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COLAISTE NAISIUNTA EALAINÉ IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN
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ATTITUDES AND PERCEPTIONS TO
ART CRAFT AND DESIGN
OF SENIOR CYCLE PUPILS IN
COLAISTE BRID, CLONDALKIN

A Dissertation submitted to the Faculty of Education
in
Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

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Dissertation Abstract

Student: Kieran Behan.

Title: The Attitudes and Perceptions to Art, Craft and Design among sixth year pupils at Colaiste Brid, Clondalkin.

This dissertation was undertaken in order to find the attitudes and perceptions to the subject of art among a group of pupils in their final year of study at Colaiste Brid, Clondalkin. I focussed on the responses of two groups, one who studied art and the other who do not study art and have had little contact with the world of art. This information could provide a general view of how art is seen by the second level pupil. One major finding was their need to be informed about the subject early in school careers in order for them to form an understanding of what the subject is about and to see the benefits of art, craft and design to their education.

CHAPTER 1

BACKGROUND TO THE STUDY

This study was undertaken in an attempt to determine the attitudes and perceptions which second level pupils have in relation to art, craft and design. It was considered that trying to draw out such information would be beneficial to art teachers in understanding the mind-set of pupils, and enable them to develop strategies to take these attitudes and perceptions into account.

The aims of the study came under a number of headings. The first was to examine the ways in which art, craft and design (ACD) are viewed by senior cycle pupils of Coláiste Bríd, Clondalkin. This would help give an insight into the attitudes of pupils who study ACD towards the subject and allow for comparisons with the ideas and attitudes of pupils who do not study art. The course of this study would help to determine what, if any, factors in the student's environment serve to influence these perceptions and attitudes.

The research methods used incorporated literature reviews, questionnaires, interviews with pupils, and interviews with teachers.

A literature review was undertaken to help define the research issues and the methods to be used in undertaking the study. No other studies in Ireland were found which sought to measure the attitudes and perceptions of pupils towards ACD. Some studies undertaken in England helped to formulate the methodology used, by giving information on the benefits of using questionnaires.

The central part of the research exercise was a survey by questionnaire of 41 Sixth Year pupils. The sample was broken down, roughly 50/50 into those who study ACD and those who don't. It was considered important that the sample of pupils would be random to accurately reflect trends in attitudes and perceptions.

Eight follow-up interviews were also undertaken with pupils to supplement the information gathered by the questionnaires and to get more details on particular aspects of the survey. The transcript of this interview is presented as Appendix 1.

Interviews with the art teachers of the school were undertaken in an effort to determine whether they considered the findings of the questionnaire and interviews to corroborate their experience of the attitudes and perceptions of pupils towards ACD. They would also have experienced, to some extent, the attitudes and perceptions of those pupils who do not and never have studied ACD. It was felt that this experience would be useful in supplementing the questionnaire results and to ascertain whether, in their opinion, these results would be the same for all Years. The transcript of this interview is presented as Appendix 2.

A copy of both questionnaires, (one for those who are presently studying ACD and the other for those who are not) is included as Appendix 3.

Throughout this report information derived from questionnaires returns are either presented in tables or quoted in the text. The tables break down answers by total sample. Some questions will also be compared across the two different groups surveyed. Qualitative information derived from individual interviews is presented in quotations from students.

CHAPTER 2

ART, CRAFT AND DESIGN: A REVIEW OF THE LITERATURE

In the past few years, much progress has been made nationally in promoting the benefits which ACD and creativity can have on both the economic and cultural life of the country. In recognition of this fact, the Department of Education has begun a process of change which has revamped the second level curriculum in this area.

As with all changes, it is important to monitor and evaluate these developments to determine the beneficial effects, if any, of these changes on schools and pupils. The restructuring of the ACD syllabus has led to a more methodical approach in schools and in turn is leading to a professionalisation and awareness of the part the subject has to play in modern Irish society.

The need to educate young people for their role as citizens of Europe, while refining and strengthening their distinctive Irish identity and culture.¹

In the last 20 years, Irish society has become more affluent with the result that the perception of ACD has changed. This is due to easier access and greater availability of materials and equipment, but also in terms of television, literature, magazines and computers. Consequently schools and their curriculum have changed, many more areas now have to be covered and taught by schools.

The arts in education have richly benefited from the development of technology...Technology has not only assisted existing art forms but has created many new ones...These (technologies) have made the arts available to greater numbers of people than ever before.²

ACD has become a greater factor in modern Irish life. This was recognised by politicians such as Charles Haughey who went on to promote the arts in a real way. The European Community has had an impact, not only by making money available but by introducing ideas to Ireland such as the one percent scheme, where a

1 Green Paper on Education, Education for a Changing World, (Dublin : The Stationary Office, 1992), p3.

2 Ciaran Benson, The Place of the Arts in Irish Education, (Dublin : The Arts Council, 1979), p 23.

proportion of public building funds has to be spent on Art. Education is a factor and the Green Paper recognises this when it states:

It is desirable that students are exposed to subjects such as Art and music, that would develop their expressive abilities.³

Although ACD has possibly had an effect on past generations it did not impact greatly on many lives, as people had little information or time for the arts. Economic conditions of the past three decades have served to increase leisure time available to everyone, and this time is continuing to grow due to factors such as unemployment, automation and early retirement. It is important, therefore, that people are educated to be able to use this leisure time in a constructive way.

One of the strongest and most frequently voice arguments for a greater inclusion of the arts at all levels of education is that a preparation must be given to people for the coming age of increasing leisure. The arts are seen here as providing one valuable way in which people can occupy their leisure time.⁴

A consequence of this greater inclusion of the arts is a shift in perception of the subject. Benson (1979) points to the danger of the arts having no greater importance than that of a leisure pursuit. Because it is something which should be enjoyed it is not seen as a serious subject.

...There is a danger here, however, that the present peripheral role of the arts will be confirmed by its association with the present widely accepted idea of leisure. Basically 'leisure' is a time to be 'enjoyed' and is therefore less serious and less valuable than work.⁵

However, it is unlikely that this danger will arise for quite a while. Cohen and Gainer (1984) found in their study in the US, it is still the case that ACD is seen as an elitist pursuit.

Art is usually taught in this country as something rather precious and esoteric, separate from education and life.⁶

Ireland, although it has a very significant artistic heritage has had an unbalanced tradition for a number of reasons. Colonisation served to divide the artistic tradition

3 Green Paper on Education, Education for a Changing World, (Dublin : The Stationary Office, 1992), p 98.

4 Ciaran Benson, The Place of the Arts in Irish Education, (Dublin : The Arts Council, 1979), p 27.

5 Ciaran Benson, The Place of the Arts in Irish Education, (Dublin : The Arts Council, 1979), p 27.

6 E.P. Cohen and R. Strauss Gainer, Art, another language for learning, (New York : Schocken Books, 1984), p 236.

between the wealthier Anglo-Irish and the poorer native Irish population. Classical music, opera, ballet and some aspects of the visual arts still tend to be perceived as more exclusive than, for example traditional forms of music and dance. Fortunately, these perceived divisions between art forms are in the process of being broken down.

..there have been very significant cultural developments in the last two decades which have produced a greater tolerance of diversity than would previously have been possible in Irish life.⁷

A number of developments have taken place in the recent past which illustrate the move towards a more positive perception of the Arts. One is the creation of a government ministry whose name points to a specific intention to accord greater importance to the Arts, and the appointment of a Minister of the calibre of Michael D Higgins, who is well-known to have a good interest and understanding of the issues involved. Other positive developments include the work of groups such as the Artsquads, and the Artsworker Programmes, which serve to address the need for visual awareness and arts education in Irish society.

Older people are educating themselves in ways such as developing crafts and hobbies and taking night classes in order to cope with and use their expanding leisure time. In schools, Art is beginning to be taken more seriously and is seen as an important factor in the modern well-rounded human being.

The need to develop students for life as well as work, in a social and economic environment that is rapidly changing.⁸

All these factors serve to make these years a time of change for ACD in society. There is a greater drive to make the subject more accessible and community based. This dissertation will look at an aspect of the perception of ACD within a small section of that community. Two groups of pupils will be studied, both Senior Cycle pupils: the first a group who are presently studying ACD; and the second a group who are not presently studying ACD, but some who may have studied it in the Junior Cycle.

7 Ciaran Benson, The Place of the Arts in Irish Education, (Dublin : The Arts Council, 1979), p 18.

8 Green Paper on Education, Education for a Changing World, (Dublin : The Stationary Office, 1992), p 3.

Their opinions on the subject will be compared and contrasted, and, given their disparate experiences, differences in perceptions will be measured.

The determinants of these perceptions are many, with the presence or absence of many factors intermingling to form different perceptions. The resources at the disposal of their immediate society (i.e., the school) and the opportunity to have ACD presented to them in a proper and competent way will obviously have a big effect. It is also determined by the syllabus on offer in the school. The Department of Education understood this and instrumented an important change to its curriculum with the introduction of the Junior Certificate programme in 1991.

The new ACD syllabus is generally felt to have had a beneficial effect on the subject for second level pupils.

The new syllabus has had a liberating effect on the subject (Art, Craft and Design), that it has helped to increase the range and raise the levels of skills of pupils, and that it has generated great enthusiasm among pupils and teachers.⁹

The impact of the ACD syllabus on both the skills of the students and the perceptions of the subject which they will end up with, will be determined by many factors. For instance, the way in which the subject is presented by the school is very important. In many schools ACD is seen by pupils and teachers as an easy time-filling alternative to the more academic subjects. The subject is often offered as an alternative to more academic subjects such as languages or sciences. As Benson (1979) points out:

Regrettably there is a particular stereotype of the arts in many Irish schools. The arts are seen as more suitable for girls than for boys, and for the less intelligent rather than for the more intelligent pupils. They are often judged to be more interesting than useful, and their most significant contribution is frequently conceived of as a pleasant means of passing time.¹⁰

One of the implications of this is that the less-academically inclined students will be directed or encouraged towards this area. Studies have shown that academic success is determined by many other factors other than the intelligence of the student. External factors such as parental guidance, low aspirations, study facilities and

9 An Roinn Oideachas, Art, Craft, Design - Junior Certificate 1992 Examination Report, (Dublin : An Roinn Oideachas, 1992), p1.

10 Ciaran Benson, The Place of the Arts in Irish Education, (Dublin : The Arts Council, 1979), pp 22-23.

attitudes of their communities (other than school) will be major determinants of academic success.

Middle class parents do not treat success as a prize reserved for the intellectually brilliant but act on the assumption that it lies within the grasp of any industrious child of their own...In stark contrast, working class parents have been characterised as uninterested and even discouraging. Researchers have drawn attention to their modest aspirations, how they have accepted signs of failure passively as evidence that child lacks the required ability and voice reservations about interfering in the school's business....Parental attitudes have been identified as a persistent source of working class underachievement, that some argue, teachers stand powerless to overcome.¹¹

It is obvious that there is a need to change the attitudes of parents, teachers and pupils to the arts and to counteract the emphasis on the more obviously functional aspects of education. Given current pressures on access to college and university, it is not surprising, perhaps, that parents, teachers and pupils feel they have to keep their sights on academic subjects in order to succeed in the race but as Benson (1979) points out, even from a pragmatic point of view, the arts should not be discouraged as a Leaving Certificate subject.

...it should be emphasised that...art and music are matriculation subjects, and carry the same number of points as every other subject save mathematics.¹²

Another factor that can influence the perception of ACD is the resources which the school has or is willing to give to the subject. A school which has limited materials and equipment will provide a restricted view of ACD. This may not necessarily be because the school is in a disadvantaged area but may depend upon the emphasis that the school places on the subject. Many schools steering their pupils to a university education will not present ACD as being of any great relevance.

The attitudes of parents is another factor which has a strong influence on the perception of this area by pupils. There are two broad categories into which parents may fall:

1. Parents who place no emphasis on education and

¹¹ Ken Roberts, *Schools, Parents and Social Class, Linking Home and School Craft*, (London : Harper and Rowe, 1980), pp41-42.

¹² Ciaran Benson, *The Place of the Arts in Irish Education*, (Dublin : The Arts Council, 1979), p 43.

2. Parents who are oriented towards academic subjects.

JA Hodfield (1962) illustrates this when he says:

Imitation by a child means taking over the actions of others especially the parents..if a parent acts cruelly the child will act cruelly, if kindly, he acts kindly: Suggestibility...it means that the child takes over not only the actions of others, but the moods, feelings and ideas of those around him.¹³

Parental awareness and understanding of the arts must be promoted, as it is well documented that parental encouragement can have a great effect on a child's development and vice versa. Ciaran Benson who undertook a major study on art in Irish education illustrated this when he said:

The contribution of parents to arts education can be of major significance where the enjoyment of the arts is an accepted part of home life....On the other hand, a young person with artistic talent or with a delight in a particular art form can be severely discouraged by unsympathetic parents.¹⁴

However, peer pressure is thought by Fontana (1981) to have an even greater influence on the values and behaviour of children. His contention is that even where perceptions may have been determined by the influence of others (most likely parents and teachers), the need to belong is so great that peer pressure may result in the abandonment of these attitudes.

Children are very influenced by what other children their age are doing. The need to be accepted, to be part of the group is very strong and often the groups develops distinctive behaviour which must be followed as a badge of group membership...the implications are that so strong are peer group pressures that children will allow them to mould their behaviour even in areas where their individual inclinations may be at odds with those of the group.¹⁵

There are, therefore, two very strong but closely linked influences which may determine a pupil's attitudes to ACD. There may not necessarily be a conflict between these two influencing groups. Parental attitudes may be bolstered by dominant peer group attitudes (which themselves may be a result of parental

13 J.A. Hodfield, Childhood and Adolescence, (London : Penguin Books, 1962), p 96.

14 Ciaran Benson, The Place of the Arts in Irish Education, (Dublin : The Arts Council, 1979), p 141.

15 David Fontana, Psychology for Teachers, (Leicester : Macmillan Press 1981), p 269.

influences). However, if these opinions diverge, Fontana's (1981) study makes a strong case for peer pressure being the greatest determinant of attitudes.

These two areas obviously need to be looked at closely, when drawing up a questionnaire. Although very useful tools, questionnaires need to be looked at carefully and supplemented by other tools of analysis.

Questionnaires - a quick and simple way of obtaining broad and rich information from pupils. They provide feedback on attitudes and the data is quantifiable. Children may be fearful of answering candidly and children will try to produce "right" answers. The main use of the questionnaire is to obtain quantitative response to specific predetermined questions.¹⁶

The questionnaire targets two different groups of pupils;

1. Students in Senior Cycle who study ACD;
2. Students in Senior Cycle who do not study ACD.

A special effort was made to explain the objectives of the study and the process involved to the pupils. The interviewer administered the questionnaires personally to the two groups of pupils involved. In each case, the objectives of the study were outlined. Questions were taken from the pupils on any queries or fears they had about the questionnaire. This was followed by an outline of the process, how the questionnaires were to be analysed etc. It was hoped that this would serve to build confidence in the pupils that their responses, while extremely important, would be confidential.

Children provide wonderfully frank and honest feedback especially when they sense that their opinions are valued and respected.¹⁷

¹⁶ David Hopkins, *A Teachers Guide to Classroom Research*, (Philadelphia : Open University Press, 1993), p 136.

¹⁷ *IBID*, p 153.

CHAPTER 3

SURVEY FINDINGS

For the purpose of analysing the findings of the survey, the tables relating to the questionnaire administered to pupils not studying ACD will be followed by the letter **a.**, i.e. Table 1.a, Table 2.a etc. will all relate to this group. Consequently, tables relating to the questionnaire administered to pupils studying ACD will be followed by the letter **b.**, i.e. Table 1.b, Table 2.b etc.

Table 1.a Why did you choose not to study Art , Craft and Design

ANSWER	TOTAL NO	PERCENTAGE
No interest in Art	5	20
Other option better for future life	11	44
Suggested by parents/teachers/friends	2	8
Other	7	28
TOTAL	25*	100

* Totals may add up to more than total sample (21), as some respondents ticked more than one option

Table 1.b Why did you choose to study Art , Craft and Design

ANSWER	TOTAL NO	PERCENTAGE
Important and I have an interest	14	70
Is an easy subject	5	25
Suggested by parents/teachers/friends	1	5
Other	0	0
TOTAL	20	100

As can be seen from the Table 1.b above, 70% of those who study ACD do so because of an interest they have in the subject. On the other hand, from Table 1.a we can see that only 20% of those who don't study ACD cite not having an interest in the subject as the reason. This would suggest that other factors are significant in keeping certain pupils from studying the subject.

The greatest reason for not studying the subject (44%) was that the alternative choice (either German or Italian) was considered to be better for future life. It is very significant that almost half of the people who do not study ACD see the subject as being of less importance than languages for their future career. It cannot be

concluded that these respondents have no interest in ACD, but rather they perceive that other, 'more academic' options would be of more benefit on leaving school. A response from the follow-up interviews with pupils shows the importance of parental encouragement: 'Mine did suggest that maybe it would be better to do a language.'

The next biggest reason came under the 'other' category and of the 7 respondents who ticked this option, 6 cited not being able to draw as their reason for not studying the subject. The seventh person said she thought she was not good enough. It is quite significant that these six respondents specifically gave 'not being able to draw' as their reason for not taking the subject. None of the respondents who gave this reason studied ACD in the Junior Cycle. The seventh person had studied ACD in the Junior Cycle.

8% of respondents do not study the subject as a result of a suggestion by parents/teachers/friends.

While it is difficult to draw any definite conclusions on the reasons pupils do not study ACD, the fact that one third of the respondent specifically cited 'not being able to draw' as a reason for not taking the subject would suggest an overall lack of awareness of what the subject is about. It could be assumed that this lack of awareness is also widespread among the other respondents. The follow up interviews confirmed this view that a lack of knowledge on the subject was a significant factor in their decision making.

In relation to the reasons pupils who do study ACD chose this subject, the highest proportion of respondents saw the subject as important and they had an interest in it. One quarter of the respondents chose the subject because they thought it would be an easy option. Further down we will be able to cross-reference this quarter against other questions which may shed some further light on the profile of these respondents. In the follow-up interviews with pupils, one respondent said that many people chose the subject in First Year as it is considered an easy option, it would have less homework than the options (languages). However, she thought that this would not necessarily be the case for the Senior Cycle as Art History was a significant part of the

course. Only one respondent studies ACD as a result of a suggestion by parents/teachers/ friends.

Table 2.a What kinds of people do you think study Art, Craft and Design

ANSWER	TOTAL NO	PERCENTAGE
Creative people	10	38
People who have an interest	5	19
No particular kind	3	12
People who have a talent	8	31
Total	26	100

This question was asked only of pupils who do not study ACD. Almost 70% of pupils who do not study ACD think that people who study ACD need to be creative or have a talent for the area. 38% of respondents said that they thought creative people only studied ACD and 31% of respondents said that they thought it was people who had a talent who studied ACD. 19% of pupils thought that those who studied ACD did so because of an interest they had in it. Only 12% of respondents answered that no particular kind of person studied ACD.

Table 3.a Do you know anyone who works in Art, Craft and Design?

ANSWER	TOTAL NO	PERCENTAGE
Yes	3	14
No	18	86
TOTAL	21	100

Table 2.b Do you know anyone who works in Art, Craft and Design?

ANSWER	TOTAL NO	PERCENTAGE
Yes	5	25
No	15	75
Total	20	100

It is quite significant that a total of 33 people out of 41 do not know anyone who works in ACD. It cannot be concluded that this is strictly true, just that from their perception of what ACD is about, no-one they know works in the area. In the follow-up interviews with pupils, one respondent to this question said: 'No, not really, just someone who does cartoons for the paper.' This shows that the pupil is not really

confident that this constitutes 'working in ACD'. It seems to point to a limited perception of what working in ACD encompasses. If we extrapolate this to the other pupils, it may mean that many of the respondents do know people working in the area, but their limited perception leads to a negative response to this question.

Of those who do not study ACD, 86% of respondents do not know anyone working in the area. Of the 3 people who answered 'yes', 2 referred to friends who were studying ACD in school, and the other referred to an Aunt who did ACD as a hobby. Assuming that the question referred to people who are involved in ACD on a paid basis, or as a job, the figures would point to no-one in this group knowing anyone who works in ACD.

Of the students who study ACD, only 25% of respondents knew anyone who works in ACD. The answers ranged from a 20th Century Fox editor to an Aunt. Details were given only for the editor and an art teacher. It was not possible to determine in what capacity the others are involved in ACD.

Table 4.a List 5 examples of Art, Craft and Design

Clothes	Wallpaper	Sculptures
Mona Lisa	Drawing	Recycling coke cans
Dancing	Painting	Mill Centre
Poetry	Crafts	Anna Livia
Murals	Printing	Book of Kells
Trinity	Cartoons	Children of Lir
Magic Eye	Mugs	Sculpture
Chocolate bar wrapper	Graffiti	

Table 3.b List 5 examples of Art, Craft and Design

Book covers	Tyre sketch	History of Art
Posters	Tile print	Graphic Design
Calligraphy	Figure drawing	Logo design for new
Portraits	Still life	TV station
Pottery	Advertising	Model making
Imag. composition	3D	

As can be seen from 3B above, there is quite a difference between answers given by both groups. Answers given by the group who do study ACD were all quite similar and referred to general art forms such as sculpture, painting, calligraphy and projects which are undertaken in the art class. All respondents in this group answered the

question. Only 17 different answers were given out of a possible total of 100, which shows how similar respondent's answers were to each other.

On the other hand, not all of the group who do not study ACD answered the question. 5 out of the sample of 21 chose not to answer the question. Of the remainder, only 12 gave 5 examples. However, even given the smaller sample, 23 different examples were given, out of a possible total of 68. This is quite significantly different from the first group. There were some similarities between the answers given by this group. Answers were more specific than those given by the other group. Examples included, Anna Livia, Book of Kells, Magic Eye, and specific murals.

Table 5.a Is anyone in your family interested in Art, Craft and Design?

ANSWER	TOTAL NO	PERCENTAGE
Yes	10	48
No	11	52
Total	21	100

Table 4.b Is anyone in your family interested in Art, Craft and Design?

ANSWER	TOTAL NO	PERCENTAGE
Yes	16	80
No	4	20
Total	20	100

There is quite a significant difference in the percentage for family interest in ACD between the two groups. Of those who study ACD, 80% of them have family interested in ACD. In the other group, less than half cite family interest in the subject.

The 10 respondents who answered 'yes' in Table 5.a gave answers ranging from immediate family (sister, brother, father, mother) to Aunts and cousins. For answers where gender could be determined, there doesn't seem to be any significant difference in the breakdown between male and female.

In the second group (Table 4.b), the 80% who have family interested in ACD gave answers again ranging from immediate family to the extended one of aunts, uncles and cousins. This group also shows no significant difference in gender interest in ACD.

Table 6.a Does Art.. ever come up as a subject of conversation with your friends?

ANSWER	TOTAL NO	PERCENTAGE
Yes	3	14
No	18	86
Total	21	100

Table 5.b Does Art.. ever come up as a subject of conversation with your friends?

ANSWER	TOTAL NO	PERCENTAGE
Yes	12	60
No	8	40
Total	20	100

Answers to the question of ACD coming up as a subject of conversation with friends point to significant differences between the two groups. Perhaps it is not surprising (given that it is a school subject for them) that 60% of pupils who study ACD talk about it with their friends. However there may be other reasons for this also. Interviewees from the follow-up interviews indicated an increasing awareness of ACD in their environment: "I've even started looking at buildings. You find yourself noticing the doors and windows and that, Georgian buildings when you're going by on the bus. You start looking at things you never looked at before. You notice things." A comment from Patricia Keating gives an indication of the effect of the negative perceptions of the subject, she is surprised that even 60% of pupils who do study the subject talk about it: "I was quite surprised to find 60% of girls who do art answered 'yes'. I was a little surprised at that."

This high percentage is in contrast to the 14% of pupils who do not study ACD. Of the people who do talk about the subject, respondents gave varying answers as to what the general feeling is about it. Most answers said that conversations were positive about it. One respondent said that friends thought of it as 'stupid and not academic at all.'

Perhaps what is surprising is that 40% of pupils who study the subject do not talk about it with their friends. If we compare this with the table which showed that 30% of pupils who study ACD do so for reasons other than having an interest in it, we may be able to come up with a more composite picture of this group. Cross-referencing the questionnaires, it was discovered that of the 14 people who study ACD because of an interest in it, only 3 answered that the subject does not come up as a topic of conversation with friends. Thus a majority of pupils who do not talk to friends about the area are the same ones who study ACD for reasons other than having an interest in the subject.

A significant majority of pupils (86%) who do not study ACD do not talk about the subject. One respondent referred to the fact that neither she nor her friends knew anything about the subject. Of course, a major investigation on what constitutes 'Art..as a subject of conversation' would need to be undertaken to be able to measure

this properly. Given that other results show quite a limited view of what ACD is, may mean that this majority which do not talk about ACD might be lower.

Of the three people in this group who do talk about the subject, two referred to friends who were studying ACD and who conveyed a positive image of the subject.

Table 7.a Do you think you can be taught to be good at Art...

ANSWER	TOTAL NO	PERCENTAGE
Yes	12	57
No	9	43
Total	21	100

Table 6.b Do you think you can be taught to be good at Art...

ANSWER	TOTAL NO	PERCENTAGE
Yes	16	80
No	4	20
Total	20	100

In answer to the question of whether people can be taught to be good at ACD, the percentages again are significantly different between the two groups. Of the group who do not study ACD, there is almost a 50/50 split between whether they think someone can be taught to be good or not. 12 people out of a total of 21 believe that one can be taught to be good at ACD. Of the remainder of 9, 4 of these cited not being able to draw as a reason for not studying the subject. Of the same 9 pupils, 6 think that only talented and creative people study ACD.

This is compared with 80% of respondents from the group who do study ACD who believe that you can be taught to be good at ACD. Of the four respondents from this group who do not think that you can be taught to be good, two are studying the subject for reasons other than having an interest in it. Patricia Keating, of the Colaiste Brid Art Department thought that this majority of respondents who believe you can be taught to be good at ACD represents a change in thinking in this area: "among older people there probably might be an attitude among them to say, you probably can't be taught to be good at it."

Table 7.b Do you think the subject will be of any use to you when you leave school?

ANSWER	TOTAL NO	PERCENTAGE
Yes	15	75
No	5	25
Total	20	100

This question was only asked of pupils who presently study ACD. A significant majority of respondents answered that they thought that the subject would be of use on finishing school. The five people who answered in the negative did not elaborate on their answers. Of the 15 people who answered 'yes', 12 said that they wanted to pursue careers which specified ACD as a pre-requisite, such as child-care, Art College, media-production and primary teaching. Of these 15 people, 11 had chosen ACD to study as they feel it's important and have an interest in it.

One telling comment on the issue of what ACD is useful for in future careers came from the follow-up interviews: "my brother is doing engineering now and wishes that he had done art. It would have helped him with stuff like mechanical drawing and that kind of stuff. I'm interested in architecture myself and would like to know a bit about art, but I did not know enough to chose it in the beginning." This would seem to point to a critical lack of knowledge when pupils are choosing subjects in First Year. As pupils no longer can chose the subject for Senior Cycle if they have not chosen it for the Junior Cycle, lack of knowledge in the beginning can have far-reaching effects on future careers.

Table 8.a Do you think Art... is

ANSWER	TOTAL NO	PERCENTAGE
More important than other subjects	0	0
Equally important	19	90
Less Important than other subjects	2	10
Total	21	100

Table 8.b Do you think Art... is

ANSWER	TOTAL NO	PERCENTAGE
More important than other subjects	2	10
Equally important	16	80
Less Important than other subjects	2	10
Total	20	100

Answers from the two groups to the question of ACD's importance in relation to other subjects were very similar. 80% of pupils who do not study ACD thought that the subject was equally as important as other subjects. This compared with a figure of 90% for pupils who do study ACD. Only 10% of respondents from this latter group thought that the subject was more important than other subjects with an equal number saying that it was less important.

Referring to Benson (1979), qualitative reasons for equating the subject with others seem to suggest a significant change in attitude on the part of pupils. Of the 18 pupils who think the subject is more or equally as important as other subjects, 9 pointed to the fact that it was treated equally with regard to points for college or that it was necessary to pass all subjects. 4 pupils referred to its importance to their intended careers.

These changing attitudes are confirmed by Patricia Keating, one of two Art teachers in the school. She agrees that these percentages confirm that views have been changing over the past number of years. She attributes this in part to the influence of the changed Junior Certificate syllabus. However, one interesting point is that she points to a changing job market which has resulted in a 'pull factor' of changing attitudes. "I think that attitudes probably started changing even before the Junior Cert, there was such a squeeze on jobs and college places, that people were forced to look at other areas....people realised there was a whole long list of areas you could end up going into after completing an art course."

No-one from the group which does not study ACD thought the subject was of more importance than other subjects with 10% of pupils responding that it was less important. The two pupils in this 10% thought that it was not useful because there were no jobs in the area.

Table 9.a Do you think the atmosphere in the Art... class is

ANSWER	TOTAL NO	PERCENTAGE
Same as other classes	1	5
More relaxed than other classes	19	95
More formal than other classes	0	0
Total	20	100

Table 9.b Do you think the atmosphere in the Art... class is

ANSWER	TOTAL NO	PERCENTAGE
Same as other classes	1	5
More relaxed than other classes	19	95
More formal than other classes	0	0
Total	20	100

Answering the question about 'atmosphere' in the ACD class, percentages for each group were exactly the same. In each case, 95% of respondents thought that the atmosphere in class was more relaxed than other classes. The remaining percentage thought that the atmosphere was no difference to that prevailing in other classes.

Comments from the follow-up interviews with pupils confirm these findings. The general feeling is that the art class is less stressful than other classes. Pupils feel that there is a sense of being left to work on their own initiative and being allowed to work at their own pace (within limits). "...You are sort of left to your own devices in a way. You have the time to sit down and work out what you are going to do yourself and it's not reading from a book, and writing down things. You are using your own mind..when you are working, it's grand, you know."

One pupil who is not studying ACD commented in the interview: "I would say it's more fun than work, you know."

Table 10.a Have ideas on Art.. changed since First Year

ANSWER	TOTAL NO	PERCENTAGE
Yes	14	70
No	6	30
Total	20	100

Table 10.b Have ideas on Art.. changed since First Year

ANSWER	TOTAL NO	PERCENTAGE
Yes	14	74
No	5	26
Total	19	100

For this question, pupils were firstly asked what their ideas about ACD were in First Year. They were then asked whether these ideas had changed since, and if so, how.

Again, answers to this question were almost the same between both groups. For those who do not study ACD, 70% of respondents said that their ideas have changed.

Of the 14 students in this group who said their ideas had changed, 5 said they had not received much information on the subject in First Year. All 5 said that had they had proper information on it, they would have chosen to study the subject. One pupil commented in the follow-up interviews that pupils chose their subjects before they started their First Year. A further 7 in this group of 14 said that they had thought of ACD as a doss subject. However, they now point to areas such as Art History which have changed this perception. One factor common to this group pointed to a perception of ACD as only being about painting and drawing on entering the school. This would seem to suggest that pupils are making uninformed subject choices.

For the group who do study ACD, a total of 14 pupils (74%) said that their ideas had changed since First Year. One of the interviewees in the follow-up interviews pointed to a change in perception since that time: 'I did not think you could do anything..with Art, it was only later I realised you could do advertising and all that sort of stuff.' Of these 14 pupils, 12 specifically said that they thought that ACD would be an easy subject. However, this perception has now changed and most now find it more interesting as a result of having been introduced to the theories behind ACD. The Art history factor was cited in a lot of cases as the reason for the subject being more difficult than they had originally thought, but many found that this heightened the interest of the subject for them.

Percentages for pupils who answered in the negative were 30% for those not studying ACD and 26% for those who do study the subject. Of the 6 pupils in the 'not studying ACD' category who said their ideas had not changed since First Year, 4 had family interested in the subject. However, looking at the qualitative reasons given, there does not seem to be any particular pattern why attitudes (which were mainly negative) have not changed since that time. Of the 5 pupils who answered 'no' in the group who study ACD, 3 had family who are interested in the subject. Qualitative reasons from this group of 5 all showed positive attitudes to the subject in First Year which have not changed.

Table 11.a Did you study Art in the Junior Cycle?

ANSWER	TOTAL NO	PERCENTAGE
Yes	3	14
No	18	86
Total		100

This question was asked only of pupils who are not presently studying ACD. A particular pattern of reasons for dropping the subject cannot be ascertained from the questionnaires. However, one comment from the follow-up interviews with pupils may give us some insight: “..In Fifth Year, it was different because we knew we had art history, it wasn’t a case of doing nothing, you had to study and learn things as well.”

CHAPTER 4

CONCLUSIONS

One of the main findings of the survey is that most pupils have a distorted perception of ACD on entering Second Level. This seems to come about through a serious lack of information available to pupils before starting Second Level. The first time this becomes obvious is when we look at the reasons pupils choose (or not) to do ACD. As pupils choose their First Year subjects before they enter the school, they have no knowledge of what is entailed in the subject at either Junior or Senior cycle level. Their only impressions come from the subject as taught in primary school or if they have information given to them from family or other sources. Currently, only 25% of the Colaiste Brid Sixth Year study ACD. If we assume that percentages are roughly the same for other years, it would mean that the chances of pupils having up-to-date knowledge of the ACD syllabus from siblings who have studied the subject are minimal.

This lack of information has led to a high percentage of pupils thinking of ACD as only 'painting or drawing'. Most pupils do not seem to be aware of the range of careers which benefit from an education in ACD. The fact that most students who chose not to study ACD do so for reasons other than 'not having an interest' would seem to suggest that the old attitude of ACD not being of sufficient academic importance still prevails.

It would seem, therefore, that some procedure which addresses this lack of information available to prospective First Year ACD pupils would benefit the pupils being able to make informed choices. This could be through the Colaiste Brid Art Department promoting the subject in relevant Primary Schools. This promotion could point to the relevance of ACD in a myriad of future careers, explaining that ACD does not just constitute 'painting and drawing' as thought by a significant number of respondents to the questionnaire.

Given the changes documented in the literature review, it would seem relevant at this stage that the Department of Education would endeavour to promote and perpetuate the changes started by the change in syllabus for the Junior Certificate. It is important that people are educated on the changes taking place in this area through promotion. One simple method would be to put together a pack for Primary Schools which would give up-to-date information on the subject in Second Level schools. This could document the benefit of studying the subject for a wide range of careers, which might not be thought of immediately, as in the comment from the pupil who referred to her brother who would have found it useful for his career in engineering.

Alternatively, the subject could be made compulsory for First Year Students as is the case in some schools. However, this may result in great pressure on the resources of the school. If the total number of subjects which pupils take in First Year is increased, teachers may not have enough time during the week to teach their subjects properly. If there is a high pupil/teacher ratio, it may not be possible to allow students to increase the number of subjects which they take. Another factor which mitigates against this option is the increased workload involved in the Junior Certificate programme. Many Art teachers find that this new syllabus has increased the workload for pupils which has a knock-on effect for the amount of time which they need to spend with these pupils.

It is also important that information is made available to pupils who do not take the subject while they are going through their studies. There is a strong perception among this group that ACD is an easy non-academic, non-relevant subject. Hopefully, if information is made available to all students on choosing their subjects, this would have the effect of breaking down these negative perceptions. However, it would be extremely useful if pupils could be made aware of the skills and experiences gained by pupils who study the subject. This could further decimate the negative perceptions held on the subject and also promote the advantages of studying the subject. Practical examples of ACD projects would make pupils aware of career options which would benefit from the skills gained in this area. The opportunities offered by the Transition Year programme could be extremely useful in doing this promotion, especially in relation to cross-curricular projects within the school.

Another example might be to have in-school demonstrations or exhibitions, both by pupils within the school and by visiting artists.

Following on from the idea of visiting artists, there seems to be a clear need to link industry with school. Many pupils seem to be unable to make the connection between school and work. This, of course, is a problem in all areas of academia, both Second and Third level. It is an area which is being addressed very closely at Third Level, where more industry-oriented third-level institutions and courses are now favoured over the more academic sectors. Given that choices made at second level can have a great effect on choices available to pupils at third level, it would seem extremely important that they are aware of the uses of an ACD education.

Very high percentages of respondents in the questionnaires were not aware of anyone who worked in the area of ACD. However, given the quoted comment of one respondent (who seemed unsure that a cartoonist could constitute an arts worker), and the fact that so many careers employ skills taught in ACD (such as the media and advertising), it is extremely likely that this percentage is only high because of a limited perception of the Arts. The idea of bringing commercial arts to the attention of the pupil could be brought about by bringing people from various industries into the class to give a talk, or using opportunities available to Transition Year pupils to broaden their perceptions of the area.

Another area which could be looked at to tackle this problem is the area of careers guidance. Again, information is the key to this, and it may be the case that the school needs to update its information and ensure that clear and proper information is made available to pupils at the time of making choices, not just before they leave school.

The findings in the survey also concurred with the recommendations from Benson (1979) and Roberts (1980) who pointed to the importance of parental encouragement in conveying a positive image of the Arts. While it is not possible to make definitive conclusions from the survey undertaken, it would seem that the findings agree with these recommendations given that 80% of pupils who study ACD have some family member involved in the area in some way. It would seem important, therefore, that families are also educated on the benefits of ACD. This area is being addressed to

some extent by the greater inclusion of the Arts in Community Development projects which are being promoted through EU funding.

The importance of parental encouragement is confirmed by Patricia Keating: "I have found in the past..that there would have been a very negative reaction from parents to anyone wanting a career in art or design, they would have thought it a very narrow area to go into, also they would have strange notions about arty people, so I think those attitudes are changing too.

However, as outlined in the literature review, our tradition of having a perception of the arts, on the one hand as an elitist pursuit, and on the other, as an area which the less academically-minded pursue, will take some time to break down, though it can be said that this is changing. Another possible method of helping break down the barriers could be if the school made an effort to bring the ACD studies to the parents and their local environment through small exhibitions. These venues could include parent/teacher meetings, banks, libraries, local papers etc.

Perhaps one of the more surprising findings was the percentage of pupils (40%) who study ACD who do not converse with their friends on the subject. However, given the perceptions which pupils who do not study ACD have, perhaps it is not surprising that their friends are unwilling to talk about the subject. The fact that perceptions of ACD include: a subject for people who are less able academically; a leisure pursuit; a break from studies; unimportant in industry; some pupils may feel uncomfortable talking about it. These attitudes towards the subject are perpetuated by the feeling that the atmosphere in the class is relaxed. One respondent commented that pupils could work on their own initiative and think things out for themselves in this class. There was a feeling that this was a good thing. However, no-one seemed to have the perception that making pupils responsible for their work in this way would be valuable training for future life.

One of the consequences of these perceptions is that any particular ACD class is likely to have two types of pupil: one who is there because of an interest in the subject; the other who has been 'pushed' into the subject as a result of the perception that it would be an easier subject. This will have consequences for a teacher who will

be teaching at different levels. As both Honours and Ordinary level classes take place at the same time, the teacher needs to steer a course between the two, which suits both levels.

In conclusion, findings in this survey seem to back up the findings in the literature review regarding general perceptions on ACD. The main problems with trying to change distorted perceptions fall into two basic areas: lack of information available to the pupils; and societal perceptions and attitudes on the subject. Given recent changes at the Department of Education with regard to the ACD syllabus, opportunities for cross-curricular projects during Transition Year and central government emphasis on arts at the community level, it is very likely that these negative perceptions will continue to break down over the next number of years.

APPENDIX 1

FOLLOW-UP INTERVIEWS WITH PUPILS

A group of eight girls, four who study ACD, and four who don't were picked randomly from the survey respondents and were interviewed for 35 minutes.

Kieran: Why did you chose ACD, was it important or not. Did you have an interest in it?

PSA¹⁸: Yes; Yes; No.

PNA¹⁹ I did but I wanted to do German, I couldn't do both; I had no interest in ACD; Not really then, but I'm sorry now I didn't do both; I just thought that if you wanted to do ACD you could do it after school.

Kieran: You planned to do it when you left school?

PNA: No, I thought you could do it at the weekend or something.

Kieran: Why did you chose ACD?

PSA: We picked it because we had done it for the Junior Cert.

Kieran: But why did you chose it in the beginning?

PSA: I always had an interest in ACD and was going to do more with it than a language. I always knew I was going to do it.

Kieran: Did your parents or teachers suggest anything to you about ACD?

All: No, they just left it up to us.

Kieran: Was it a big thing for your parents?

PNA: Mine did suggest that maybe it would be better to do a language.

18 PSA = Pupils studying ACD.

19 PNA = Pupils not studying ACD.

Kieran: Do you know anyone who works with art, what kind of people are they?

PSA: I know a girl who does it over in England. She started on the streets, you know, drawing and that. Eventually she got a job in an animation place. She started off as a tea lady but they let her try painting the backgrounds, now she's working on a film.

Kieran: Do you know anyone who has worked with ACD. (To PNA).

PNA: No, not really, just someone who does cartoons for the paper.

Kieran: You also said that you were interested in ACD, where did that come from?

PNA: Oh, yeah, my sister is very good at it and my granddad. Well, he's dead now, he was very good. He was a sign writer. My mam sent me to art classes when I was young, but I never kept it up.

Kieran: Do you think many people chose it as an easy option. Would there be many people there in a class for that reason?

PSA: Yes, especially in First Year, because it is paired with a language. Most of us thought it was just basically drawing so it would be easier, no homework or anything. But in Fifth Year, it was different because we knew we had art history, it wasn't a case of doing nothing, you had to study and learn things as well.

Kieran: Did the Junior Cert cause a big change in your ideas about ACD, did it affect you at all?

PSA: You had to think more. You just didn't start drawing, you had to think about what you were doing.

Kieran: Most people said that there was not much point in doing art unless you were talented, what do you think?

PSA: As long as you enjoy it, you can develop it.

Kieran: What about anyone from the opposite group, what do you think of that idea?

PNA: If you're absolutely crap there's not much point, is there?

PSA: Well, you do other subjects and might be crap at them but you still have to do them, you may not be brilliant it doesn't matter you don't have to be, but you end up learning something from them. It doesn't matter if you're not that intelligent.

Kieran: So you think you benefit from doing it?

PSA: Yeah, even if you are not particularly talented.

Kieran: Do you ever talk about ACD, not as a subject, for instance, make a comment on advertising?

PSA: Yeah, sometimes, My sister does a lot of calligraphy so I often make a comment about it. I do it myself sometimes, like you see something when you're going down the street.

Kieran: Does it have any part in your life, would it be a big deal or not?

PSA: Not really, but you do notice if something is good or not. You can look at something and say, 'oh, my God, the state of that'. The first time I said that I thought I could do better myself. It was crap, but I do think you do notice things more and some things appeal to you more than other things would.

PSA: I've even started looking at buildings, you find yourself noticing the doors and windows and that, Georgian buildings when you are going by on the bus, you start looking at things you never looked at before, you notice things.

Kieran: The atmosphere in the art class what would you say about that?

PSA: More relaxing than any of the others.

Kieran: And that's important, is it?

PSA: Yeah, because you are sort of left to your own devices in a way. You have the time to sit down and work out what you are going to do yourself and it's not reading from a book and writing down things like you are using your own mind, when you are working it's grand, you know.

Kieran: Do you have a comment on that?

PNA: I would say it's more fun than work, you know.

Kieran: What about the idea of getting homework?

PSA: Well, you don't really get homework for drawing, well, you do for art history, you get the odd essay when we cover something on the course the art teacher gets us to write essays. It's not near as much work as other subjects.

Kieran: As a career option, would many think of using it, how many would be thinking that way in a class?

PSA: Not many. If you're not very good at it, you are not going to use it. But you would know yourself if you were going to do something with it. I think out of a class not many would be thinking about it. about 3 or 4 - not because they are no good at it, but because they are good at other subjects and they are heading off to do them they can always have it in the background, and art would not be the first choice.

Kieran: What about peer groups? Would they have had any effect on you as regards doing art or not, do people follow their friends into different subjects?

PNA: You picked your subjects before you came to school.

Kieran: Talk about the idea of ACD not being useful.

PNA: I did not think you could do anything to do with Art, it was only later I realised you could do advertising and all that sort of stuff.

PNA: My brother is doing engineering now and wishes that he had done art. It would have helped him with stuff like mechanical drawing and that kind of stuff, I'm interested in architecture myself and would like to know a bit about art, but I did not know enough to chose it in the beginning.

APPENDIX 2

FOLLOW-UP INTERVIEWS WITH ART TEACHERS

MH²⁰: In response to the questionnaire: Question 1 - I thought that was interesting. Obviously the girls who were picking it have an interest and the other thing I thought was interesting was the question about family involvement and interest, that seems to be very good. 80% of the group that were spoken to said that there was a level of interest in the subject from the family. In this area I would be quite surprised at that, but that's very good. On question 6: In the question about do you think it is possible to be taught to be good at ACD, I'm glad to see that people were answering yes, but in the 'not doing art' group people seem to agree with that also. I'm glad to see people thinking like that. I think that's a change in thinking there. The answer to the question about art being equally important as other subjects - the numbers were high in both these groups - I think that's good.

Kieran: Do you think that I have chosen a representative sample of students?

MH: Well, I don't know who these people are, but I think it probably was a good idea to have chosen from a group who you were not actually working with. They didn't have any preconceived ideas, I would say that it was a good cross section.

PK²¹: In reaction to question 1: I would find that 70% choosing to do art because it was important, to be good, rather than too many choosing it as a doss subject. On question 2: Family involvement - There must be some little bit of influence there - and of course it could mean that someone in the family is interested not for themselves but there would be a positive attitude to artistic things. On question 5: Conversation - I was quite

20 MH = Muriel Hoey, Art teacher in Colaiste Brid.

21 PK = Patricia Keating, Art teacher in Colaiste Brid.

surprised to find 60% of girls who do art answered yes. I was a little surprised at that.

80% thought that you can be taught to be good at art in school - among older people there probably might be an attitude among them to say you probably can't be taught to be good at it.

On question 7: Use after school - I was quite surprised also to find 70% thought it would be of use to them when they left school even though nothing like that number want to go on to do art courses.

Kieran: Do you think that the results of this survey would be similar to other year's attitudes? Last year or the year before, do you think they would have had the same opinion?

PK: I'd be going back maybe 10 years and I would image that there would have been a lower percentage answering that they thought it was of any use. I have found in the past too, that there would have been a very negative reaction from parents to anyone wanting a career in art or design, they would have thought it a very narrow area to go into, also they would have had strange notions about arty people, so I think those attitudes are changing too.,

Kieran: So what do you think has caused this change?

PK: I think there are definitely changing attitudes - and this one here about the importance of art as against other subjects, 80% saying art is just as important - so again I think those percentages would have been different a number of years ago.

I think that attitudes probably starting changing even before the Junior Cert, there was such a squeeze on jobs and college places, that people were forced to look at other areas and in fact the cut backs in Art colleges had an effect by them cutting out their pre-dip courses and places like Ballyfermot college opening up had the effect of advertising the subject,

people realised there was a whole long list of areas you could end up going into after completing an art course. I think that was a benefit to the art college, cut backs that wasn't evident at the time.

QUESTIONNAIRE
SENIOR CYCLE STUDYING ART, CRAFT AND DESIGN

1 Why did you choose Art, Craft and Design?

(Please circle a, b, c or d)

- a Because I feel it is important and I have an interest in it.
- b Because I felt it would be an easy subject.
- c Because it was suggested by my parents/teachers/friends.
- d Other (please specify) _____

2 Do you know anybody who works in Art, Craft or Design?

Please circle YES NO

If yes, who? _____

3 List 5 examples of Art, Craft or Design which you have come across in the recent past

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

4 Is anyone in your family interested in Art, Craft or Design?

Please circle YES NO

If yes, who? _____

5 Does Art, Craft and Design ever come up as a subject of conversation with your friends?

Please circle YES NO

If yes, what is the general feeling? _____

6 Do you think you can be taught to be good at Art, Craft and Design?

Please circle YES NO

7 **Do you think the subject will be of any use to you when you leave school?**

Please circle YES NO

If yes, how? _____

8 **Do you think Art, Craft and Design is:**

(Please circle a, b, or c)

- a More important than other subjects.
- b Equally as important than other subjects.
- c Less important than other subjects.

Give a reason for your answer: _____

9 **Do you think the atmosphere in the Art, Craft and Design class is**

(Please circle a, b, or c)

- a The same as in other classes.
- b More relaxed than other classes.
- c More formal than other classes.

Give a reason for your answer: _____

10 **What were your ideas about Art, Craft and Design in First Year?**

Have your ideas changed since that time?

Please circle YES NO

If yes, how? _____

QUESTIONNAIRE

SENIOR CYCLE NOT STUDYING ART, CRAFT AND DESIGN

1 Why did you not choose to study Art, Craft and Design?

(Please circle a, b, c or d)

- a Because I have no interest in Art.
- b Because I felt the other option would be a better option for me in future life.
- c Because it was suggested by my parents/teachers/friends.
- d Other (please specify) _____

2 What kinds of people do you think study Art, Craft and Design?

3 Do you know anybody who works in Art, Craft or Design?

Please circle YES NO

If yes, who? _____

4 List 5 examples of Art, Craft or Design which you have come across in the recent past

1 _____
2 _____
3 _____
4 _____
5 _____

5 Is anyone in your family interested in Art, Craft or Design?

Please circle YES NO

If yes, who? _____

6 Does Art, Craft and Design ever come up as a subject of conversation with your friends?

Please circle YES NO

If yes, what is the general feeling? _____

7 **Do you think you can be taught to be good at Art, Craft and Design?**

Please circle YES NO

8 **Do you think Art, Craft and Design is:**

(Please circle a, b, or c)

- a More important than other subjects.
- b Equally as important than other subjects.
- c Less important than other subjects.

Give a reason for your answer: _____

9 **Do you think the atmosphere in the Art, Craft and Design class is**

(Please circle a, b, or c)

- a The same as in other classes.
- b More relaxed than other classes.
- c More formal than other classes.

Give a reason for your answer: _____

10 **What were your ideas about Art, Craft and Design in First Year?**

Have your ideas changed since that time?

Please circle YES NO

If yes, how? _____

11 **Did you study Art as a subject in Junior Cycle?**

Please circle YES NO

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