studied at this level are Irish, English, Maths, Spanish, Commerce, French, History, Civics (Religion and P.E. - which are non-examination subjects). From questions 6-8, I have gathered that 150 students are doing the Junior Certificate this year, of this number 70 are taking art for the Junior Certificate divided amongst 4 art classes. This means that under half the total Junior Certificate students are taking art.

Question 16, 19 and 20. The classes are based upon mixed ability and art as a subject is offered to all classes. From this one can conclude that art therefore is not considered inappropriate for some of the "brighter" students and is not perceived to be more suitable for the less intelligent - academically speaking, in this school. Ciaran Benson speaking in a much broader capacity has implied the contrary in Chapter Three. With regard to who chooses the subjects, for the most part it is the students, through the sixth years' questionnaires it was

established that only 25% were influenced by their teachers in choosing a subject, this minor involvement was also acknowledged by the Principal. The only incident in which allocation is used is for late application - whereby a pupil is undecided about the options and / or the classes are full.

Questions 9, 10, 15-18. As mentioned the classes are of mixed ability, so art is offered to all students at Leaving Certificate, however, it is noticeable that of the sixth years who were given the questionnaire all had taken art for the Junior Certificate. This would suggest that art is associated with ability and talent, indeed the sixth years response would also allude to this.

This year there are 120 Leaving Certificate students, this breaks down into five Leaving Certificate classes, from which forty-six students organized into two classes are taking Art for the Leaving Cert. One can conclude from this that the percentage of students taking art has dropped from nearly 50% to just over 37.5%

Questions 11-14. Altogether there are fourteen subjects on offer for the Leaving Certificate. The subjects are Art, English, Irish, French, Spanish, History, Geography, Maths, Chemistry, Biology, Home Economics, Business Organization, Accountancy and Civics. Of these subjects, eleven are optional, English, Irish and Maths forming the core area. Students take seven subjects for the Leaving Certificate, so four of these are options.

Questions 23-26. At Leaving Certificate level art is allocated a total of seven periods (of forty minutes each) five are for the practical and two for the art history and appreciation. All options receive equal time. It is evident then that art does indeed have a high profile and is well established in terms of status within this school, however, the national findings may suggest otherwise (See Chapter Two

and Three). It is worth noting that the two periods a week assigned to art history and appreciation separate to the practical application (this of course occurs because of the syllabus) would suggest the lack of interest in art history (as found in the sixth years' response) is partly due to its isolation from the practical area - an integrated approach may have more appeal.

It is also worth mentioning that within the Leaving Certificate timetable, time is given to module areas, of which art history is one. This means that at some point every sixth year will have received some art history and appreciation instruction.

CHAPTER 6

CHAPTER 6

CONCLUSION

Findings & Recommendations

The vast majority of students think art is quite interesting because they enjoy the variety of projects and the media used. They also like it because it offers a break from the more academic subjects.

A link was established between the students' self-concept of their ability and their attitude towards art, however, the percentage for this was low (20%). The "value" of art was significantly linked with career aspirations, an overwhelming 80% of 1st years were of the opinion that art was an important subject for this reason. The remaining 20% who felt art was of little consequence also linked it with career aspirations, it wasn't an area they were interested in. This early interest or awareness in career exemplifies Laura Chapman's findings in Chapter Three. As the family has been established as the prevailing influence on students attitudes once can deduce that these values are indeed reflective of the family values and societal values in general, which relative to Jerome B. Dusek's conclusions in Chapter One. The students past experiences with art in the Primary School in this case have not been a decisive factor in attitude formation. The post-primary school, the curriculum and the art teachers have ensured the status of art is high and by sixth year the students' considered art in terms of its intrinsic values of equal importance with career value - so a difference in attitude is evident between first year and sixth year. By sixth year an increased awareness of the importance of aptitude and their own ability was a decisive factor in choosing art (or any subject).

Art history and appreciation was not regarded as highly as the practical area. Although an appreciation was evident it was not of substantial importance.

Through this case study I have found that the students in first year do not allow their own ability and self concept of their ability to significantly affect their attitude towards art as a subject (inclusive of those experiencing some degree of difficulty). By sixth year the students have developed an awareness of their own strengths and weaknesses with regards art ability and although it was a decisive factor in choosing art for the Leaving Certificate, again, self concept did not significantly affect their attitudes towards art. However, it did emerge afterwards, in a follow up discussion to elaborate further on the answers given, that the syllabus content and method of presentation was more likely to colour their attitudes, particularly in the art history and appreciation section of the course.

Recommendations

A new fresher approach seems to be required with regards to this matter. The art appreciation section in particular needs to be addressed so as to emphasize the value of art in contemporary life and the ubiquitous contribution of art to our society (and highlight for sixth years the opportunities, in this extensive field of work).

The academic basis of the art history syllabus has led to a stale and dull approach which needs to be rejuvenated, possibly through the introduction of more practical work within the lesson plan, as a continuum from the Junior Certificate Art Syllabus and structure. The Lecture type format needs updating and reworking to allow more interaction between teacher and student, a more informal set up may be required, similar to the practical art class structure and approach.

With regards first years, the section on primary art education should be of particular value to help the art teachers structure a programme for new first years and upwards. The primary curriculum art syllabus could provide a useful starting point to structure a programme for first years. However, although art is part of the primary school curriculum, the teachers need to assign a more central place for art within their classes, in order to give the primary school students a basic framework from which to build upon in post-primary education. Through this approach the art teacher at post-primary level will have a greater awareness and a better understanding of the students' art background from primary education and thence can build upon the students' past experiences. This approach would ensure a smoother transition from primary to post-primary education for the student. The continuance and development from the primary art syllabus would also favour a more naturally progressive art programme for second level art education.

APPENDICES

APPENDIX A

Interview with the Principal

The following questions were asked of the principal to ascertain information about the school curriculum and to determine the status of art within the school.

Question 1 : Is art an option for the Junior Certificate?

Question 2 : Is art compulsory in first year?

Question 3 : What other subjects are optional for the Junior Certificate?

Question 4 : Are the options packaged? If so in what format?

Question 5 : How many options are chosen from this group?

Question 6 : How many students are sitting the Junior Certificate in 1995?

Question 7 : How many students are taking art for the Junior Certificate in 1995?

Question 8 : How many Junior Certificate art classes are there for this year.

Question 9 : How many students are sitting the Leaving Certificate in 1995?

Question 10 : How many Leaving Certificate classes are there this year?

Question 11 : How many subjects on offer for the Leaving Certificate?

Question 12 : What are the subjects on offer?

Question 13 : How many options are available for the Leaving Certificate?

Question 14 : What are the options to choose from?

Question 15 : Is art offered to all Leaving Certificate students?

Question 16 : Who chooses the subjects:

Students?

Teachers Advice?

Allocation?

Question 17 : How many art classes are sitting the Leaving Certificate in 1995?

Question 18 : How many students are taking art for the Leaving Certificate in 1995?

Question 19 : How are the classes divided?

Mixed Ability?

Streamed?

Other Method?

Question 20 : Is art offered to all classes?

Question 21 : How many class periods per week is allocated to art class in 1st year?

Question 22 : How many class periods are allocated to art class for the Junior Certificate?

Question 23 : How many class periods per week is allocated for both the practical and art history and appreciation at Leaving Certificate Level?

Question 24 : How many of these periods are for the history and appreciation of art?

Question 25 : Are all the optional subjects allocated equal time?

Question 26 : How many class periods per week is offered to
English?
Irish?
Maths?

APPENDIX B

AGE:

YEAR:

Read this questionnaire carefully, circle all answers clearly, e.g. answer is interesting.

1. List the subjects of your preference "A" for your favourite "J" for your least favourite.

1. A B C
D E F
G H I
J

2. How interesting do you find art?

2. Very Interesting
Interesting
Not Very Interesting

3. Give one reason for your answer....

3. _____

4. How easy/difficult do you find art

4. Easy
Manageable
Difficult

5. Give one reason for your answer...

5. _____

6. How important is art as a subject?

6. Very Important
Important
Not Very Important

7. Give one reason for your answer...

7. _____

8. Do you intend to take art for the Junior Certificate?

8. Yes No

9. Do you know of any careers in which you need art?

9. Name 3:

A. _____
B. _____
C. _____

10. How often did you do art in Primary School?
10. 2 or more times a week
Between 1 and 2 times a week
Less than once a week
11. How much time did you spend doing art in Primary School?
11. One hour or more.
Between 30 mins and 1 hour
Minutes, at the end of other lessons.
12. Did you get any art homework in Primary School?
12. Always Sometimes
Never
13. What kind of homework did you get?
13. _____
14. What kind of activities did you do in art in Primary School?
14. Painting Drawing
Clay Work Printing
Other work, please specify:

15. Did you learn about artists or artwork in Primary School?
15. Name 3 artists?
A. _____
B. _____
C. _____
16. What do you think art is?
16. _____

17. How would you rate your art ability?
17. Excellent
Very Good
Average
Fair
Poor

Thank you for your co-operation

APPENDIX C

AGE:

YEAR:

Read this questionnaire carefully, circle all answers clearly, e.g. answer is interesting.

1. List the subjects of your preference "A" for your favourite "J" for your least favourite.

| | | | |
|----|---|---|---|
| 1. | A | B | C |
| | D | E | F |
| | G | H | I |
| | J | | |

2. How interesting do you find art?

2. Very Interesting
Interesting
Not Very Interesting

3. Give one reason for your answer....

3. _____

4. How easy/difficult do you find art

4. Easy
Manageable
Difficult

5. Give one reason for your answer...

5. _____

6. How important is art as a subject?

6. Very Important
Important
Not Very Important

7. Give one reason for your answer...

7. _____

8. Did anyone influence you in choosing art as a subject for the Leaving Certificate

8. Parent
Teacher
Friend
Career Guidance Counsellor
Other family member
No one

APPENDIX D

**TABLE 14(f) - JUNIOR CERTIFICATE RESULTS 1993
HIGHER LEVEL PAPERS - MALE & FEMALE**

| Subject | Number of candidates receiving | | | | | | | Total |
|--------------------------|--------------------------------|------------|------------|------------|------------|------------|-------------|--------|
| | Grade A | Grade B | Grade C | Grade D | Grade E | Grade F | No Grade | |
| Irish | 2,117 | 7,122 | 8,968 | 4,669 | 461 | 35 | 2 | 23,374 |
| English | 1,082 | 5,098 | 14,967 | 13,836 | 1,155 | 63 | 2 | 36,203 |
| Mathematics | 2,508 | 5,115 | 7,081 | 5,130 | 419 | 62 | 2 | 20,317 |
| History | 8,758 | 14,803 | 12,071 | 6,233 | 1,158 | 145 | 5 | 43,173 |
| Geography | 4,642 | 12,834 | 16,714 | 9,924 | 2,035 | 320 | 11 | 46,480 |
| Latin | 109 | 230 | 178 | 143 | 33 | 15 | 1 | 809 |
| Greek | 3 | 8 | 9 | 10 | 3 | 2 | - | 35 |
| Classical Studies | 122 | 126 | 111 | 68 | 25 | 10 | - | 462 |
| Hebrew Studies | 2 | 4 | 1 | - | - | - | - | 7 |
| French | 2,799 | 9,923 | 12,593 | 6,991 | 994 | 103 | 7 | 33,410 |
| German | 1,449 | 4,657 | 5,132 | 3,266 | 696 | 87 | 2 | 15,289 |
| Spanish | 177 | 393 | 487 | 389 | 122 | 9 | 6 | 1,583 |
| Italian | 12 | 21 | 38 | 51 | 33 | 6 | - | 161 |
| Art, Craft & Design | 1,809 | 3,112 | 4,968 | 2,885 | 455 | 61 | 8 | 13,298 |
| Music & Musicianship A | 603 | 2,433 | 2,959 | 1,811 | 439 | 75 | - | 8,320 |
| Music & Musicianship B | 235 | 311 | 70 | 4 | - | - | - | 620 |
| Science | 5,581 | 12,181 | 11,261 | 7,752 | 1,723 | 220 | 9 | 38,727 |
| Home Economics | 1,858 | 5,541 | 6,363 | 4,287 | 1,125 | 467 | 42 | 19,683 |
| Woodwork | 231 | 2,074 | 3,546 | 2,510 | 488 | 101 | 3 | 8,953 |
| Metalwork | 319 | 2,279 | 2,346 | 925 | 128 | 27 | 8 | 6,032 |
| Mechanical Drawing | 779 | 2,842 | 3,335 | 2,276 | 544 | 150 | 38 | 9,964 |
| Technology | 82 | 505 | 754 | 514 | 90 | 22 | - | 1,967 |
| Business Studies | 2,778 | 11,380 | 11,101 | 4,833 | 497 | 54 | 6 | 30,649 |
| Typewriting | 20 | 52 | 44 | 29 | 16 | 10 | - | 171 |
| Shorthand | 11 | 8 | 3 | 3 | - | 2 | - | 27 |
| S.E.S.P. | 8 | 86 | 140 | 65 | 10 | 2 | 2 | 313 |
| Humanities 1 - English | 3 | 37 | 138 | 92 | 7 | - | - | 277 |
| Humanities 2 - Geography | 9 | 73 | 102 | 83 | 14 | 1 | - | 282 |
| Humanities 3 - History | 24 | 88 | 111 | 46 | 14 | 2 | - | 285 |
| ESP - History | 45 | 97 | 87 | 60 | 4 | 1 | - | 294 |
| ESP - Geography | 19 | 66 | 82 | 58 | 15 | 5 | - | 245 |

TABLE 14(c) - JUNIOR CERTIFICATE RESULTS 1993
ORDINARY LEVEL PAPERS - MALE & FEMALE

| Subject | Number of candidates receiving | | | | | | | Total |
|--------------------------|--------------------------------|------------|------------|------------|------------|------------|-------------|--------|
| | Grade A | Grade B | Grade C | Grade D | Grade E | Grade F | No Grade | |
| Irish | 2,161 | 12,835 | 10,202 | 4,667 | 1,100 | 282 | 17 | 31,264 |
| Irish (Foundation) | 1,015 | 3,010 | 2,252 | 1,174 | 288 | 76 | 8 | 8,043 |
| English | 2,508 | 6,012 | 11,698 | 5,057 | 385 | 32 | 3 | 24,202 |
| English (Foundation) | 239 | 1,214 | 1,641 | 689 | 111 | 28 | 9 | 3,931 |
| Mathematics | 6,725 | 11,673 | 7,938 | 4,894 | 1,740 | 722 | 85 | 33,777 |
| Mathematics (Foundation) | 1,210 | 3,029 | 3,184 | 2,439 | 767 | 246 | 18 | 10,893 |
| History | 2,000 | 3,706 | 4,325 | 3,611 | 974 | 277 | 25 | 14,918 |
| Geography | 1,173 | 3,515 | 3,424 | 2,720 | 895 | 306 | 5 | 12,038 |
| Latin | 1 | 8 | 19 | 35 | 10 | 5 | 4 | 82 |
| Greek | - | - | - | 1 | 1 | - | 1 | 3 |
| Classical Studies | 1 | 4 | 17 | 22 | 15 | 9 | 1 | 69 |
| Hebrew Studies | - | - | - | 1 | - | - | - | 1 |
| French | 161 | 2,508 | 5,105 | 3,709 | 877 | 144 | 5 | 12,509 |
| German | 72 | 648 | 956 | 622 | 200 | 41 | 4 | 2,543 |
| Spanish | 1 | 27 | 141 | 197 | 65 | 37 | 9 | 477 |
| Italian | - | 3 | 14 | 16 | 7 | 2 | - | 42 |
| Art, Craft & Design | 472 | 1,602 | 3,690 | 3,694 | 737 | 337 | 77 | 10,609 |
| Science | 850 | 4,478 | 6,212 | 4,254 | 1,117 | 709 | 102 | 17,722 |
| Home Economics | 16 | 289 | 375 | 239 | 58 | 38 | 15 | 1,030 |
| Woodwork | 181 | 1,123 | 2,401 | 1,326 | 480 | 81 | 1 | 5,593 |
| Metalwork | 134 | 921 | 1,113 | 623 | 241 | 175 | 36 | 3,243 |
| Mechanical Drawing | 801 | 1,754 | 2,008 | 2,051 | 1,109 | 949 | 282 | 8,954 |
| Technology | 2 | 34 | 159 | 173 | 51 | 26 | 3 | 448 |
| Business Studies | 878 | 5,024 | 4,594 | 2,042 | 575 | 259 | 37 | 13,409 |
| Typewriting | 88 | 117 | 64 | 46 | 20 | 21 | 11 | 367 |
| Shorthand | 73 | 58 | 46 | 34 | 32 | 39 | - | 282 |
| Humanities 1 - English | 3 | 116 | 244 | 198 | 55 | 7 | - | 623 |
| Humanities 2 - Geography | 20 | 161 | 219 | 178 | 38 | 12 | - | 628 |
| Humanities 3 - History | 25 | 150 | 208 | 159 | 55 | 12 | 1 | 610 |
| ESP - History | 1 | 10 | 24 | 23 | 5 | 1 | - | 65 |
| ESP - Geography | 1 | 8 | 15 | 11 | 4 | 1 | - | 40 |

TABLE 15(c) — LEAVING CERTIFICATE RESULTS 1993
ORDINARY LEVEL PAPERS — MALE & FEMALE

| Subject | Number of candidates receiving | | | | | | | | | | | | | | Total |
|---------------------------------|--------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|---------|---------|----------|--------|
| | Grade A1 | Grade A2 | Grade B1 | Grade B2 | Grade B3 | Grade C1 | Grade C2 | Grade C3 | Grade D1 | Grade D2 | Grade D3 | Grade E | Grade F | No Grade | |
| 1. Irish | 7 | 157 | 610 | 1,433 | 2,382 | 3,245 | 3,815 | 4,310 | 4,325 | 4,147 | 5,387 | 4,930 | 1,902 | 272 | 36,922 |
| 2. English | 26 | 292 | 158 | 637 | 2,345 | 1,733 | 4,104 | 6,282 | 3,790 | 3,989 | 3,177 | 1,437 | 144 | 4 | 28,118 |
| 3. Latin | — | — | — | — | — | — | 4 | 1 | — | 1 | 1 | 1 | — | — | 8 |
| 4. Greek | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| 5. French | 10 | 62 | 266 | 774 | 1,484 | 2,051 | 2,602 | 2,673 | 2,584 | 2,105 | 1,945 | 1,131 | 103 | 1 | 17,791 |
| 6. German | — | 7 | 23 | 108 | 216 | 336 | 357 | 430 | 311 | 284 | 245 | 144 | 27 | — | 2,488 |
| 7. Italian | — | 1 | 3 | — | 1 | 2 | 2 | 1 | 4 | 9 | 3 | 3 | 3 | — | 32 |
| 8. Spanish | 23 | 12 | 5 | 3 | 10 | 24 | 28 | 63 | 83 | 91 | 90 | 69 | 12 | 2 | 515 |
| 9. History | 455 | 399 | 375 | 433 | 585 | 341 | 458 | 572 | 299 | 379 | 690 | 513 | 447 | 167 | 6,113 |
| 10. Geography | 53 | 154 | 223 | 508 | 759 | 765 | 940 | 1,101 | 820 | 800 | 827 | 593 | 161 | 33 | 7,737 |
| 11. Mathematics | 3,260 | 4,186 | 4,392 | 4,482 | 4,459 | 4,071 | 3,797 | 3,422 | 2,995 | 2,376 | 2,573 | 2,909 | 1,072 | 54 | 44,048 |
| 12. Mathematics (Alt. Ordinary) | 118 | 302 | 575 | 678 | 687 | 764 | 624 | 541 | 464 | 348 | 334 | 396 | 166 | 37 | 6,034 |
| 13. Applied Mathematics | 52 | 27 | 15 | 26 | 19 | 17 | 17 | 17 | 5 | 12 | 14 | 13 | 5 | 3 | 242 |
| 14. Physics | 27 | 105 | 90 | 195 | 415 | 260 | 399 | 499 | 272 | 374 | 470 | 497 | 249 | 42 | 3,894 |
| 15. Chemistry | 26 | 43 | 72 | 60 | 167 | 113 | 145 | 195 | 128 | 148 | 209 | 214 | 105 | 6 | 1,631 |
| 16. Physics & Chemistry | 7 | 11 | 14 | 18 | 49 | 27 | 43 | 46 | 38 | 38 | 58 | 80 | 89 | 25 | 543 |
| 17. Biology | 101 | 223 | 338 | 622 | 884 | 839 | 1,059 | 1,185 | 997 | 981 | 1,205 | 1,580 | 755 | 41 | 10,810 |
| 18. Agricultural Science | — | 2 | 1 | 1 | 14 | 22 | 64 | 81 | 98 | 95 | 135 | 175 | 58 | — | 746 |
| 19. Agricultural Economics | — | 1 | 2 | 1 | 3 | 2 | 8 | 3 | 5 | 9 | 6 | 8 | 2 | — | 50 |
| 20. Home Economics (S & S) | 13 | 102 | 79 | 254 | 658 | 425 | 647 | 1,008 | 486 | 598 | 713 | 344 | 91 | 20 | 5,438 |
| 21. Home Economics (General) | 2 | 11 | 2 | 12 | 57 | 32 | 60 | 96 | 28 | 42 | 67 | 30 | 11 | 1 | 451 |
| 22. Accounting | 161 | 280 | 354 | 472 | 632 | 524 | 507 | 556 | 399 | 376 | 457 | 456 | 298 | 116 | 5,588 |
| 23. Business Organisation | 109 | 325 | 370 | 601 | 1,118 | 738 | 1,092 | 1,522 | 660 | 867 | 1,232 | 844 | 336 | 57 | 9,871 |
| 24. Economics | 34 | 77 | 103 | 132 | 184 | 195 | 202 | 260 | 175 | 212 | 374 | 161 | 134 | 37 | 2,380 |
| 25. Economic History | — | — | — | — | — | 1 | — | 4 | 1 | 5 | 4 | 11 | 14 | 3 | 43 |
| 26. Art | 21 | 118 | 60 | 111 | 315 | 253 | 418 | 689 | 463 | 607 | 735 | 234 | 42 | 4 | 4,070 |
| 27. Music & Musicianship — A | — | 1 | — | 4 | 12 | 12 | 17 | 34 | 39 | 35 | 41 | 30 | 6 | — | 231 |
| 28. Music & Musicianship — B | — | — | — | 4 | 5 | 5 | 7 | 1 | 2 | 1 | 1 | — | — | — | 26 |
| 29. Engineering | — | 9 | 18 | 68 | 157 | 209 | 322 | 341 | 324 | 212 | 175 | 84 | 14 | — | 1,933 |
| 30. Technical Drawing | 174 | 229 | 353 | 358 | 430 | 498 | 484 | 480 | 479 | 441 | 464 | 467 | 161 | 19 | 5,037 |
| 31. Construction Studies | — | 5 | 29 | 99 | 196 | 351 | 468 | 421 | 358 | 223 | 162 | 107 | 21 | 1 | 2,441 |
| 32. Hebrew | — | — | — | — | — | — | 1 | — | — | — | — | 1 | — | — | 2 |
| 33. Classical Studies | — | — | 1 | — | 1 | 2 | 5 | 12 | 3 | 7 | 15 | 7 | 4 | 4 | 61 |

Source: Department of Education, Statistics Section, Dublin 2.

TABLE 15(f) — LEAVING CERTIFICATE RESULTS 1993
HIGHER LEVEL PAPERS — MALE & FEMALE

| Subject | Number of candidates receiving | | | | | | | | | | | | | | | Total |
|------------------------------|--------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|---------|---------|----------|--------|-------|
| | Grade A1 | Grade A2 | Grade B1 | Grade B2 | Grade B3 | Grade C1 | Grade C2 | Grade C3 | Grade D1 | Grade D2 | Grade D3 | Grade E | Grade F | No Grade | | |
| 1. Irish | 100 | 364 | 635 | 1,020 | 1,595 | 1,824 | 2,023 | 1,824 | 1,326 | 818 | 529 | 141 | 6 | 8 | 12,213 | |
| 2. English | 321 | 1,053 | 575 | 1,313 | 3,193 | 2,081 | 3,840 | 5,564 | 3,580 | 3,258 | 2,630 | 800 | 27 | 2 | 28,237 | |
| 3. Latin | 12 | 10 | 13 | 23 | 33 | 23 | 39 | 30 | 19 | 14 | 18 | 16 | 5 | — | 255 | |
| 4. Greek | — | 1 | 1 | 2 | 1 | — | 1 | 1 | — | 1 | — | — | — | — | 8 | |
| 5. French | 415 | 633 | 852 | 1,190 | 1,565 | 1,706 | 2,066 | 2,118 | 1,994 | 1,631 | 1,341 | 641 | 23 | 1 | 16,176 | |
| 6. German | 138 | 268 | 358 | 544 | 577 | 596 | 653 | 645 | 569 | 446 | 365 | 179 | 15 | 1 | 5,354 | |
| 7. Italian | 3 | 6 | 4 | 11 | 8 | 8 | 5 | 10 | 5 | 9 | 8 | 3 | — | — | 80 | |
| 8. Spanish | 56 | 38 | 43 | 86 | 65 | 79 | 96 | 92 | 70 | 57 | 49 | 21 | 1 | — | 753 | |
| 9. History | 246 | 334 | 326 | 521 | 877 | 682 | 976 | 1,224 | 640 | 785 | 930 | 629 | 191 | 33 | 8,394 | |
| 10. Geography | 276 | 499 | 629 | 956 | 1,259 | 1,851 | 2,227 | 2,325 | 1,784 | 1,392 | 1,129 | 568 | 71 | 8 | 14,974 | |
| 11. Mathematics | 274 | 453 | 508 | 704 | 741 | 804 | 705 | 609 | 483 | 375 | 334 | 184 | 54 | 12 | 6,240 | |
| 12. Applied Mathematics | 122 | 107 | 107 | 93 | 108 | 85 | 86 | 86 | 37 | 50 | 55 | 50 | 32 | 8 | 1,026 | |
| 13. Physics | 155 | 466 | 569 | 717 | 726 | 737 | 755 | 665 | 628 | 508 | 515 | 537 | 173 | 29 | 7,180 | |
| 14. Chemistry | 228 | 348 | 754 | 539 | 533 | 501 | 556 | 514 | 404 | 426 | 414 | 488 | 150 | 25 | 5,880 | |
| 15. Physics & Chemistry | 13 | 37 | 39 | 66 | 93 | 74 | 91 | 128 | 96 | 97 | 123 | 127 | 51 | 12 | 1,017 | |
| 16. Biology | 245 | 596 | 698 | 1,133 | 1,557 | 1,376 | 1,709 | 1,882 | 1,334 | 1,380 | 2,090 | 1,345 | 348 | 40 | 15,733 | |
| 17. Agricultural Science | 2 | 26 | 61 | 94 | 164 | 202 | 236 | 208 | 203 | 157 | 144 | 80 | 3 | — | 1,580 | |
| 18. Agricultural Economics | 9 | 13 | 13 | 14 | 9 | 8 | 11 | 9 | 10 | 5 | 12 | 17 | 2 | — | 132 | |
| 19. Home Economics (S & S) | 171 | 604 | 494 | 1,049 | 1,767 | 1,368 | 1,766 | 1,968 | 1,315 | 1,176 | 1,092 | 816 | 106 | 7 | 13,699 | |
| 20. Home Economics (General) | 1 | 16 | 1 | 26 | 36 | 39 | 41 | 24 | 36 | 25 | 18 | 9 | 1 | — | 273 | |
| 21. Accounting | 161 | 321 | 591 | 678 | 895 | 844 | 797 | 1,029 | 709 | 690 | 613 | 761 | 291 | 44 | 8,424 | |
| 22. Business Organisation | 135 | 472 | 382 | 803 | 1,553 | 806 | 1,461 | 2,123 | 800 | 1,292 | 1,581 | 943 | 209 | 26 | 12,586 | |
| 23. Economics | 61 | 190 | 181 | 343 | 471 | 385 | 480 | 484 | 333 | 367 | 484 | 410 | 137 | 10 | 4,336 | |
| 24. Economic History | 8 | 15 | 54 | 46 | 74 | 139 | 125 | 119 | 144 | 92 | 90 | 67 | 23 | 4 | 1,080 | |
| 25. Art | 54 | 208 | 168 | 365 | 652 | 663 | 925 | 1,132 | 790 | 708 | 610 | 268 | 21 | 3 | 6,567 | |
| 26. Music & Musicianship — A | — | 1 | — | 7 | 8 | 32 | 46 | 79 | 78 | 56 | 44 | 11 | 1 | — | 363 | |
| 27. Music & Musicianship — B | 9 | 28 | 24 | 68 | 74 | 86 | 114 | 65 | 32 | 22 | 11 | 6 | 2 | — | 541 | |
| 28. Engineering | 17 | 107 | 165 | 338 | 459 | 397 | 461 | 385 | 317 | 220 | 140 | 63 | 8 | 1 | 3,038 | |
| 29. Technical Drawing | 140 | 173 | 229 | 281 | 338 | 325 | 357 | 318 | 301 | 243 | 274 | 257 | 72 | 5 | 3,313 | |
| 30. Construction Studies | 51 | 199 | 429 | 599 | 613 | 585 | 496 | 350 | 258 | 123 | 82 | 20 | — | — | 3,805 | |
| 31. Hebrew | — | 1 | — | — | 2 | — | — | — | — | — | — | 1 | — | — | 4 | |
| 32. Classical Studies | 17 | 22 | 26 | 28 | 35 | 40 | 32 | 60 | 38 | 31 | 24 | 11 | 5 | 1 | 370 | |

Source: Department of Education, Statistics Section, Dublin 2.

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