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NAME: Mary Canning

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Thesis Description

This thesis examines the role and status of art education in second-level schools, and attempts to highlight the educational significance of the visual arts in particular. In outlining the peripheral status of the visual arts in second-level curricula, the study supports the justifications for this discipline put forward by art educationalists and argues for a more central role for art in second-level schools. It proposes that a visual arts education can make a valuable contribution to the education of adolescents in any school context.

In examining the origin and development of the arts in Irish education from 1947 to the present day, the new Junior Certificate Syllabus for Art, Craft, Design is analysed and the guidelines for teachers reviewed. It is suggested that while the new Junior Certificate examination for art, craft, design provides a much more accurate estimation of a student's ability in the art class, constant reviewing and updating of the syllabus is needed.

The area of three-dimensional art, craft, design is investigated and certain specific areas of educational development are identified as being fostered through this area. In order to test this hypothesis, a research study was conducted with a class of second-year pupils at Coolmine Community School. The interpretation of the results presented in the final chapter aims to endorse the justifications of art educationalists. It is evident that the second-year research study pupils derived significant educational benefits from the research project. The need to acknowledge the value of three-dimensional art, craft, design, and to foster an appreciation of the subject of art is recommended in the conclusions.

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**COLAISTE NAISUNTA EALAINÉ IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

**THE ARTS, ART EDUCATION AND
THREE-DIMENSIONAL ART, CRAFT, DESIGN**

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

M.A. DEGREE IN ART AND DESIGN EDUCATION

by

Mary Canning

June 1995

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1. The first part of the paper is devoted to a general discussion of the problem.

2. In the second part, we shall consider the case of a single particle. We shall assume that the particle is moving in a potential field. The Hamiltonian of the system is given by

$$H = \frac{p^2}{2m} + V(x)$$

where p is the momentum, m is the mass of the particle, and $V(x)$ is the potential energy. The wave function $\psi(x)$ satisfies the Schrödinger equation

$$H\psi = E\psi$$

where E is the energy of the particle. The wave function $\psi(x)$ is normalized so that

$$\int_{-\infty}^{\infty} |\psi(x)|^2 dx = 1$$

3. In the third part, we shall consider the case of a system of two particles. We shall assume that the particles are interacting with each other. The Hamiltonian of the system is given by

$$H = \frac{p_1^2}{2m_1} + \frac{p_2^2}{2m_2} + V(x_1, x_2)$$

where p_1 and p_2 are the momenta of the two particles, m_1 and m_2 are their masses, and $V(x_1, x_2)$ is the potential energy. The wave function $\psi(x_1, x_2)$ satisfies the Schrödinger equation

$$H\psi = E\psi$$

where E is the energy of the system. The wave function $\psi(x_1, x_2)$ is normalized so that

$$\int_{-\infty}^{\infty} \int_{-\infty}^{\infty} |\psi(x_1, x_2)|^2 dx_1 dx_2 = 1$$

4. In the fourth part, we shall consider the case of a system of many particles. We shall assume that the particles are interacting with each other. The Hamiltonian of the system is given by

$$H = \sum_i \frac{p_i^2}{2m_i} + \sum_{i,j} V_{ij}(x_i, x_j)$$

where p_i and m_i are the momenta and masses of the particles, and $V_{ij}(x_i, x_j)$ is the potential energy between particles i and j . The wave function $\psi(x_1, x_2, \dots, x_N)$ satisfies the Schrödinger equation

$$H\psi = E\psi$$

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5. In the fifth part, we shall consider the case of a system of many particles. We shall assume that the particles are interacting with each other. The Hamiltonian of the system is given by

$$H = \sum_i \frac{p_i^2}{2m_i} + \sum_{i,j} V_{ij}(x_i, x_j)$$

where p_i and m_i are the momenta and masses of the particles, and $V_{ij}(x_i, x_j)$ is the potential energy between particles i and j . The wave function $\psi(x_1, x_2, \dots, x_N)$ satisfies the Schrödinger equation

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$$\int_{-\infty}^{\infty} \int_{-\infty}^{\infty} \dots \int_{-\infty}^{\infty} |\psi(x_1, x_2, \dots, x_N)|^2 dx_1 dx_2 \dots dx_N = 1$$

LIST OF ILLUSTRATIONS

Figure

1.	The Junior Certificate - aims and principles.....	30
2.	Aims of Art, Craft, Design at Junior Cycle and Course Objective	34
3.	Programme options for 6-year Post-Primary Cycle	39
4.	Core of the Course	75
5.	Scheme of work for School Based Research Project	91
6.	Coolmine Community School	100
7.	Art Room - Coolmine Community School	102
8.	Learning objectives of School Based Research Project	104
9.	Example of three-dimensional art, craft, design	106
10.	Example of three-dimensional art, craft, design	107
11.	Example of three-dimensional art, craft, design	108
12.	Cormac's Chapel	110
13.	Entrance to the Brazen Head	111
14.	Clonfert Cathedral	112
15.	Pablo Picasso, "Weeping Woman"	115
16.	Emil Nolde's, "The Prophet"	116
17.	Ramon Gomez, "Head of a Boy" and Erich Heckel, "Head of a Girl"	118
18.	Fernand Leger, "Face and Hands", and Lev. T. Mills, "Gemini I"	119
19.	Edvard Munch, "The Cry"	121

20.	Georges Rouault, "Clown"	122
21.	Henry Moore, " Woman Seated in the Underground"	123
22.	Students' A2 charcoal drawing	125
23.	Students' A2 pencil drawing	126
24.	Students' A2 conte drawing	127
25.	Student using his drawing as reference	129
26.	Students' working on their clay faces	130
27.	Students' working on their clay faces and evaluating in groups	132
28.	Tile mould for outer tiles	133
29.	Students' clay faces before firing	134
30.	Students' tiles after being fired	135
31.	Finished tiles	137
32.	Tiles placed on layout	138
33.	Students' checking the position of tiles on layout	139
34.	Finished Doorway	140

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	II
LIST OF ILLUSTRATIONS	III
INTRODUCTION	VIII
Chapter	
I. AN RATIONALE FOR AN ARTS EDUCATION	1
The Arts in Education. An Argument for Change. British and American Literature on Arts Education - a review. The Arts and Cultural Education. The Arts and Communities.	
II. THE ORIGINS AND DEVELOPMENT OF ART EDUCATION : 1947 TO THE PRESENT DAY	25
Reactions and how the syllabus in art, craft, design was received. Senior Cycle : a need for reform. Senior Cycle Options. The Leaving Certificate Vocational Programme. Transition Year Programme.	
III. A RATIONALE FOR THE VISUAL ARTS IN EDUCATION : A REVIEW OF LITERATURE	48
The role of the Art, Craft, Design Teacher in the Classroom. The Art Teacher and Creativity. Realness in the Facilitator. A Rationale for three-dimensional art, craft, design.	
IV. THE NEW JUNIOR CERTIFICATE SYLLABUS FOR ART, CRAFT, DESIGN : A REVIEW OF LITERATURE	71
Drawing. Two-Dimensional Art, Craft, Design. Three-Dimensional Art, Craft, Design. The Notion of Cross-Curricular Linkages. Art, Craft, Design : Guidelines for Teachers.	

V.	SCHOOL BASED RESEARCH	90
	Introduction to the present study.	
	Coolmine Community School.	
	Research and Preparatory Studies.	
	Development and Evolution of Ideas.	
	Solution Selection.	
	Construction.	
	Final Presentation and Evaluation.	
VI.	EVALUATION AND ANALYSIS OF SCHOOL BASED RESEARCH	144
	Communicative and Expressive Development.	
	Tactile Development.	
	Artistic and Conceptual Development.	
	Developing and Understanding the Design Process.	
VII.	CONCLUSIONS AND RECOMMENDATIONS	159
	SELECTED BIBLIOGRAPHY	164

INTRODUCTION

This thesis examines the role and status of art education in second-level schools, and attempts to highlight the educational significance of the visual arts in particular. It proposes that a visual arts education can make a valuable contribution to the education of adolescents in any school context. In outlining the peripheral status of the visual arts in second-level curricula, the study supports the justifications for this discipline put forward by art educationalists and argues for a more central role for art in second-level schools. (Chapter 3)

The origin and development of the arts in Irish education from 1947 to the present day are examined (Chapter 2). The new Junior Certificate Syllabus for Art, Craft, Design is analysed and the Guidelines for Teachers reviewed (Chapter 4). It is suggested that while the new Junior Certificate examination for art, craft, design provides a much more accurate estimate of a students' ability in the art class and goes along way to promoting the subject, constant reviewing and updating of the syllabus is needed.

The area of three-dimensional art, craft, design is investigated in Chapter 3 and certain specific areas of educational development are identified as being fostered through this area. In order to test this hypothesis a research study was conducted 24 second-year pupils at Coolmine Community School (Chapter 5). The methods used to evaluate the benefits of the three-dimensional art, craft, design project to the educational development of the pupils involved are described and the teaching programme devised for these research study pupils is outlined.

The effectiveness of the research study is analysed and evaluated in Chapter 6.

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 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's development.

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 economic 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's economic development.

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 social 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's social development.

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 political 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's political development.

Finally, the interpretation of the results presented in the final chapter aims to endorse the justifications of art educationalists. It is evident that the second-year pupils at Coolmine Community School derived significant educational benefits from the research project. The need to acknowledge the value of three-dimensional art, craft, design, and to foster an appreciation of the subject of art is recommended in the conclusions in Chapter 7.

CHAPTER 1

A RATIONALE FOR AN ARTS EDUCATION

This chapter aims to review the appropriate literature in order to provide a rationale for the arts in education. This review takes into account and considers literature from Irish, British and American sources. It suggests that the United Kingdom and the United States face similar problems to Ireland with regard to provision for arts education.

To further provide a rationale for arts education the role of an arts education with regard to culture and communities is explored. This chapter suggests that the full potential of arts education is not and will not be realised as long as unfavourable attitudes and inadequate resources persist.

The Arts in Education

From my review of literature there would appear to be strikingly contradictory attitudes about the arts. My research suggests that in Ireland the arts are commonly regarded as peripheral, expendable, of no great importance in education, and certainly are not taken as seriously in terms of priority, as, for instance, are mathematics and the sciences. My review of literature suggests the existence of an assumption that the arts are merely for entertainment or enjoyment, from which nothing of significance can be learned.

In the United Kingdom this view was endorsed by the following extract from an editorial in the The Times Educational Supplement regarding the arts in education quoted in The Rationality of Feeling. It states :

It is thought that such subjects do not need to be taken seriously, since it is stated quite explicitly that creativity is an inspirational and even anarchic activity rather than a cognitive and disciplined process. As a result, the arts are often regarded as of low academic content, and hopelessly subjective (1).

In Ireland Martin Drury notes that resistance to the arts in education "often takes the form of stating that there are already too many subjects on the school timetable." (2) "What is needed now", he states, " is a quantitative decision based upon a qualitative evaluation." (3) He continues :

I am not advocating for example replacing 'French' by 'Music' for that would only be to state the problem differently, not solve it. French and Music are not educationally interchangeable. Perhaps though, particularly at junior- cycle second-level, there is a way in which we could teach less 'French' than we do and more 'Music' than we do, because it is agreed that the educational loss sustained by having no 'Music' cannot be made up by having more 'French'. (4)

In 1981 in Irish Education : History and Structure, John Coolahan referred to "the widespread concern about second-level curricula" (5) and noted that "the arts are being seriously neglected in the educational system." (6). Yet on the other hand, the powerful possibilities of learning from the arts are clearly and significantly recognised by writers such as David Best, Peter Abbs and Rod Taylor amongst others. The fact that an arts education is of immense benefit to everyone is not always foremost in the minds of our policy makers and educators. It is vital to impress upon these people, and also on the public, that

the processes involved in making and receiving art are such fundamental processes involving reason, feeling, and imagination, that an education system which does not have them at its centre is seriously impoverished. (7)

In his article, Arts and Education, Drury states that "the arts offer an extraordinary range for broadening and deepening the possibilities of human feeling, thinking, behaviour." (8) He goes on to say that "art, music, drama,

dance and literature are not games, they are distinctive cultural languages developed from natural responses." (9) From the above two statements we can see how essential the arts must be in the development of human thought and reason.

An Argument For Change

Unfortunately, as one Report has indicated, in many Irish schools a particular stereotyped idea of the arts exists. The arts are often seen as more suitable for girls than boys, and for the less intelligent rather than for the more intelligent pupils. (10) They are often judged to be more interesting than useful, and the Arts Council Report continues, their most significant contribution is frequently conceived of as a pleasant means of passing time. It is often the case that Friday afternoon is a popular time for art and craft in the primary school.

In the present Irish educational system most emphasis would appear to be put upon the learning of factual information. In 1979 Benson noted that :

Academic education and qualifications are still a major attraction for parents and employers. (11)

Ten years after this in 1989, the Irish National Teachers Organisation (I.N.T.O.) reported on the arts in education stating :

Subjects like mathematics, science, languages and history are thought of as core subjects which provide essential knowledge and skills, while the arts are seen merely as providing a cultural rounding off. (12)

To a great extent, it would seem that, the passing or failing of an examination, or of a course, or even remaining in school depends upon the mastery or memorisation of certain bits of information that are already known to the

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teacher. The function of the school system, then, appears to be that of producing people who can file away bits of information and can then repeat these at a given signal. In the United Kingdom Best observed that :

Once the student has achieved a certain competency at producing the proper bits of information at the correct time, he is considered ripe for graduating from school. What is most disturbing is that the skill in repeating bits of information may have very little relationship to the 'contributing, well-adjusted member of society' we thought we were producing. (13)

In Ireland, Martin Drury notes that :

The reality of Irish education is however that students have very limited contact with the arts and often the contact is so superficial as to fail to engage their developing selves, so leading them to abandon it or to be confirmed in their belief that the hidden curriculum of the school is signalling to them that this is really not of great significance and can ultimately be done without. (14)

It would appear therefore that learning does not merely mean the accumulation of knowledge; it also implies an understanding of how this knowledge can be utilised.

In the United States Rockefeller notes that :

While verbal and written language is essential, all our sensory languages need to be developed as well if words are to fulfil their deeper function and deliver both subtle and vivid messages. (15)

His argument in support of the arts in education continues when he says :

Perception and communication - both fundamental learning skills - require much more than verbal training. And since the arts (painting, dancing, singing, acting, and so forth) can send important non-verbal messages from a creator or performer to an observer, they are ideal

vehicles for training our senses, for enriching our emotional selves, and for organising our environment. (16)

However in Ireland, the arts still do not have a secure or central place in the curriculum. Martin Drury points out that eight years ago the Department of Education / M.R.B.I. poll of students aged 15 - 19 showed that :

only 5% considered that music was very important as a school subject. Art was so considered by 8%. Taken together these two subjects still had less percentage points than the next lowest subject which was politics and political education - a subject that doesn't formally exist - at 15%. When the young people of a nation have so internalised the dominant values such as to lead them to be so dismissive of the arts, while awarding 79% to Maths and 51% to Computer Studies, I think someone in education should be alarmed. (17)

"Instead", he continues, "what we have is an education system that seems to be reinforcing those distorted values." (18) Drury also noted that twelve years ago, when the White Paper on Education was published it stated that, as Drury puts it :

there was no perceived parental demand for the arts in schools. This was stated as a justification for no change when surely an education system worthy of the name should have been registering this as a signal for action to redress an educational imbalance. (19)

In Britain in the The Rationality of Feeling David Best gives us cogent, powerful reasons for seeing the arts as agents of learning, of understanding, of development, "And it is precisely this", he states :

and its intimate and necessary relationship to the effective teaching of the arts, that needs to be grasped not only by educationalists and arts teachers, but by the whole of society, not least politicians and policy makers. (20)

The importance of the arts is also emphasised by Peter Abbs in Living Powers : The Arts in Education. Abbs claims that all the arts are cognitive, that they are

vehicles for "understanding and learning and that, for this reason they must lie at the heart of any coherent curriculum. (21) For John Eggleston there is no doubt about the place of the arts in the curriculum. Eggleston states that the arts :

should have a secure, unchallenged and central place in the curriculum because, the arts, after all, offer experience in the essential qualities of developed humanity, truth, beauty, integrity, taste, style and sensitivity.
(22)

In the United States, Fred R. Schwartz in Structure and Potential in Art Education, states that the arts should have equal time and equal place with the other areas of learning in the curriculum. Schwartz notes that the arts can :

enrich and accelerate development during early childhood and every subsequent growth stage. By examining children's storytelling, drawing and music, researchers have been able to match the arts with these stages and to help the child move from a reflexive to a reflective human being.
(23)

Cited in Coming to our Senses, it is argued by Ryor that quality education in its most fundamental sense cannot be separated from the culture of a society. He notes that :

The quality of the culture is expressed in its arts and its humanities. Those who say they can be removed from the curriculum are calling for the rape of education, for a return to 'training' at the expense of learning.
(24)

As well as Eggleston and Ryor, the Curriculum and Examinations Board's 1986 publication In Our Schools endorses the view that there is much enrichment to be gained through an arts education. The Curriculum and Examinations Board claims that :

schools must develop the creative and aesthetic experience of the arts in students' not only to help their own personal development and enrichment, but also to enrich the quality of life generally. (25)

One year before this, in its discussion paper The Arts in Education, the C.E.B. claimed that :

Every art form uses its own particular materials, from which emerges a distinctive realm of meaning. The ideas of painters are ideas in pain. A poet does not have an idea and then translate it into poetry. The idea is intrinsically poetic. The arts are not just ways of expressing ideas or of self-expression. They are ways of having and making ideas, and of making the self. (26)

The Board also recommends that there should be an integrated approach to the arts in the curriculum and "the provision of adequate facilities to enable the arts to fulfil their educational role". (27) Clearly the C.E.B. valued amongst other things the affective development which an education in the arts can promote in young people.

We as educators / teachers operate under great pressures. Drury speaks of the curriculum as "a train overburdened with carriages", (28) and of course it is not realistic to suggest the addition of additional "carriages". However, it would appear to me from my research that the choices to be made should be made on the basis of a deep understanding of the distinctive contribution that each subject makes to a young person's development. There would seem to be certain meanings, understandings and experiences which are "intrinsically artistic" (29) and not to study art, or music or dance is to lose out on a certain set of meanings. Drury notes that :

the Arts contribute as much to a person's education as any other curricular area and may provide more opportunities for meaningful growth than other subject areas. (30)

1. The first part of the paper discusses the importance of the study and the objectives of the research.

2. The second part of the paper describes the methodology used in the study and the data collection process.

3. The third part of the paper presents the results of the study and discusses the findings in detail.

4. The fourth part of the paper discusses the implications of the study and provides recommendations for future research.

5. The fifth part of the paper concludes the study and summarizes the main findings and conclusions.

6. The sixth part of the paper provides a list of references and sources used in the study.

7. The seventh part of the paper provides a list of appendices and supplementary materials.

The arts would seem, therefore, to contribute as much to a person's education as any other area. Yet this potentiality has not been recognised. At present it is the numerical and verbal systems which dominate Irish education. However, through the efforts of those involved in the promotion of the arts, people would seem to be slowly becoming more aware of the importance of the arts as a means to participate actively and meaningfully in the culture and world around them.

In the Curriculum and Examination Board's Arts Discussion Paper (31) it is suggested that the present peripheral position of the arts in Irish education could only be defended by claiming that either the arts do not possess enough educational value to be given a major role in the curriculum or, alternatively, that its contributions are already catered for in other subjects. With reference to the second point above it is a pity that the new Junior Certificate Syllabus for Art, Craft, Design does not sufficiently stress the importance of cross-curricular linkages much less suggest ways of implementing them. This point is dealt with in more detail in Chapter 4 below.

Before considering art education specifically it would first seem necessary to look at the status of arts education in British and American schools.

British and American Literature on Arts Education : a Review

A review of British and American literature on arts education would suggest that the arts do not occupy a place of prominence in their curricula either. Both Peter Green and more recently Peter Abbs would seem to hold the view that the arts hold a peripheral position in British curricula despite the fact that as Green notes :

Creativity is so often found only in the art room or weekly music lesson. (32)

Abbs would support this view in "Living Powers" (33). Rod Taylor felt that their seemed to be a constant need to justify the existence of arts education, as though "it were only performing a minor function" (34) despite the significant contribution of the arts to many aspects of human development.

Four years prior to Taylor's observation a report on The Arts in Schools by the Calouste Gulbenkian Foundation stated that the arts "have an essential place in the balanced education of our children and young people". (35) The Foundation also put forward a rationale for arts education. It states :

Society needs and values more than academic abilities. Children and young people have much more to offer. The arts exemplify some of these other capacities - of intuition, creativity, sensibility and practical skills. We maintain that an education in these is quite as important for all children as an education of the more academic kind and that not to have this is to stunt and distort their growth as intelligent, feeling and capable individuals. (36)

In the United States John Dewey's view of American education can still apply today as much as during the first half of this century. In The Child and the Curriculum, the School and Society, Dewey claimed that education appealed for the most part "simply to the intellectual aspect of our natures, our desire to learn, to accumulate information" (37, and not to, "our impulses and tendencies to make, to do, to create, to produce, whether in the form of utility or of art". (38) In Coming to Our Senses Rockefeller reports with regret that "the arts are regarded as unessential frills". (39) This would seem to describe the present status of the arts in most American schools, as evidenced in my review of literature on the subject. Rockefeller notes how long - standing these attitudes are. He goes on to state that :

Although we have seen that the public places considerable value on the arts as a contributor to the good life, this same public rarely requests arts education as a necessary area of instruction in the schools. (40)

Five years prior to this in 1972, Elliot Eisner viewed the status of arts education in American schools as being very poor. He states that it "is not now a central aspect of school programmes". (41) Further on he states that the most valuable contribution that art can make to human experience is that "which is directly related to a particular characteristic". (42) He notes that "what art has to contribute to the education of the human is precisely what other fields cannot contribution. (43) While Hardiman and Zernich endorse this view, they also note that schools are not particularly interested in the uniquely valuable contributions that the arts can make. Instead, "they are interested in the educational progress of their students". (44) In Can We Rescue the Arts for America's Children?, Charles Fowler, explains that a 1984 Harris poll found that ninety-one percent of adult Americans believe that children in school should "be exposed to theatre, music, dance, exhibitions of painting and sculpture, and similar cultural events," (45) and a clear majority of the public "believe that the arts should be taught as regular, full-credit courses". (46) Fowler continues :

The public generally likes the arts, but when it comes to making the difficult curricular choices that tight budgets require - a choice, say, between art in the elementary grades or more sciences - they will opt for science. (47)

Fowler goes on to argue that the new rationale for the arts must recognise that "in today's technological world humaneness still depends upon being in touch with our emotions". (48) He states :

The arts provide that access. The consequences of neglecting the affective realm could be catastrophic - a society of numbing sameness, predictability, standardisation, and detached indifference. To our

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increasingly impersonal and automated surroundings, the arts offer a welcome and necessary antidote. (49)

Fowler also argues that the arts are "acts of intelligence no less than other subjects" and "are forms of cognition every bit as potent as words and scientific symbols". (50)

It is interesting to note that in his study of brain-damaged people, Howard Gardener observed that humans may have at least seven basic intelligence that are located in different areas of the brain and operate independently. There are:

- linguistic (for example as in the art of creative writing)
- musical (the art of music)
- logical - mathematical
- spatial (visual arts)
- bodily - kinaesthetic (dance)
- the personal intelligence - knowledge of self and knowledge of others (theatre). (51)

He points out that the arts relate directly to six out of seven of these intelligences. It would appear then that when we talk of the development of intelligence and the realisation of human potential, the arts must be given careful consideration and special attention. While Gardner observes that in today's schools, generally, "spatial bodily - kinaesthetic, and musical forms of knowing will have only an incidental or an optional status", (52) he acknowledges that :

among those observers partial to spatial, bodily or musical forms of knowing, as well as those who favour a focus on the interpersonal aspects of living, an inclination to indict contemporary schooling is understandable. The modern secular school has simply - though it need not have - neglected these aspects of intellectual competence. (53)

The rationales presented by the Irish, American and British educationalists reviewed show how necessary and vital an arts education is for the individual.

As Chapman puts it :

There are relatively few opportunities for young people to express how his or her life feels, to discover what its special meanings are, or to comprehend why it is like no other person's life. (54)

Yet, the arts continue to be neglected in educational programmes in schools, despite the valuable contributions to the development of the individual as put forward by these educationalists.

I now wish to examine more closely the ways in which an arts education can facilitate human development. I will deal first of all with the Arts and Cultural Education and, in the following section with the Arts and Communities. I have chosen to do this in order to provide a further rationale for an arts education.

The Arts and Cultural Education

According to the National Curriculum Council in Britain an arts education should provide all pupils with opportunities to work in all of the following modes of understanding :

- the visual mode - using light, colour and images.
- the aural mode - using sounds and rhythm.
- the kinaesthetic mode - using bodily movement
- the verbal mode - using spoken or written words.
- the inactive mode - using imagined roles. (55)

They also note how the arts make "an essential contribution to cultural education". (56) The term "culture" is sometimes used specifically to mean the arts. (57) Increasingly it is used to mean a society's whole way of life including its political and economic structures, its patterns of work and social relations, its religious beliefs, philosophies and values. Each of these various aspects of the social culture interacts with the others to give different societies and cultural groups "their distinctive character and dynamic". (58)

The Curriculum and Examination Board points out that Ireland "is particularly proud of its literary reputation, but tradition is a living force and must be nurtured by education". (59) The Board also identifies the important role which our cultural resources have to play "in building a sense of worth and confidence as a nation". (60) Taylor notes that culture is beneficial to all pupils "by helping them to see that they are part of a larger diverse community". (61)

According to Charles Fowler, the first purpose of arts education in America is "to give our young people a sense of civilisation". (62) He continues :

American civilisation includes many cultures - for Europe, Africa, the Far East and our own hemisphere. The great works of art of these parent civilisations, and of our own, provide the guide posts to cultural literacy. Knowing them, our young people will be better able to understand, and therefore build on, the achievements of the past; they will also be better able to understand themselves. Great works of art illuminate the constancy of the human condition. (63)

Cultural literacy is emerging as a fundamental goal of arts education in the United States. (64)

The Arts are not a separate domain of cultural life. The forms they take and the ideas and perceptions they express are woven deeply into the fabric of social

culture, stimulating and interacting with developments in all areas of social life. Consequently an effective and coherent programme of arts education is an essential part of cultural education, notes the National Curriculum Council in Britain. This is, one which :

- helps young people to recognise and analyse their own cultural values and assumptions;
- brings them into contact with the attitudes, values and institutions of other cultures;
- enables them to relate contemporary values to the historical forces that moulded them;
- alerts them to the evolutionary nature of culture and the potential for changes. (65)

Within this general conception of cultural education the arts fulfil other specific roles in the education of all. The National Curriculum Council in Britain put forward the following rationale for arts education :

Intellectual development

Through experience in different modes of understanding, arts education enables young people to develop the wide range of their intellectual capabilities and to make sense of the different qualities of their experience.

Aesthetic development

Arts education is concerned with deepening young people's sensitivities to the formal qualities - and therefore the pleasures and meanings - of the arts and with extending the range of their aesthetic experience and judgement.

The education of feeling	Work in the arts contributes to the education of feeling by giving a positive place to personal feelings in school and by providing ways of exploring and giving them form.
The exploration of values	The arts offer direct ways of raising questions of value - personal, moral and aesthetic - and of exploring the ideas and perceptions to which they relate
Personal and social education	The experience of success in achievement and of enjoyment in learning and working with others which the arts promote can raise immeasurably the self-esteem and social confidence of young people.
Practical and perceptual skills	Work in the arts requires and leads to the development of a wide range of practical and perceptual skills with a wide application and value. (66)

They also would see the need to familiarise ourselves with our traditions in order to understand ourselves. The Gulbenkian report on the Arts in Schools states that :

..... no proper understanding of the contemporary world and of our society is possible without having some knowledge and understanding of the roots of the traditions and the institutions which we inherit. Our culture stands on the shoulders of all that has gone before. For this reason, we can only fully appreciate the meaning of the present, and grasp the possibilities of the future by looking onto the frameworks of the past. (67)

However, as the Benson report states, because of the neglect in the past of the arts in education, "whole generations have lost the opportunity both of learning about their own artistic history and of acquiring the skills necessary to build upon it". (68) Martin Drury notes that :

a young person who grows up without a sequenced, developmental arts education commensurate with his or her intellectual and psychological development is being deprived access to the cultural heritage which is their birthright. (69)

My review of literature would seem to suggest that each school needs to adopt two approaches to cultural education. The first revolves around the arts education of its pupils. In my view all Junior Certificate students should study either art or music to Junior Certificate level. It might be regarded as a basic responsibility of a school to provide a developmental education in at least one art form in the same way as such an education is offered in languages, in mathematics, in the sciences, and in history / geography / Home Economics. The second approach revolves around the need for every school to have a cultural policy. I will deal with this point in the section that follows.

The Arts and Communities

In this section I wish to consider the role of the arts in developing the community life of the school. Through co-operation with the community one can show that the arts offer particularly fruitful opportunities for involving the local community in the life of the school. The arts can also help the school to recognise and celebrate the richness and diversity of the very community which it seeks to serve. According to Rockefeller :

Learning is not confined to the classroom Superior instruction can occur in a variety of settings, both on and off the school campus. As the sponsor and caretaker of the educational needs of youth, schools with necessarily develop a broader definition of education than commonly is applied today. The community as well as the school affords splendid opportunities to learn. (70)

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The National Curriculum Council in Britain endorses the view that the arts can develop the community life of the school. They state that "arts education offers pupils the opportunity to understand the community and to discover the part that the arts play in it". (71)

The arts would therefore seem to be ideal forms of establishing school and community partnerships. By their nature many of the social forms of dance, drama and music generate participation, "the essence of 'community'". (72) It would appear that it is through the arts that communities establish and express themselves, and

the arts experience - whether singing, dancing or making music - provides the shared experience which brings people together to celebrate their collective self-identify. (73)

In the same way it would seem that, the arts can transform the ethos of the school. School concerts, exhibitions, festivals and productions can breathe life into the school and give pupils a sense of being part of something vivid and exciting. For many students these memories of school life remain with them far beyond the examination syllabus or set text.

Schools are micro-communities, and the arts can teach young people that they are responsible for their environment, that they can change it, alter it, affect it, make it more pleasant.

It would seem practical that a school should open its doors to those in the community who have particular skills in the arts and should liaise with those organisations and individuals who wish to work with young people through the arts. Schools should organise occasions, both casual and formal, where

students are encouraged to share their interests and skills and to bring part of themselves into the school.

Art projects, which involve research into the history and traditions of the local community underline the role the arts can play in celebrating the richness and diversity of everyday life. When students discover that artists live and work in their local community and are not remote beings then the arts make more sense for them on the timetable.

Artistic skills and experience can be located and drawn upon in any community, ranging from amateur groups and societies, youth organisations and companies, through to the professional artists and crafts people living and working locally. Drawing upon such resources not only serves to enhance school and community links but also reminds the pupils and parents alike that the arts are "life-long sources of pleasure and interest as well as the professional concerns of certain people". (74)

In short, I believe, that schools should make the arts a part of their ethos, should develop a commitment and tradition in a particular branch of the arts, so that the social and collective aspects of the arts are experienced. In this way students and teachers will know that they go to a school where there is a pride in the contribution the arts make to the schools ethos.

CONCLUSION

It can be seen from my review of the literature that many arguments can be put forward in favour of the arts in education, despite the view in which the arts are seen as peripheral and of no great importance in education. However, this

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study has also shown how learning through the arts can be of unique educational value to pupils.

It has been noted that our present educational system places most emphasis upon the learning of factual information. It has also been evident from my research that the arts do not occupy a place of prominence in British or American curricula either.

The ways in which an arts education can aid human development was noted also and dealt with under the subheading the arts and cultural education and the arts and communities and has suggested that the arts should form a part of the ethos of the school. In the next chapter I will be reviewing major developments in Irish educational policy from 1947 to the present day and the status and role of art education will be examined in this context.

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72. Ibid, p. 172.

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

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

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

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

5. The fifth part of the report is a summary of the findings of the study.

6. The sixth part of the report is a list of the names of the authors and their affiliations.

7. The seventh part of the report is a list of the titles of the papers presented at the conference.

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15. The fifteenth part of the report is a list of the names of the guests and their names.

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CHAPTER 2

THE ORIGINS AND DEVELOPMENT OF ART EDUCATION IN IRELAND : 1947 TO THE PRESENT DAY

This chapter takes the 1947 publication of the Irish National Teacher's Organisation (I.N.T.O.) Plan for Education (1) as its starting point, and explores major developments in Irish educational policy from that time to the present day with particular reference to art education.

The role and status of art education are examined in this context. In Chapter 3 I will be considering the visual arts in more detail and review literature on this topic in order to provide a rationale for them.

However, it is also evident that art education has not been considered as a major and central part of curriculum planning in Ireland to date. The neglect of the arts in general is referred to frequently in this chapter. It is a major cause for concern that visual arts education is still relegated to the periphery of the curriculum when it can make such a worthwhile contribution to the education of young people.

The poor regard for the visual arts in educational policy in Ireland from 1947 until the present day is also identified in this chapter.

It was not until the 1947 publication of the Irish National Teachers Organisation (I.N.T.O.) Plan for Education that provision for art education was considered in syllabus planning. Coolahan summarises the plan as follows :

Among its wide-ranging proposals for educational reform was one for a more child-centered focus for the school programme and a much wider

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subject range embracing literacy, aesthetic, practical and physical education subjects. (2)

Up to and during the 1970's, there was little improvement in the status of the visual arts in second-level education. As the National Council for Educational Awards said in its 1976 publication Recognition and Awards for Courses in Art and Design :

The standard of art at second level is so mediocre that the results obtained in the subject at the Leaving Certificate Examination are no indication of a students' potential. (3)

Benson also reinforced this in 1979 in the Art's Council's report The Place of the Arts in Education . Benson states that "the standard of visual arts education at post-primary level appears to be very low". (4)

However, in the past ten years, an increase in interest in, and commitment to the arts in education has become evident. The promotion of the arts, and of a broader curricular framework in general, was achieved largely through the efforts of the Curriculum and Examinations Board. Set up in 1984 by Gemma Hussey who was Minister for Education at the time, its task was to review primary and post-primary curricula with initial emphasis on the Junior Cycle at second level.

In Issues and Structures in Education the Curriculum and Examinations Board further emphasised the view that the arts should have a central role in education. One of the recommendations the Board made was that :

Young people should be helped to develop an appreciation of their artistic heritage. The development of the arts can contribute in many ways to the development of the personality. It can also contribute greatly to the production of new products of good design, high quality finish and presentation and to the enhancement of the environment. The

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relevance of the arts to changing patterns of employment and leisure is also significant. (5)

The Board considered the arts in education in 1985 following the 1984 publication of Issues and Structures in Education. In this later publication the Board highlighted the neglect of the visual arts at primary and post-primary levels. (6)

From my review of literature there would appear to be a general consensus amongst educationalists that the visual arts are valuable and necessary in terms of fulfilling the child's personal development. Laura Chapman states, "school art programmes facilitate the child's quest for personal fulfilment". (7) Yet, despite this, unfavourable attitudes towards art education continue to persist. This view was expressed in the submission to the Arts Council's Working Party on the arts in education from the Art Teacher's Association in 1978. This submission stated that :

School timetables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students. (8)

While it is my belief that art (including crafts) has a tremendous contribution to make to the education and development of slow learning children, it can make a similarly important contribution to the education of the brighter pupil. Certainly the Curriculum and Examinations Board 1985 discussion paper on the Arts in Education went some way towards developing more favourable attitudes towards this discipline. It states :

The arts are of central importance in education at all levels. Young people should be helped to develop an appreciation of their artistic heritage. The development of the arts can contribute in many ways to the development of the personality. It can also contribute greatly to the production of new products of good design, high quality finish and

presentation, and to the enhancement of the environment. The relevance of the arts to changing patterns of employment and leisure is also significant. (9)

In 1987 the Curriculum and Examinations Board published another report relating to arts education. The Board restated its aims of arts education thus :

- To develop a love of, interest in, and value for the arts.
- To achieve a balance between artistic education (making art) and aesthetic education (receiving art)
- To acquaint the students with the traditions of art. (10)

In 1987, the Curriculum and Examinations Board was dissolved following a change of government. The Curriculum and Examinations Board's work was built upon by the new council, the National Council for Curriculum and Assessment - N.C.C.A.

In The Changing Curriculum : Perspectives on the Junior Certificate, Tony Crooks says that :

The terms of reference of the Council are broad and cover matters relating to both primary and second-level curriculum. In particular the Minister asked the Council to oversee the completion of the review of the primary school curriculum and to revise the Junior Cycle syllabi for the new Junior Certificate Examination. (11)

Later, Crooks points out, "although there are significant differences between the interim board and the National Council for Curriculum and Assessment, there is also much continuity". (12) It is evident that the efforts of the Curriculum and Examinations Board to promote, amongst other areas, the arts, were not ignored by the N.C.C.A. The recommendations regarding a new unified assessment system for Junior Cycle to replace the Intermediate and

Group Certificate examinations as proposed by the C.E.B. were therefore acted on. Thus in September 1989, the Junior Certificate was formally launched.

The first seven new syllabi to be issued were for art, craft, design, business studies, English, geography, history, Irish and science and contained a clear statement of aims and objectives, a description of syllabus structure and content, and a detailed set of assessment objectives with levels at which each course was offered. Syllabi in a further range of subjects including woodwork, mechanical drawing, music, home economics and shorthand and typing were to be phased in by September 1992. On the inside cover of all Junior Certificate syllabi and in the Guidelines for Teachers publications, the underlying principles of the Junior Certificate are presented with breadth and balance, relevance and quality of curricula identified as key issues. (Fig. 1) It is now proposed to examine reactions by educationalists to the new art, craft, design syllabus.

Reactions to the Syllabus in Art, Craft, Design

The implications of this new examination for the art, craft, design area were quite substantial. Kieran Meagher says that :

The syllabus framework for art, craft and design provides schools with an opportunity to design appropriate courses based on the essential characteristics of the subject and relying on localised interests and needs. (13)

For many teachers the new Junior Certificate Syllabus for Art, Craft, Design provided an opportunity to look afresh at their subject and pupils benefited too from the progression and continuity which feature in the new programme.

FIGURE 1
THE JUNIOR CERTIFICATE
AIMS AND PRINCIPLES

1. The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure.
2. The Junior Certificate programme aims to
 - reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;
 - extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;
 - develop the young person's personal and social confidence, initiative and competence through a broad, well-balanced general education;
 - prepare the young person for the requirements of further programmes of study, of employment or of life outside full-time education;
 - contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others;
 - prepare the young person for the responsibilities of citizenship in the national context and in the context of the wider European Community.
3. The Junior Certificate programme is based on the following principles :
 - breadth and balance : in the final phase of compulsory schooling, every young person should have a wide range of educational experience. Particular attention must be given to reinforcing and developing the skills of numeracy, literacy and oracy. Particular emphasis should be given to social and environmental education, science and technology and modern language.
 - relevance : curriculum provision should address the immediate and prospective needs of the young person, in the context of the cultural, economic and social environment.
 - quality : every young person should be challenged to achieve the highest possible standards of excellence, with due regard to different aptitudes and abilities and to international comparisons.

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

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

Source : The Department of Education, The Junior Certificate, Art, Craft, Design Syllabus (Dublin : An Roinn Oideachais, 1992), p. 1.

The new syllabus appeared to be received enthusiastically by the majority of practising teachers since it offered a new challenge as well as a much needed structure and basis conceptual framework within which to work. (14) As Iseult McCarthy says :

This syllabus change was long overdue and has had a particular catalytic validity not least because as a subject, Art has been affected by a unique set of circumstances in terms of attitudes towards it and provision for it in addition to the general lack of curriculum guidance that prevailed hitherto. (15)

The new syllabus for Art, Craft, Design is concerned with working methods in the three disciplines through the use of themes. Meagher says that :

Art, Craft and Design education is seen in the new syllabus as an important factor in the development of 'Full intelligence' where the practice and understanding of the subject are fundamental ways of organising and understanding the world and call upon profound qualities of discipline and insight. (16)

Even though the Junior Certificate programme appeared to herald a new era in Irish education there was of course concern regarding the rapidity of change. As McCarthy points out :

Intimations of educational change typically evoke a variety of responses ranging from the enthusiastic and supportive, to the negative and reactionary. (17)

Proposals for implementation of the Junior Certificate left little time for in-service education and training. It is valuable at this point to examine the differences between the old Intermediate Certificate and the new Junior Certificate Syllabus for art, craft, design.

The differences between the Intermediate Certificate syllabus for Art and the new Junior Certificate syllabus for art, craft, design are quite substantial. The Intermediate and Group Certificate syllabi for Art, (including Crafts) omitted any mention of aims or objectives whatsoever. This was noted Mulcahy years earlier. He states :

Quite a number of Intermediate Certificate and Leaving Certificate subjects for which a syllabus is offered in the Rules are not accompanied by any statement of aims whatsoever. This is true of science (syllabus A), home economics, art and commerce at Intermediate Certificate level (18)

The Junior Certificate syllabus for art, craft, design however provides clear aims and objectives. (Fig. 2) Another difference was the title of the new syllabus. Previously, the subject known as "Art" failed to take into account what is described in the C.E.B. Discussion Paper on the Arts in Education as the "inter-dependent nature of art, craft and design". (19) As McCarthy states in Art, Craft and Design : Time for Change :

One of the first and most significant changes in the philosophy underlying the syllabus is the broader designation now applied to the subject : 'Art' is entitled 'Art, Craft and Design'. This new designation allows equal weighting to all three aspects of Art, but, for the first time in Irish educational history, Design is seen to have an overt and credible place in the second-level curriculum. (20)

It was widely recognised that the Intermediate Certificate syllabus for art (21) was outdated and insufficiently stringent to challenge either the teacher or the student. It had an examination oriented system which failed to allow for the learning process involved. The system emphasised the end product, rather than the pupil's educational progression and development through art, craft, design. The Intermediate Certificate syllabus for art was very limited, and offered only very brief guidelines for teachers of art : the suggested preparation for the

FIGURE 2
AIMS OF ART, CRAFT, AND DESIGN AT JUNIOR CYCLE

To promote in the student an informed, inquiring and discriminating attitude to his or her environment and to help the student relate to the world in visual, tactile and spatial terms.

To develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of Art, Craft and Design.

To develop in the student an understanding of Art, Craft and Design in a variety of contexts - historical, cultural, economic, social and personal.

To promote in the student a practical understanding of and competence in the principles and skills underlying visual and constructional design and problem-solving.

To develop the student's artistic and aesthetic sensibilities and qualities of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity.

COURSE OBJECTIVES

The Art, Craft and Design course develops the student's ability to :

1. give a personal response to a stimulus
2. work from imagination, memory and direct observation
3. use drawing for observation, recording and analysis, as a means of thinking and for communication and expression
4. use the core two-dimensional processes in making, manipulating and developing images, using lettering and combining lettering with image, in expressive and communicative modes
5. use the three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes
6. use and understand the Art and Design elements
7. use a variety of materials, media, tools and equipment
8. use an appropriate working vocabulary

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9. understand relevant scientific, mathematical and technological aspects of Art, Craft and Design
10. sustain projects from conception to realisation
11. appraise and evaluate his/her own work in progress and on completion
12. understand the historical, social and economic role and value of art, craft and design
13. understand, interpret and evaluate, as a consumer, aspects of contemporary culture and mass media.

Source : Department of Education, The Junior Certificate Art, Craft, Design Syllabus (Dublin : An Roinn Oideachais, 1992), p. 1.

Imaginative Composition paper consisted of a mere sentence. The Art, Craft, Design syllabus for Junior Certificate requires further analysis and discussion and is examined in greater depth in Chapter 4 below. Before doing this, however, it is necessary to continue the examination of educational policy up to the present day.

Senior Cycle : A Need for Reform

Together with the mixed reactions to the new Junior Certificate programme came requests by teachers and teacher's unions for reform at senior-cycle level also. This was requested in order to ensure continuity and coherence throughout second-level education. McCarthy noted in Studies in Education that :

prior to syllabus review, the Leaving Certificate subject designation 'Art, including Crafts' remains unaltered, but it is hoped that a similar development in underlying conceptualisation (and thus of subject title) will take place before long. (22)

One of the major objectives of educational policy as stated in the 1992 Green Paper Education for a Changing World is :

To encourage and facilitate as many students as possible to continue in full time education after the end of the compulsory period. (23)

It was also noted in the Green Paper that for low-achieving pupils the Leaving Certificate Examination was irrelevant and unsuitable.

The National Council for Curriculum and Assessment proposed the introduction of a less academically oriented two-year senior-cycle programme which would run in conjunction with the existing Leaving Certificate programme. This new programme would extend and incorporate the existing

1. The first part of the report discusses the general situation of the country and the progress of the work in the various departments. It also mentions the results of the recent elections and the state of the finances.

2. The second part of the report deals with the internal affairs of the country, including the state of the army and navy, the condition of the public works, and the progress of the education system.

3. The third part of the report concerns the external relations of the country, including the state of the diplomatic relations with the neighboring countries and the progress of the negotiations for the peace treaty.

4. The fourth part of the report discusses the state of the economy and the progress of the various industries, including agriculture, manufacturing, and commerce.

5. The fifth part of the report deals with the social conditions of the country, including the state of the population, the progress of the social reforms, and the condition of the public health.

Vocational Preparation and Training Programme (V.P.T.P.). Another proposed option at Senior Cycle included provision for a three year senior cycle with flexibility regarding core subject areas and possibly embodying a Transition Year. (24) These new programmes will be looked at later on in this chapter, but it is necessary first of all to examine the debate on change that has taken place in recent years in relation to the curriculum at Senior Cycle.

In 1986 the Interim Curriculum and Examinations Board published a consultative document Senior Cycle : Development and Direction. (25) This generated a wide range of responses. More recently, the intensity of the debate has been heightened by other important contributions. The N.C.C.A. published a consultative document in 1990 (Senior Cycle : Issues and Structures). (26) It was circulated for comment among the various constituencies in education and was the subject of a nation-wide series of meetings in the Autumn of that year. This was followed by the N.C.C.A. position paper, The Curriculum at Senior Cycle : Structure, Format and Programmes. (27) This was presented to the then Minister for Education Mary O'Rourke in June 1991, as part of the preparation for the Government Green Paper on Education. A number of other important contributions to the debate have taken place. Among these were A Time for Change : Industrial Policy for the 1990's (28) and The 1991 Leaving Certificate Examination : a Review of Results. (29) Most significantly, the Government's Green Paper Education for a Changing World in 1992 placed the issue of senior cycle provision before the public in a formal manner inviting responses before finalising policies.

In a review of the Green Paper, Dr. Edward Walsh argued that any re-organisation of Irish educational policy must address the needs of the open economy which Ireland had become. Walsh claims that "central resources and energies will be focused on the Leaving Certificate". (30) He also noted that

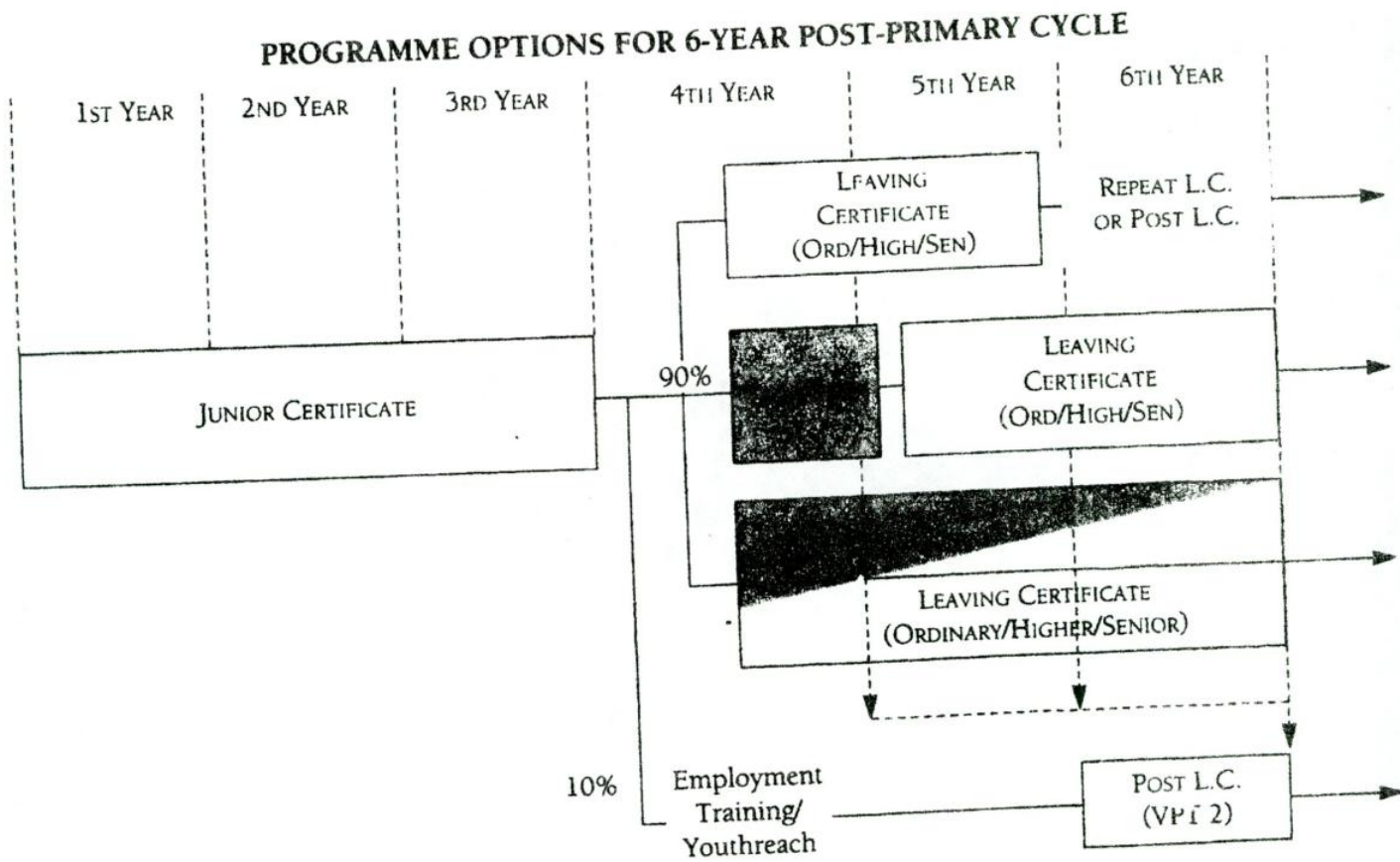
what would be taught in Irish schools must have regard for the needs of Irish society as a whole. In his review Walsh only briefly mentions the arts however. He states :

Future prosperity, job creation, social stability and, indeed, support for the arts depend upon our sustained ability to produce and sell products and services that others wish to purchase. It is that simple. In the past we have relied heavily on imported multinational know-how to design our products and provide international markets. In future we must be more self-sufficient. (31)

What tends to be overlooked by both Walsh and the Green Paper is the essential nature of visual arts education at both primary and post-primary levels. This is necessary if Irish pupils are to learn to design products that others wish to purchase. The Green Paper encouraged the development of skills that are related directly to art, craft, design education - "problem solving, enterprise, initiative and creativity". (32) In the Green Paper, reference to visual arts education ran to one sentence; "Similarity, it is desirable that students are exposed to subjects such as art and music, that would develop their expressive abilities". (33) From this it therefore seems that when Walsh described the Green Paper as heralding "the start of a new era," (34) it was not one which promoted art education. There is in fact a distinct lack of reference in the Green Paper to art education and therefore design, either, as a discipline in itself or as a link to other disciplines.

Senior Cycle Options

As mentioned earlier in this chapter, three broad options are possible for students intending or seeking to transfer from Junior to Senior cycle. These options are represented diagrammatically in Fig. 3.

Figure 3

Source : National Council for Curriculum and Assessment, A Programme for Reform : Curriculum and Assessment Policy Towards a New Century, (Dublin : National Council for Curriculum and Assessment, 1993), p. 55

The Leaving Certificate Vocational Programme

This restructured and expanded Leaving Certificate Vocational Programme is designed to enhance the overall vocational orientation of the senior cycle curriculum. In addition, the programme is planned and structured to serve better those pupils for whom the present Leaving Certificate Vocational Programme is too restrictive. In general the expanded Leaving Certificate programme is intended to ensure that senior cycle education remains attractive and relevant for today's larger and more diverse pupil cohort. The programme is designed to foster in young people a spirit of enterprise, adaptability and initiative, developing communicative, interpersonal, vocational and technological skills. (35) To achieve these general aims the new programme,

- provides an expanded range of curricular options;
- offers girls and boys enhanced opportunities for participation in a vocationally oriented curriculum.
- takes account of the introduction of the three year Senior Cycle from 1994;
- provides certification that is respected for its quality and standards of educational achievement. (36)

One of the main features of the new expanded Leaving Certificate is the introduction of :

a broader and more interdisciplinary approach to the vocational dimension of the programme. This restructuring ensures optimum access to vocational education for all pupils without gender or other biases. (37)

I will now look at the second option offered : the Transition Year programme.

The N.C.C.A. further endorses this view when it states that :

It is dangerous folly to set up one aspect of the curriculum against other. Education in the arts can be just as practical, as relevant and as vocationally oriented as education in other areas of the curriculum. (41)

The National Council for Curriculum and Assessment offers further support for the arts when it states that :

As well as its intrinsic value, arts education, where appropriately designed and taught, can contribute to the development of thinking skills and to a range of entrepreneurial skills and attitudes. (42)

So, whereas the Green Paper and Dr. Walsh tend to overlook the arts in education, the N.C.C.A. go some way to supporting the arts in their policy statements on the curriculum at primary, post-primary and senior levels.

CONCLUSION

Despite the efforts of the Curriculum and Examinations Board, the Arts Council, the National Council for Curriculum and Assessment and other interested bodies to promote the arts in education, it is evident from this review of literature that provision and acknowledgement of the benefits of arts education have been lacking. In my view, the vital aesthetic, affective, creative and intellectual aspects of the pupil's development tend not to be catered for in Irish educational policy. All of these aspects of development can be nurtured through a visual arts education.

This chapter has provided an outline of general educational policy in Ireland from the 1947 publication of the Irish National Teacher's Organisation (I.N.T.O.) Plan for Education to the present day. This research shows how

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even to date arguments for an appreciation of the arts seems to have failed to encourage favourable attitudes to arts education.

The Junior Certificate course was also examined in this chapter. The reactions to its implementation were looked at and the main differences between the new syllabus and the Intermediate Certificate were also reviewed. The chapter has also looked at changes at senior cycle. This research indicates that the necessity for a visual arts education has been overlooked in the Green Paper Education for a Changing World in 1992. However, the recent N.C.C.A. document appears to recognise the poor status of the arts and points out the value and importance of an education in the arts.

In Chapter 3 below, I will consider recent literature in order to provide a rationale for the visual arts. In Chapter 4, I propose to look critically at the new Junior Certificate syllabus in art, craft, design with emphasis on the Guidelines for Teachers. (43)

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21. Ibid.
22. Ibid.
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29. National Council for Curriculum and Assessment, The 1991 Leaving Certificate Examination : an Analysis of Results, (Dublin : National Council for Curriculum and Assessment, 1992).
30. Dr. Edward Walsh, The Irish Times, Monday 19th October, 1992, 7.
31. Ibid.
32. Department of Education, Education for a Changing World, p. 98.
33. Ibid.
34. Walsh, Irish Times, 7.
35. Department of Education, The Leaving Certificate Vocational Programme: Guidelines for Schools, (Dublin : The Department of Education, 1994), p. 2.

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year.

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6. The third part of the report is a summary of the work done during the year.

7. The fourth part is a detailed account of the work done during the year.

8. The fifth part is a summary of the work done during the year.

9. The sixth part is a detailed account of the work done during the year.

10. The seventh part is a summary of the work done during the year.

11. The eighth part is a detailed account of the work done during the year.

12. The ninth part is a summary of the work done during the year.

13. The tenth part is a detailed account of the work done during the year.

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15. The eleventh part is a summary of the work done during the year.

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39. National Council for Curriculum and Assessment, A Programme for Reform, p. 3.
40. Ibid.
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CHAPTER 3

A RATIONALE FOR THE VISUAL ARTS IN EDUCATION : A REVIEW OF LITERATURE

Art, it would appear is a fundamental human process. Every society, from the most primitive to the most sophisticated has expressed itself through art. Art would appear to be a personal and satisfying activity at any age, for "although art is responsible for a greater awareness of the external world, it is also art that gives vent to the emotions, the joys and fears of life". (1)

This chapter is concerned with developing a rationale for the visual arts in education including three-dimensional art, craft, design through reviewing existing literature on the topic. The art teacher's role will also be considered.

In the United States, Lowenfeld and Brittain state that :

Art is a dynamic and unifying activity, with great potential for the education of our children. The process of drawing, painting or constructing is a complex one in which the student brings together diverse elements of his experience to make a new and meaningful whole. In the process of selecting, interpreting and reforming these elements, he has given us more than a picture or a sculpture, he has given us a part of himself: how he thinks, how he feels, and how he sees. (2)

Further on they note that :

Young people use art as a means of learning, through the development of concepts which take visible form, through the making of symbols which capture and are an abstraction of the environment, and through the organisation and positioning of these symbols together in one configuration. (3)

Rockefeller quotes President John F. Kennedy's reflections on the arts in America. Of the visual arts Kennedy states that :

THE NATURE OF THE PROBLEM IN EDUCATION

It is not enough to say that education is a process of socialization. This is a truism, and it does not help us to understand the nature of the problem. The problem is that we do not know what to do. We do not know what to teach, and we do not know how to teach it. We do not know what to expect, and we do not know how to measure it. We do not know what to do, and we do not know how to do it.

The problem is that we do not know what to do. We do not know what to teach, and we do not know how to teach it. We do not know what to expect, and we do not know how to measure it. We do not know what to do, and we do not know how to do it.

In the present state of affairs, the problem is that we do not know what to do.

The problem is that we do not know what to do. We do not know what to teach, and we do not know how to teach it. We do not know what to expect, and we do not know how to measure it. We do not know what to do, and we do not know how to do it.

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..... art means more than the resuscitation of the past: it means the free and unconfined search for new ways of expressing the experience of the present and the vision of the future. When the creative impulse cannot flourish freely, when it cannot freely select its methods and objects, when it is deprived of spontaneity, then society severs the root of art. (4)

Malcolm Ross sees art education as essential in order to analyse and interpret the various visual stimuli that are presented constantly to us in today's world of mass-communication. He states :

.....art education is about the 'opening up of new realms of feeling' at the level of the individual pupil who through art, can achieve a sympathetic understanding of, and communion with his own subjective world; and then at the level of the community as a whole and in terms of the affective aspect of the times we live in. (5)

Maurice Barret proposes six main identifiable strategies which, he suggests, are supported by distinct rationales for art education. He also points out that it is unlikely that any single rationale is solely applicable; more often than not art, craft and design teachers operate "a more complex system containing aspects of some, most, or all of these rationales". (6) These rationales can be summarised as, the Conceptual or Art-based Rationale which

emphasises the individual pupil's need for self-expression in totally open-ended learning experiences. The teaching of technical skills is seen as being less important than the provision of the right educational environment, one in which students can freely express personal ideas, impulses and feelings through the informal combination of the expressive arts, for instance combining educational experiences in art, music, drama, dance, poetry etc. (7)

Elliot Eisner has pointed out that artistic learning is not a single type of learning. He has identified three aspects of learning as the productive, the critical and the cultural. It is interesting to note that the aims and objectives of

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

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the New Junior Certificate Syllabus for Art, Craft, Design reflect Eisner's model of learning in the subject. According to Eisner the production of a work of art, craft or design is a complex experience and requires the student to employ "practical, sensory and intellectual" skills. (8)

Valuable aspects of the visual arts are put forward by Hardiman and Zernich. These include :

the value of drawing for normal neurological development; the usefulness of Art in diagnosing and treating handicapped or emotionally disturbed children, the necessity of art in the achievement of a balance between the functions of the left and right brain hemispheres; and the usefulness of art in programs of medical rehabilitation and in genetics. In addition, there are the mystical and transcendental values that are often claimed for art. (9)

From evidence such as this it is clear that the study of art is a worthwhile activity, contributing to a wide range of human needs. The Curriculum and Examinations Board's Discussion Paper The Arts in Education explains clearly the value of art, craft, design both intrinsically and extrinsically. (10) The Report of the Board of studies for the Arts published by the Curriculum and Examinations Board in 1987 reflects the ideal of art education and of what it should provide. It puts forward several general aims but the aims that most affect my work in the class are :

- To help pupils to know themselves and the world in visual terms through a structured integration of the dynamic between perceiving, thinking, feeling and expressing.
- To offer such pupils' a wide range of visual arts experiences with an appropriate balance between artistic education (the pupil making art) and aesthetic education (the pupil receiving art).
- To develop pupils' ability to make a wide range of symbols, images and forms appropriate to their developmental level, cultural background and personal disposition.

- To develop the ability and confidence of pupils to make and understand visual symbols and so think visually.
- To foster personal and social development through encouraging the making of art individually, in pairs and in collaborative group projects.
- To engage pupils in the creation of problems which must be perceived and solved and which are inherently ambiguous and have no single correct solution.
- To place value on the individual visual expression of each pupil and so to foster a sense of purpose and achievement in each one and a mutual respect for the work of others.
- To provide pupils with experience in a wide range of media so as to develop their awareness and understanding of the range and quality of ideas, meanings and feelings that can be created and expressed.
- To introduce pupils to the history and traditions of art and to develop a particular understanding of the work of contemporary artists.
- To provide adolescent pupils with an important personal resource during the transition from childhood to adulthood.
- To develop pupils' abilities in making art in a variety of media.
- To extend pupils' knowledge and understanding of the history and traditions of art so as to foster their capacity to make developed critical judgements and authentic personal choices.
- To develop pupils' critical awareness and understanding including film, video, fashion, and the mass media. (11)

From this it can be seen that it is through art that certain values within our society can be revealed and the possibilities of self can be discovered. As Paul Klee has said :

If teaching is an attempt to probe the abilities of a person and help that person discover the full extent of self, then art can be used as a means to do just that. (12)

According to Klee :

Art does not imitate the visible, but makes visible. (13)

Not only is art primarily a form of communication and as such has the power to make the intangible tangible but the philosophical, spiritual and social elements of life can equally be expressed through art. One only has to turn to art history, to the German Expressionists who used this power of art to uncover the brutality and oppression of their society during the rule of the Third Reich in Germany. This can be seen in "Birds' Hell" by Max Beckman (1937). (14)

The importance of art in the development of the senses has also been noted. Lowenfeld and Brittain argue :

It is obvious that for young children the senses are extremely important, but in later years too, the development of refined sensory experiences should be a continuing process. Art education is the only subject matter area that truly concentrates on developing the sensory experiences. Art is filled with the richness of textures, the excitement of shapes and forms, the wealth of colour, and youngster and adult alike should be able to receive pleasure and joy from these experiences. (15)

They also state that :

Auditory sensitivity means detailed listening, not just hearing; visual sensitivity means an awareness of differences and details, not just recognition; the same is true for touching, and for all sensory experiences. We are living in a time in which mass production, mass education, and mass seeing and experiencing have suppressed the sensitised relationships of the individual. Art education has the special mission of developing within the individual those creative sensitivities that make life satisfying and meaningful. (16)

At a time when there is an increasing concern for individual freedom and a discontent with existing social conditions, "we must", say Lowenfeld and Brittain, "find ways to see the power of the mind creatively and to unlock the potential of every secondary school youngster". (17) "Theories differ as to why students paint and draw as they do", they continue, "but art must play a major role in the school setting to provide a means for the constructive outlet of emotions, and for the enrichment and cultivation of aesthetic awareness". (18)

It can be seen from these descriptions that the nature of art education is varied and open to some interpretation among educationalists. Within schools, art education can encompass a broad range of relevant teaching methodology and learning. However, it is important to understand the fundamental characteristics of the subject. The distinctive contribution which art education makes to the curriculum is based on the means by which it helps to develop in students "an informed, inquiring and curious attitude about the world, how we perceive it and how it can be assimilated visually". (19) Art education provides an opportunity for individuals to ask fundamental questions about their environment as visually perceived, about the nature of art, craft, design activity and about the "nature and essential identity of individuals themselves". (20) Having considered a number of different rationales for the visual arts, the next section of this chapter considers the role of the art, craft, design teacher in the post-primary school.

The Role of the Art, Craft, Design Teacher in the Classroom

In view of the implications of the rationale outlined above, it would appear that the teacher of art, craft, design has a role much more vital than that of a mere instructor in a subject or master of a technique. The role of the art teacher is

not one of transferring a body of knowledge; neither is it the imparting of the skill of manipulating a medium into an ordered result, nor is it one of mere permissive guidance through the activities known as "Creative Activities". (21)

According to Herbert Read in Education through Art :

Art is a living and concrete proof that man is capable of restoring consciously and meaningfully, the union of the senses, needs and impulses, thoughts and actions, characteristic of the live creature. (22)

The art teacher at post-primary level has an extremely important task to fulfil.

According to Lowenfeld and Brittain :

It is through him that the direction and atmosphere for learning takes place. He must have a genuine faith in students and be willing to accept their values as well as his own. He must provide an atmosphere where creativity can be fostered and where external evaluation is absent. He cannot be a threat to students. (23)

From my experience in the school in which I teach, the art teacher enjoys a favourable position in the school. In part, this may be because as a subject, art has an aura of being somehow different from others. "So", as Lowenfeld and Brittain point out, "teachers of art are often able to run a different type of classroom without the wrath of administration falling upon their heads". (24) They further note that the art teacher "is usually looked upon as somehow different, and may therefore be in a more enviable position than the usual academic teacher. (25) The art teacher has another major advantage : pupils enjoy the art class and there is a delight in teaching a subject which has a natural attraction for pupils.

Each student has a unique personality and as such must be dealt with differently by the teacher. The teacher, I believe, should evaluate each student only in terms of individual growth and should seek to stimulate him toward

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new experiences. She must also achieve a balance between this and the public examination system.

The Art Teacher and Creativity

Creative activity involves the student's whole nature: his strengths and weaknesses are often displayed in his work (art product). It is the art teacher who must find the good points and use them to motivate the student to overcome the weaker ones. One of the most important aspects I believe, is knowing just how much stimulation to provide, before allowing the student to proceed with his work. In the class, I have noticed that over-stimulation will seriously hamper creative involvement on the part of the student since it may leave little to his imagination. On the other hand, too little stimulation will fail to arouse any real creative response.

Martin Buber's aesthetic theories are highly relevant to the contemporary debate on the nature of creativity and the methods that should be employed for fostering creative development in school classrooms. In Between Man and Man, Buber points out that not all freedoms are good and that true freedom must have a goal or objective which will stabilise false freedom. (26) He sees freedom as a liberator, it allows people to discover their own possibilities.

If our intention is to promote creativity then clearly we have to meet the following requirement as identified by Anderson :

- (1) We have to avoid instilling in children the idea that everything is known and determined, and they must observe the acknowledged experts in any field and cannot follow their own distinctive way of looking at things.

- (2) We have to promote ingenuity and imagination so that individuals are capable of making the imaginative leaps necessary for breaking new ground in any sphere.
- (3) We have to produce skills and understanding in any given sphere, for without these how, except by chance, is the individual going to be a good scientist, artist or whatever; how is he going to have the excellence that is part of creativity. (27)

Anderson states that :

the creative environment must provide freedom for each person to respond truthfully with this whole person as he sees and understands the truth. (28)

Clearly this is indeed one thing that the creative environment must provide, but it is not all it must provide. If students are simply given access to materials for painting and left to "respond truthfully with their whole person" (29), they are not necessarily being creative. They need to be taught properly in order to do so.

Paulo Freire notes that "liberating education consists in acts of cognition, not transferrals of information". (30)

Realness in the Facilitator

I would now like to consider the work of two writers who through their research have identified qualities that facilitate learning and whose findings are thus of particular relevance to the role of the art teacher. These are Carl Rogers and Arthur Combs.

The qualities identified by Rogers are "Realness in the Facilitator of learning, prizing acceptance, trust and empathic understanding". (31) According to

Rogers, whose ideas owe much to Buber's notion of I and Thou, (32) the teacher must appear real and genuine to his or her pupils, to bring a "front" into a class blocks the formation of relationships and masks the teacher's real feelings. As Rogers puts it :

Thus, she is a person to her students, not a faceless embodiment of a curricular requirement nor a sterile tube through which knowledge is passed from one generation to the next. (33)

The teacher stimulates, directs and encourages. The student should express herself, but only as that self grows in aesthetic awareness. There must be stimulation in progress - a continuing effort on the part of the teacher. No single element would appear to have a more lasting impression on the student than the insight and tolerance with which a teacher talks with him about his work. The nature of the teacher - student relationship, though seemingly a mutual give and take, must in reality be more a one-way street. The teacher must understand the student, cater to her needs, yet this does not mean a complete identification with the child's needs if creativity is to take place.

Another important quality that Rogers identified is that of trust within the class. He notes that the teacher should accept the other person as a unique individual and believe that the other person is fundamentally trustworthy. Rogers sums up this quality of a teacher as follows :

One of the requisites for the teacher who would facilitate this type of learning is a profound trust in the human organism. If I trust the capacity of the human individual for developing her own potentiality then, I can provide her with many opportunities and permit her to choose her own way and her own direction in her learning. (34)

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The quality of "Empathic Understanding" is another quality mentioned by Rogers - the ability to become "other" and to see each situation through the students' eyes - the ability to empathise.

This type of empathic understanding is the most difficult quality needed in teaching. However, it would appear that pupils appreciate when they are understood and respond positively as a result. Rogers says that :

When the teacher has the ability to understand the student's reactions from the inside, has a sensitive awareness of the way the process of education and learning seems to the student, then again the likelihood of significant learning is increased. (35)

Arthur Combs became an enthusiastic advocate of the humanistic view of education. He believed that how a person perceives himself is of paramount importance and that a basic purpose of teaching is to help each student develop a positive self-concept. He observed :

The task of the teacher is not one of prescribing, making, coercing, coaxing, or cajoling : it is one of ministering to a process already in being. The role required of the teacher is that of facilitator, encourager, helper, assister, colleague and friend to his students. (36)

According to Combs, effective teachers are :

- (1) well informed about their subject;
- (2) are sensitive to the feelings of students and colleagues;
- (3) believe the students can learn;
- (4) have a positive self-concept;
- (5) believe in helping all students to do their best;
- (6) and use many different methods of instruction. (37)

Taken together, the observations of Rogers and Combs seem to me to lead to a notion and view of education which stresses that teachers should trust pupils enough to permit them to take many choices about their own learning. At the same time, they seem to agree, that teachers should be sensitive to the social and emotional needs of students, empathise with them and respond positively to them. Finally, teachers should be sincere, willing to show that they also have needs, and experience positive feelings about themselves and what they are doing.

Through my case study it would be one of my aims that I would help my pupils towards a greater understanding of themselves, of their inherited culture, and of the world around them and so to assist in preparing them for the future. It is now necessary to continue my research by reviewing existing literature on three-dimensional art, craft, design in order to provide a rationale for this area of the New Junior Certificate Syllabus for art, craft, design.

A Rationale for Three-Dimensional Art, Craft, Design

Even though two-dimensional art, craft, design often portrays three-dimensional reality and often sets out to achieve a three-dimensional effect, it would appear to mean : work in art, craft, design which has only width and height, it is "flat" and usually carried out on paper, cardboard, board or canvas, using any graphic, paint, printmaking, photographic or collage material in its creation. This defines two-dimensional art, craft, design, but it does not exclude the use of any of the materials listed above in three-dimensional work.

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Three-dimensional art, craft, design is laid down in the new Junior Certificate Syllabus for art, craft, design as covering "additive, subtractive and constructional processes". (38) These processes are discussed fully in the detailed review of this syllabus in Chapter 4. The syllabus notes how all the Art and Design elements are involved, and that drawing has a particular importance in the development and representation of three-dimensional work. According to the Guidelines for Teachers publication, three-dimensional studies may range "from expressive to functional". They further state that :

- (a) Work in this area can involve fine art sculpture, crafts - e.g. Pottery and Ceramics, Puppetry, Book-Binding, Package Design, Product Design, Art Metalwork, Jewellery etc.
- (b) Work can also include Theatre Environment e.g. Stage Set Models, Stage Sets for Puppetry etc.
- (c) Intimate Environments e.g. interiors, model buildings, and imaginary environments.
- (d) Outdoor Environment e.g. models, buildings, recreational areas etc.
(39)

It is seen as important to develop the students' experience and learning in the third-dimension, and the syllabus emphasises the "balance desired between two-dimensional and three-dimensional studies". (40) They continue :

By providing direct experience, the spatial and tactile senses are further stimulated and the students ability to understand two-dimensional relationships in Design, Drawing, and Painting is enhanced so that three-dimensional and two-dimensional concepts become more intimately and naturally linked. (41).

It would appear therefore, that areas of educational development such as spatial, tactile and conceptual skills are fostered by three-dimensional activities.

In Britain, the A-Level and AS-Level Art and Design Syllabus sees three-dimensional art, craft, design as being "a spectrum between two-dimensional work on the one hand and real life, three-dimensionally on the other". (42) It goes on to state that :

In art and design, any work which has width, height and depth to it is three-dimensional; the degree of width, or height or depth is immaterial; it can be created and constructed using any of the materials associated with art or design, or even those which do not traditionally come from the history of art and design but facilitate the work in hand at any time. (43)

In the case of three-dimensional studies with the S.E.G. (Southern Examining Group), the specific assessment objectives are to :

- explore the interaction of the three-dimensional elements indicated in the subject content;
- understand the spatial relationships between various forms and structures and between them and their immediate environment (i.e. the organisation of form within a context);
- gain experience and knowledge by using the skills of investigation;
- understand and use the design process and the expressive process;
- identify problems and seek solutions. (44)

For the purposes of the research study project which will be detailed in Chapter 5, most of the work done in the three-dimensional section of my class comes under the general heading of ceramics or pottery. Working in clay, which is the basis of all ceramics work and pottery, demands that you get to know the qualities of the medium well. To do this, there can be no substitute for handling clay. Identifying the importance of this activity, Miro describes :

..... the need to mould with my hands - to pick up a ball of wet clay like a child, and squeeze it. From this I get a physical satisfaction I cannot get from drawing or painting. (45)

Similarly, Claire Golomb notes the importance of clay as a medium of expression. She states :

The use of clay can be thoroughly educational in that it can contribute to the development of the whole person. (46)

Toshiko Takaezu too notes the importance of clay. She states :

There is a need for me to work in clay. It is so gratifying, and I get so much joy from it, and it gives me answers for my life. (47)

Further on she notes :

One of the best things about clay is that I can be completely free and honest with it. And clay responds to every touch and feeling. When I make it into a form, it is alive, and when it is dry, it is still breathing! I can feel the response in my hands and I don't have to force the clay. The whole process is an interplay between clay and myself, and often the clay has much to say. (48)

From the earliest years, it would seem that children derive enormous pleasure from the "immediate responsiveness of clay". (49) According to Lowenfeld and Brittain :

Fingers, knuckles and fists leave their own characteristic impressions so directly and easily that the outlet of personal feelings and ideas is uninhibited. The most delicate or timid handling as well as the more vigorous use will leave its imprint, yet ideas recorded one minute may be blotted out the next. (50)

The responsiveness of clay would appear to bring confidence, courage and finally the power to build something as well as fostering certain areas of

educational development. Clay is not just another material and as Lowenfeld and Brittain say :

Since, it is three-dimensional, it stimulates another kind of thinking. A material is widely used only if it fulfils the purpose for which it is intended. Thus, nothing should be done in clay, if it could better be painted, and nothing should be painted if could be done better in clay.
(51)

The unique characteristic of clay is its plasticity. Because of this plasticity, the process of modelling with clay permits a constant and continual changing of form. Clay can be added or taken away or changed in its position and shape. Three-dimensional activities would therefore appear to be an important way of developing students' expressive and communicative skills.

Two different methods of working with clay have been observed by Lowenfeld and Brittain. One is that of pulling out from the whole and the other is that of putting single parts together. Pulling the clay out from the whole means to have "a concept of the total, however vague, from which details will be developed". (52) This method is called the "analytic method". (53) The other method of expression described as "putting single representative symbols together into a whole means that the child is building up a synthesis out of partial impressions". (54) This method is called the "synthetic method". (55) Lowenfeld and Brittain would appear to argue that pulled out or putting together is not merely a superficial means of achieving a form, but grows out of the child's thinking.

It would appear therefore that you can invent form as you go along with clay. In A Modern Way with Clay, Bill Marrell quotes Mary Frank as stating that :

Clay is very spontaneous. It's direct, like drawing clay is gravity - seeking. There are moments when it seems analogous to flesh. (56)

It is evident from the above statement how important clay is for the development of tactile skills. When considering the importance of clay for students, Jack Burgner notes that :

You can squeeze - pinch, punch - push-pull smooth- rough up - you can feel your surface, you can take away and every time you 'see' it double. Your eyes and your sense of touch are both working for you. (57)

"Modelling", he further notes, "the manipulation of various media at the hands and finger tips, is for some a direct eye-hand exercise". (58) Burgner notes the importance of three-dimensional art, craft, design for young children in particular. He states :

Our youngest school children are as yet still alive 'at the finger tips', the tactile sense is raw; the callouses have not yet formed. Perhaps it is a child's most sensitive moment because earlier the mind has not yet matured and therefore, is incapable of conscious evaluating. (59)

Students tactile skills would therefore appear to be developed through three-dimensional art, craft, design activities.

We live and perform in a three-dimensional world, yet it would appear that the vast majority of art experiences engaged in by school children are of a two-dimensional nature. Many reasons could be given for this, especially in relation to working with clay. The fact that clay is messy to handle is a weak reason for avoiding it in art classes. In A Critical Need : Children and Clay, Eleese Brown notes the value of clay for developing students artistic and conceptual skills. She states :

I have become painfully aware of the fact that we are introducing clay to children neither early enough nor often enough. We do not seem to realise the extent to which its use assists children's artistic and conceptual development. Indeed, clay may be more difficult for children to control because they simply have not been exposed to it as early in life as they have crayons, pencils and the like. As a result of this bias, children clearly have an edge when it comes to using media and tools that make marks as opposed to those that produce three-dimensional art forms. (60)

Few would disagree that the making of drawings, paintings or prints causes students to pay attention to themselves and to the world around them and that the recording of what they see, by using such media, results in learning about themselves and their world. "Why, then", states Brown, "do we constantly ignore the fact that working with clay is also a unique, even critical, expression of learning"? (61) Paying attention to an object and recording all one can about it through the medium of clay is perhaps an even fuller learning experience, and logical recording of the three-dimensional world students work, play and learn in. Brown continues :

Most children do not have the success they should have with clay because they do not have early exposure to the medium. We must move away from prejudices against clay and acknowledge the fact that working with clay balances the drawing, painting and printmaking experiences that children's learning with art has been limited to for so many years. (62)

CONCLUSION

It would therefore appear that many arguments exist in favour of three-dimensional activities in the classroom. Through my own classwork I have noticed that while students three-dimensional assignments are more like bas-relief : the front is highly detailed (whether abstract or realistic) while the sides and the back are quite simple. This would appear to me to be the result of

1. The first part of the paper discusses the importance of the study and the objectives of the research. It also mentions the scope of the study and the limitations. The second part of the paper discusses the methodology used in the study. It mentions the data sources and the statistical methods used. The third part of the paper discusses the results of the study. It mentions the findings and the conclusions. The fourth part of the paper discusses the implications of the study. It mentions the policy implications and the future research. The fifth part of the paper discusses the conclusion. It mentions the main findings and the recommendations.

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years of working with art materials on a flat surface with little or no consideration as to how something exists in a three-dimensional context. On the basis of the strength of evidence presented in the literature and from my own experience, it appears to me that students should not engage in clay work once a year, but often. Without practice regression occurs and working with clay must be as much a regular and ongoing activity as two-dimensional activities. It is only sensible to predict that as pupils work more frequently with clay, they will become more adept at working with it as a vital, expressive medium.

While clay is certainly not the only three-dimensional medium available, it seems to be the most flexible however and provides a strong counterpoint to "flat" (two-dimensional) art, craft, design. Certain distinct areas of educational development have been identified in this chapter as being fostered through three-dimensional activities. These are :

1. Communicative and expressive development.
2. Tactile development.
3. Artistic and conceptual development.
4. Developing and understanding the design process.

These four areas of educational development will be discussed further in Chapter 5. However, in the next chapter, I will be reviewing the new Junior Certificate Syllabus for Art, Craft, Design and the Guidelines for Teachers to try to assess how successful these (both the syllabus and guidelines) have been in improving the status and effectiveness of art, craft, design at post-primary level.

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CHAPTER 4

THE NEW JUNIOR CERTIFICATE SYLLABUS FOR ART, CRAFT, DESIGN : A REVIEW

INTRODUCTION

In the preamble to the syllabus it states :

Art, craft and design are three inter-dependent disciplines. They are fundamental to human existence, predating written language. They play a major role in human evolution and development. Each involves a different way of thinking :

- Art emphasises ideas, feelings, and visual qualities
- Craft emphasises the right use of tools and materials.
- Design emphasises planning, problem-solving and completion, using drawing as a means of thinking.

These unite in the basic human drive to shape the world, for functional purposes, and to express and communicate ideas and feelings. The contribution of the visual and plastic arts to the celebration of life is a unique and enriching experience for all.

Art, craft and design provide a unique part of the education of the whole person, through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others. The benefits of an education in art, craft and design for the student at this developmental stage extend far beyond a competence in the subject itself (and the ability to apply it through life): art, craft and design education develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility and self-reliance. (1)

According to the Minister for Education, Niamh Breathnach, the new art, craft, design syllabus at Junior Cycle presents "a promising sign for the future development of Art, Craft, Design for both the senior cycle and primary education". (2) She continues :

Students learning through Art, Craft, Design, experience the meaning and joy of work with purpose to the best of their ability. They

experience the satisfaction of achievement individually and collectively, and come to realise that work in Art is the visible evidence of work carried to the highest possible level. They learn also that these important concepts are central to and have their roots in Art, Craft, Design of the past and present. (3)

In this chapter, it is proposed to consider and evaluate the new Junior Certificate Syllabus for Art, Craft, Design and the Guidelines for Teachers as part of a whole. My review also proposes that the undated Guidelines for Teachers (4) which is intended to facilitate teachers of art in implementing the syllabus in the school does not do this adequately. This review also considers whether practising art teachers are ready to teach and fully implement this new syllabus to the appropriate or required standard for examination level. It is essential, too, that the syllabus for Art, Craft, Design should be reviewed on an ongoing basis if outstanding issues are to be resolved and the syllabus is to remain of intrinsic value to students and teachers alike.

In the past, art as a subject has suffered from "a Cinderella Complex" (5) some people did not really understand what it was there for and looked on it as a chance for students to play around with paints on a Friday afternoon. The reasons for doing art, craft, design were not made clear, and art was tolerated as long as the pupils did not make too much of a mess or too much noise.

Today, art, craft, design has come to be seen as an important part of education, and involves a whole range of creative skills which are becoming more valued in society as a whole. In business, for example, the trend is towards problem-solving, lateral thinking, making intuitive links between different areas and so on. These are exactly the sort of skills that the art, craft, design syllabus aims to develop, and which are part of the underlying philosophy of the Junior Certificate. The syllabus states :

After all, art, craft and design are all fundamental to human existence and expression; you learn to express yourself visually before you learn to write. Learning to think and communicate ideas and feelings in a visual way is at the heart of the course. (6)

The idea of integrating all artistic (making) and aesthetic (receiving) aspects of art, craft, design in a single subject as practised in this country is worth noting. (7) When aspects of making and receiving the visual arts are thus integrated in a holistic manner and when these are properly implemented, they can have a unique educational result for students. This compares favourably to the approach practised in the United Kingdom where Art, C.D.T. (craft, design and technology) and Art history may be taken as separate subjects for A-level examinations.

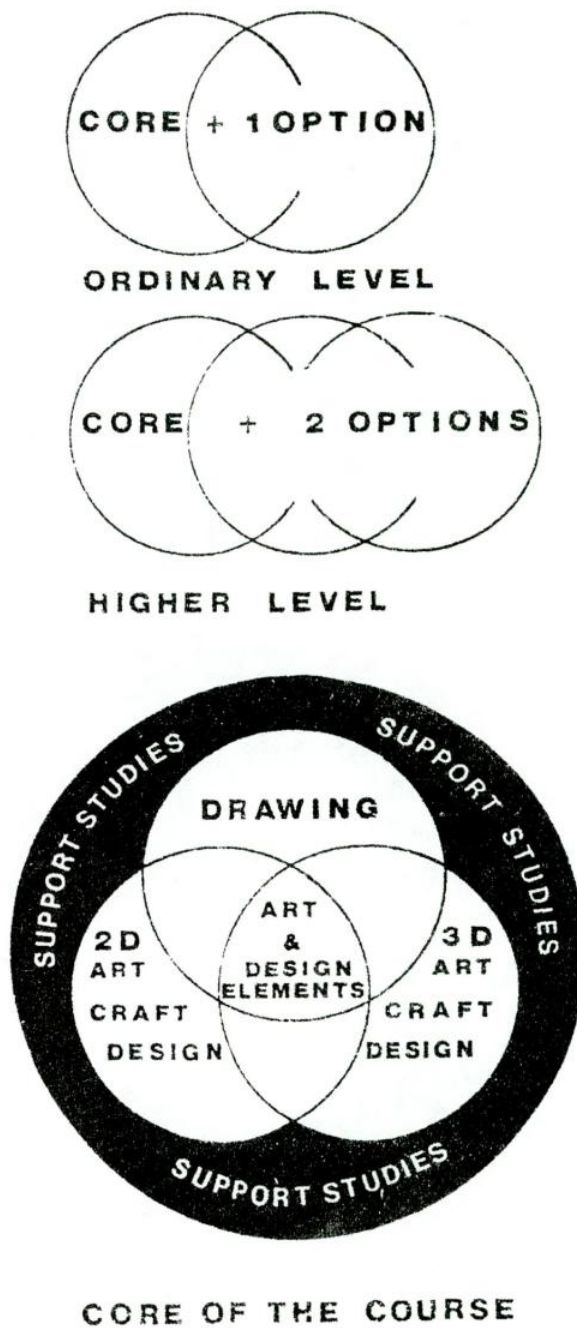
The Irish Times supplement - "A Newspaper in the Classroom" appears optimistic regarding the new syllabus. It states :

Art, Craft, Design or A.C.D. is potentially one of the most creative courses in the Junior Certificate, with a major emphasis on learning by thinking and doing, and a revolutionary shift towards examination by means of an extended project rather than by a separate written exam at the end of the year. (8)

I would identify the following (which are not necessarily in order) as some of the advantages of the new Junior Certificate Syllabus. It :

- offers more flexibility
- offers an opportunity for the teaching of design
- offers wider choice
- places emphasis on drawing, research, exploration, investigation
- provides integrated learning areas
- lays equal emphasis on process and product
- introduces integrated support studies
- is introduced by a preparatory period in which student and teacher work together
- examines both preparatory and final work as a whole
- provides examination papers issued well in advance of invigilated examinations
- encourages a diversity of approaches.

The art, craft, design course contains a core which everyone must follow. The formula of presenting a central core syllabus to be taken by all students following the three-year Junior Certificate course is a good one. It ensures that, in theory at least, every student receives a thorough grounding in art, craft, design as opposed to Art alone. There are three core areas (Fig. 4) : drawing,

Fig 4 :

Source : Department of Education, The Junior Certificate, Art, Craft, Design Syllabus, (Dublin : the Stationery Office, 1992), p. 3.



Fig. 5 :

4. COURSE STRUCTURE

4.1 The core syllabus

Drawing

Observation/analysis	]	Drawing]
Recording]]

Two-DimensionalArt, Craft & Design

Image making	]	Painting	]	Art and
Image manipulation and	]	Printmaking	]	Design
development	]	Basic photography	]	Elements
Lettering	]	Graphic design	]	and
Lettering and image]]	

Three-DimensionalArt, Craft & Design

Additive	]	Modelling/Casting	]	Support
Subtractive	]	Carving	]	Studies
Constructional	]	Construction]	

The core syllabus is described in more detail in sections 5 - 7.

4.2 Options

In addition to the core syllabus a minimum of one option for Ordinary Level, and two for Higher Level students, will be studied. The treatment of each option should reinforce and develop the core experiences.

Choice of options from the following (each option to include Drawing and Support Studies as relevant):

Animation	Film-making	Screenprinting
Art metalwork	Graphic design	Soft sculpture
Batik	Jewellery making	Strip cartooning
Block printmaking	Leatherwork	Tapestry
Bookcrafts	Mixed media sculpture	Theatre design
Calligraphy	Modelmaking	Toymaking
Carving	Modelling/casting	Traditional crafts
Computer graphics	Packaging	(e.g. lace, hedgerow
Embroidery	Photography	basketry etc.)
Fabric print	Pottery/ceramics	Videomaking
Fashion design	Puppetry	Weaving

- 4.3 In teaching any option, the appropriate design process, including drawing and visual research, and the relevant Support Studies must be part of the learning situation.

Source : The Department of Education, The Junior Certificate, Art, Craft, Design Syllabus, (Dublin: the Stationery Office, 1992), p.4

two-dimensional art, craft, design (painting, print making, photography and graphic design), and three-dimensional art, craft, design, (modelling, casting, carving, construction). It is now necessary to consider briefly the rationale for the individual practices which combine to form the core syllabus. Each will be considered in turn.

Drawing

A fundamental part of the core of the course is drawing, including line and contour drawing, observation and recording etc.

In the first two pages of the syllabus (1.1. and 3) attention is directed to the need to use drawing as a means of thinking. This is a major shift in emphasis. Formerly, drawing was perceived as an end in itself - an activity confined only to those with a special gift - "a peripheral educational activity". (9) Of this shift in emphasis Meagher states :

Hopefully, this new emphasis will get us away from our present preoccupation with the '3R's' and will make us regard 'drawing as a means of thinking' as being a valid contender for the '4th R'. (10)

Learning to draw and learning to see would appear to be synonymous. According to Ian Simpson in Drawing, Seeing and Observation,

Anyone can learn to draw, just as anyone can learn to speak or write. Drawing is a perfectly ordinary way of communicating information. (11)

While noting Simpson's view Meagher states :

Unfortunately few people in Ireland seem to be able to accept this point of view. There exists a degree of mystique about drawing, i.e. only those that are talented can draw. (12)

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OF THE UNITED STATES

AND TERRITORIES

OF THE NORTH AMERICAN

PEOPLE

AND CIVILIZATION

OF THE WESTERN HEMISPHERE

OF THE AMERICAN CONTINENT

OF THE NORTH AMERICAN

PEOPLE

AND CIVILIZATION

OF THE WESTERN HEMISPHERE

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OF THE AMERICAN CONTINENT

OF THE NORTH AMERICAN

PEOPLE

The syllabus seeks to reinforce a view that drawing plays a central part in the education of acute vision. Drawing is thought of as a tool, as a means towards an end rather than as an end in itself. For example, drawing is not considered as merely picture making; it emphasises visual research, analysis and recording, all of which are based on students' sensory experience of the real external world. Drawing is laid down in the syllabus guidelines as :

Drawing : perceptual, observational and research skills.

This refers to visual research and enquiry involving different approaches, methods, processes and technical skills which are carried out mainly through the practice of drawing by :-

- Recording** - observing, recording and describing actual appearances of visual stimuli.
- Analysing** - using drawing as an investigative process.
- Expressing** - Developing and making a personal response to VISUAL AND TACTILE PHENOMENA OBSERVED.
- Communicating** - Using drawing, and the learning which evolves from direct experience for further development in two-dimensional, three dimensional studies, and support studies.
(13)

It is also suggested in the syllabus that the student should :

be taught how to develop and use a number of methodical ways of observing visual stimuli and identifying the basic art and design elements necessary to form a visual language. (14)

The syllabus further notes that :

Students should also develop a variety of skills and graphic techniques necessary for recording from observation. The natural and man-made environment should be used wherever possible as a valuable resource for

learning, and developing a critical awareness. It is important that students should understand, and appreciate the importance of observation work and learn to recognise, understand and use the basic art and design elements as a means of thinking, communicating, and expressing in all areas of the syllabus. (15)

In the Chief Examiner's Report in 1992, the importance of drawing was again put forward. It states :

The importance of drawing cannot be over-emphasised, it is the basic tool of Art and Design. It has even been given an examination in its own right to underline its importance and its relevance and also to provide the candidates with an opportunity to work on their own under invigilated conditions. Drawing should pervade all aspects of the project because it is a necessary support structure on which the development of the project depends. It can further more be a tool for exploration of objects and phenomena and can give rise to new directions, meanings and ideas. As a probe and as a provider of structure, drawing is central to the project. (16)

Two-Dimensional Art, Craft, Design

The two-dimensional part of the core is sub-divided into the practices of painting, print making, basic photography and graphic design. These four practices are fundamentally concerned with the ways in which visual imagery can be developed, changed, manipulated etc. through a series or combination of processes. The requirements in relation to two-dimensional art, craft, design are as follows :

In addition to using appropriate drawings, research and support studies, this section is primarily concerned with exploration and development of ideas, feelings and emotions, based on the students direct experience, real and imagined through two-dimensional and three-dimensional media, in ways which can be expressive, communicative, and functional. This will involve the making, development and use of images, lettering, combination of lettering with image, which are linked to the basic

processes of painting, print making, graphic design, textile design and photography, film and video. (17)

It further suggests that the student should be taught :

to analyse design problems, how to plan and research, acquire experience in basic design procedures in two and three dimensions, develop working drawings, prototypes, and use design processes and problem-solving techniques appropriate to the task in hand. (18)

Three-Dimensional Art, Craft, Design

The three-dimensional area is subdivided into "additive, subtractive and constructional processes". (19) While these divisions are not by any means conclusive, neither are they arbitrary. One might, for example, use some or all of these processes to produce a piece of work; also a piece of work may be of a functional or non-functional nature. In identifying these three processes it would appear that the syllabus aims to clarify means by which three dimensional forms can be made and visually perceived. The syllabus states :

Three-dimensional work can be communicative, expressive or functional, ranging for example from fine art sculpture and crafts to puppetry and book binding, to packaging and product design. Starting points and visual research will depend on the particular modes of expression or function chosen to give the student a basic experience in each of the three processes, additive, subtractive and constructional, in order to begin to understand the different kinds of thinking involved in each process. Records should be kept through drawing, photographs, video and other means. (20)

An "additive process" is where something is added to something else as in modelling or casting. A "subtractive" process is where you take something away from something else, as in carving. A "constructional" process is where you build something from wood, metal or plastic, or some other material, or a

combination of different materials. It refers also to how materials are joined, balanced, hold weight etc. Of course, when you make something you often use a combination of these processes - a construction in wood could involve some carving or you might want to pare away part of a clay model. The intention would appear to be that there should be a balance between expression and functionalism in students' work. In this respect, Meagher notes :

Students should be able to differentiate between the two purposes. Similarly the students may be encouraged to categorise objects in respect of their function; their context and their stylistic type. (21)

Further on he states :

'Three dimensional studies' is used in the syllabus as a generic term. Many of the practices are traditionally identifiable, like sculpture, ceramics, model making. However, the underlying rationale suggests that combining practices as well as processes is desirable. (22)

A wide range of craft options are also included - thirty one in all. These range from embroidery to film-making, and include puppetry, leather work, computer graphics, videos, batik, jewellery-making and pottery. Ordinary-level students take at least one of these options, and higher level students must take at least two. The options section provides for more focused study and offers schools a choice of a wide range of optional studies. It is hoped that each option should reinforce and develop the core experience. Although the course is divided into a core plus options, in practice core and options overlap and are linked with each other all the time. The practical links between art, craft, design are also stressed. Naturally enough the range of options offered in a particular school will depend both on the skills and expertise of the individual teacher and on the facilities available within that school.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the financial aspects of the organization. It provides a detailed breakdown of the budget, including income and expenses, and discusses the strategies used to manage the funds effectively. This section also highlights the importance of regular financial reviews and the role of the finance committee in overseeing the organization's financial health.

3. The third part of the document addresses the operational aspects of the organization. It describes the various programs and services provided, as well as the resources required to support them. This section also discusses the challenges faced by the organization and the steps taken to address them, ensuring that the organization remains efficient and effective in its operations.

4. The fourth part of the document discusses the future plans of the organization. It outlines the goals and objectives for the upcoming year, as well as the strategies used to achieve them. This section also highlights the importance of ongoing communication and collaboration between all members of the organization, ensuring that everyone is working towards the same goals and objectives.

5. The fifth part of the document provides a summary of the key findings and conclusions of the report. It emphasizes the importance of continued monitoring and evaluation of the organization's performance, as well as the need for ongoing communication and collaboration between all members of the organization. This section also provides a final statement of support for the organization and its mission.

As well as the core and the options, students also undertake a number of support studies in relation to all areas. These allow for links to be made between crafts and techniques, as well as for studies of particular themes, within an historical or modern context. The inclusion of support studies as a pervasive element of the new syllabus is both welcome and necessary according to McCarthy. However, she continues, it could be argued that the designation support studies may suggest "a back-up rather than the fundamentally important and integral notion of aesthetic studies" (22) The inclusion of support studies has a lot of potential compared with the somewhat vague directive in relation to art appreciation which appeared in the Intermediate Certificate syllabus. Art history and appreciation come under this area, although they are not treated in isolation but as part of a particular theme. This foundation should prove of great benefit to those students who will take art at senior cycle level as well.

Until the introduction of the new syllabus, insufficient emphasis had been placed on three-dimensional work. A possible reason for the lack of emphasis on three-dimensional work is put forward by Iseult McCarthy who proposes that :

This was due not least to the unfamiliarity of many teachers with this area, leading in turn to the exploration of two-dimensional processes at the expense of three-dimensional and consequently inadequate development of the students' spatial skills. (24)

In this regard the syllabus needs to be more practical. For example, how is a teacher with only limited three-dimensional knowledge to proceed with the syllabus?

Another area in which the syllabus needs to be reconsidered is in relation to what it is actually possible for a student and a teacher to achieve within the total time allocated to art, craft, design in post-primary schools at Junior Cycle level. As McCarthy notes on this issue, it seems that the aims of the syllabus are overly ambitious.

The Notion of Cross-Curricular Linkages

It is worth noting that the new art, craft, design syllabus makes passing reference to the notion of cross-curricular linkages and to technology. While this potentiality has been recognised, in my view, the significance and benefits of such linkages have not been emphasised with sufficient clarity in the new art, craft, design syllabus. This has been recognised clearly in the Junior Certificate syllabus for Technology. (25) In the United Kingdom the notion of cross-curricular linkages has been explored. In The Technology Programme : Design and Technology across the Curriculum, Barry Upton notes that :

Technology is not merely the 'appliance of science', it is concerned with designing and realising practical solutions to problems, as well as with knowledge and skills associated with such areas as craft, design, mathematics, communication and economics. (26)

Further on he states :

Design and Technology is an activity which spans the curriculum, drawing on and linking a range of subjects. By creating a new subject area, work at present undertaken in art and design, business education, craft design, and technology (CDT), home economics (HE) and (IT) will be co-ordinated to improve pupils' understanding of the significance of technology to the economy and to the quality of life. (27)

It is also worth noting that the importance and need for linkages with subject areas like Technology, Science, English, History etc. was recognised in the

Curriculum and Examinations Boards Discussion Paper, the Arts in Education (28), which laid the foundation for the Junior Certificate Art, Craft, Design Syllabus. It is a pity that one exemplar from the art, craft, design course committee of how these linkages might have been achieved and established was not given.

Art, Craft, Design : Guidelines for Teachers

The art, craft, design guidelines provide further elaboration of the syllabus but do not offer a great deal of direct guidance to the teacher that could be applied in the classroom. As McCarthy points out :

It does not appear unreasonable that a teacher would expect to find practical help and ideas within the guidelines in relation to the implementation of the syllabus in the classroom. (29)

Further on she notes that :

Guidance would certainly be welcome on a number of key issues such as: should implementation of the syllabus be based on two-thirds Core and one-third Options? or vice versa? How much time should be allocated to Core Studies and how might it be integrated? These are the type of pragmatic issues that concern teachers and which require clear resolution. (30)

Further areas in which the guidelines fail to offer the teachers any guidance are in relation to references, resources and assessment.

Dear Sir,
I have the honor to acknowledge the receipt of your letter of the 11th inst. in relation to the above matter.

I am sorry to hear that you are not satisfied with the results of the examination.

I have been very busy lately, but I will try to find time to look into the matter.

I am sure that you will understand my position. I will do my best to satisfy you.

I am, Sir, very respectfully,
Your obedient servant,
J. H. [Name]

References

The art, craft, design guidelines do not offer references of any kind : names of suppliers, materials lists, book lists. Such lists would have been helpful in relation to areas with which the teacher is unfamiliar.

Resources

Even before the introduction of the new syllabus lack of resources severely hampered the teaching of art in many schools. Now with the new syllabus the problem for these schools will be exacerbated. As mentioned earlier it would seem that the choice of art, craft, design "options that will be offered by an art department in these schools will be made on the basis of economics - not of education. In this context, therefore it would seem that for some schools basic photography and three-dimensional work (both core areas) would prove difficult. It would not be possible to cover this part of the core syllabus without a dark room. How much more difficult will it be for schools that have not even got an art room? And what of the lack of resources to provide an in-service course for those teachers who have, as yet, no knowledge of photography. The three-dimensional work essential to completing the core syllabus would be unmanageable for some teachers also. The storage facilities required for three-dimensional work by each pupil, are frequently not available and seem unlikely to be provided in some schools.

Assessment

In relation to assessment, a few issues need to be clarified in my view. Those include :

- The need to know how many marks are allocated to each aspect of the syllabus.
- The specification of the examination techniques employed by the school-based assessors.

It should also be noted that the section of the art, craft, design syllabus entitled Assessment Objectives is identical to the Course Objectives. This issue needs immediate attention. Perhaps in relation to these and other such matters further guidance for teachers of art, craft, design could come in the form of a supplementary publication.

CONCLUSION

Art, craft and design education cannot be effective without an appropriate notion of what the subject is for and about. Although many schools do provide a wonderfully fresh visual education programme, there is much work to be done in promoting an accurate appreciation of the subjects' nature and worth and in widening the interpretation of the subject.

Art, craft, design can apply a bewildering range of educational approaches, and this quality is one of its main strengths. While the new syllabus has done a lot for the status of art, craft, design education at Junior Certificate level, further work must be undertaken by all parties involved in order to resolve outstanding issues. The syllabus must be reviewed on an ongoing basis and the need for reform of issues relating to primary and senior cycle art, craft, design education must be addressed also. When this is done perhaps the syllabus for art, craft, design could make reference to what preceded it at primary level or would follow it at senior cycle. This in turn would be of benefit to teachers of art so they could see how each stage could overlap and integrate. In the next chapter I will be introducing my research study and outlining the teaching methodology I intend to use to test my hypothesis that certain areas of educational development can be fostered through three-dimensional art, craft, design activities.

FOOTNOTES FOR CHAPTER FOUR

1. Department of Education. The Junior Certificate, Art, Craft, Design Syllabus, p. 2.
2. Department of Education, The Junior Certificate, Art, Craft, Design : Exemplars for Art, Craft, Design, (Dublin : The Stationery Office, 1993), p.1.
3. Ibid.
4. Department of Education, The Junior Certificate, Art, Craft and Design : Guidelines for Teachers, p. 2.
5. "The Junior Certificate", A Newspaper in the Classroom Supplement to the Irish Times, October 8, 1991.
6. Department of Education, The Junior Certificate, Art, Craft, Design Syllabus, p. 2.
7. McCarthy, "Art, Craft and Design : Time for Change", p. 9.
8. "The Junior Certificate", A Newspaper in the Classroom Supplement to the Irish Times.
9. Crooks, The Changing Curriculum, p. 2.
10. Meagher, "The Art, Craft and Design Syllabus", p. 20.
11. Ian Simpson, Drawing, Seeing and Observation, (London : A & C Black, 1982), p. 5.
12. Ibid, p. 5.
13. Department of Education, Art, Craft, Design : Guidelines for Teachers, p. 2.
14. Ibid.
15. Ibid.
16. Department of Education, The Junior Certificate, Art, Craft, Design : Chief Examiners' Report : Examination 1992, p. 1.

17. The Department of Education, The Junior Certificate, Art, Craft, Design Syllabus, p. 3.
18. Ibid.
19. Department of Education, Art, Craft, Design : Guidelines for Teachers, p. 2.
20. Ibid.
21. Meagher, The Art, Craft and Design Syllabus, p. 20.
22. Ibid.
23. McCarthy, "Art, Craft and Design : Time for Change", p. 9.
24. Ibid.
25. Department of Education, The Junior Certificate Technology Syllabus, (Dublin : the Stationery Office, 1992).
26. Barry Upton, The Technology Programme : Design and Technology across the Curriculum, (Wiltshire : Redwood Press, 1991), p. 1.
27. Ibid.
28. Curriculum and Examination Board, The Arts in Education, p. 21.
29. McCarthy, "Art, Craft and Design : Time for Change", p. 14.
30. Ibid, p. 15.

CHAPTER 5
SCHOOL BASED RESEARCH
INTRODUCTION

The review of literature in the previous chapters has considered many arguments which identify art, craft, design as a valuable educational experience for second-level students. In Chapter 3 areas of educational development which are fostered through three-dimensional art, craft, design were identified. These areas of development are :

- Communicative and expressive development.
- Tactile development.
- Artistic and conceptual development.
- Developing and understanding the design process.

In order to evaluate the educational value of three-dimensional art, craft, design within the curriculum for Junior cycle students in a second-level school in Dublin, a three dimensional art, craft, design project was developed for implementation in Coolmine Community School. The scheme of work for this project is shown in Fig. 5.

Coolmine Community School

Coolmine Community School (Fig. 6) was founded in 1972 when, as a result of representations made by an Ad Hoc Committee of local parents, the Department of Education agreed to provide one of the first two Community Schools in Ireland - the other being Tallaght. It was officially opened by the then Minister for Education, Mr. Richard Burke.

2nd Year**SCHEME OF WORK :****DURATION - 14 WEEKS**

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
3 Classes	1	Three-dimensional art, craft, design.	Examples of slides of general three-dimensional art, craft, design. Examples of doorways, Anglo-Norman, Cormac's chapel, The 'Brazen Head' doorway tile, "Rivergods of Ireland" heads. Gargoyles.	Exploring three dimensional art, craft, design through exposure to slides and examples.	Development of : 1. Observation skills. 2. Communicative and expressive skills. 3. An understanding of three-dimensional art, craft, design. 4. An understanding of three-dimensional art, craft, design.	Relevant Slides, Visual Aids, Slide Projector

Fig. 5 : Source of work for school based research

100

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
2 classes (80 minutes)	2	History Department	Examples of local historical areas as well as churches, cathedrals and doorways from art history	Exploring art history through exposure to history slides and examples. Exploring cross-curricular linkages. Exploring the relevance of the project to other areas of the curriculum	Development of : 1. Communicative skills. 2. Expressive skills. 3. Observation skills. 4. A further understanding of the history to local areas and of the history of art.	Visual Aids, Slides, Slide Projector

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
6 classes	3 & 4	The Face, Expressions, Moods.	Munch's "The Cry", Nolde's "The Prophet", The Atlas of Facial Expression, Work by Henry Moore, Paul Klee, Georges Rouault.	Explore the face and expressions through various media. Beginning with proportional drawing, move on to observation drawing of the face, conveying various emotional/expressions through media such as sponges, charcoal, combs etc.	Development of : 1. Observation skills. 2. Proportion skills. 3. Artistic skills. 4. An understanding of media and how they can suggest moods and expressions.	Visual Aids, Slides, Slide Projector, Paper, Pencils, Chalks, Pastels, Inks, Paints, Brushes, Combs, Baba Wood, Sticks, Charcoal, Water.

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
6 classes (240 minutes)	5 and 6	Research work to date.	Examples of good three- dimensional art, craft, design.	Using all work and research to date, develop design ideas and select solution most appropriate to the project problem.	Development of : 1. Analysing skills. 2. Interpreting and evaluating skills. 3. An understanding of design process.	Pencils, Paper, Glue, Rulers.

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
2 classes (80 minutes)	7	Design ideas to date.	Examples of good three- dimensional art, craft, design.	Selecting the solution most appropriate to the design problem.	Development of : 1. Evaluating skills. 2. An further understanding of the design process through selecting the best solution to the design problem.	Pencils, Paper, Glue, Rulers.

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
9 classes (360 minutes)	8, 9, 10	The Face	Examples of good three-dimensional art, craft, design.	Constructing three-dimensional face tiles from clay. Building on the features and conveying expressions.	Development of : 1. Expressive skills. 2. Artistic skills. 3. Tactile skills. 4. Spatial skills. 5. An understanding of the medium of clay, clay techniques and decorative techniques.	Clay, Tile Templates, Rollers, Modelling Tools, Knives, Newspaper.

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
2 classes (80 minutes)	11	Clay Tiles (samples)	Stonework Textures (buildings etc.)	Discovering how to achieve an aged/stonework appearance on clay.	Manipulating glue, sand, paint, chalks to achieve an old stonework texture on clay.	Glue, Sand, Sample Tiles, Chalks, Sponges, Brushes, Paint.

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
6 classes (240 minutes)	12 & 13	Clay Tiles (Bisque Fired)	Stonework texture on buildings etc.	Using previous knowledge to achieve an old stonework appearance on the fired face tile.	Using previous skills and manipulating media.	Glue, Sand, Finished bisque fired tiles, chalks, sponges, brushes, paint, fixative.

Duration	Week	Source	Art History Ref.	Concept	Skills	Materials
3 classes (120 minutes)	14	Doorways	Finished doorways, arches.	Presenting final work onto the wall. Evaluating individual pieces as well as the final doorway.	Development of : 1. Presentation skills. 2. Evaluation skills. 3. Observation skills.	Nicobond, "Cartoon layout", Wood slats, Trolls, Chalk.



Fig 6. Coolmine Community School

There are some 2,600 families living in the Catchment Area. Since its original intake of 135 pupils in 1972, the student population has grown to 1,100 day-pupils for 1995/'96 session. The school offers a full range of academic and practical subjects. All incoming pupil's in first year are assessed upon entry, interviewed personally, and profiled by their primary teacher on primary school performance. In their first year of second-level education, students study fifteen subjects, one of these being art, craft, design. All second years, in consultation with parents and as a result of their results to date, continue their Core-Curriculum (Irish, English, Maths, History and Geography) as well as five options. There are three art rooms in Coolmine and two full time and two part time teachers of art, craft, design. (Fig. 7)

Of the 228 students in the second year of Junior Certificate, a total of 96 chose to study art, craft, design. My study will be conducted within 1 of the four groups of second year students studying art, craft, design. This sample group is made up of 24 students of mixed ability, 20 of them girls, 4 of them boys. The ratio of boys to girls is of no particular significance as my other second year class has 13 boys and 6 girls in it. One of the main factors which influenced the choice of this sample class was the fact that they were open, honest and articulate and it was felt that questionnaires and interviews should not inhibit them.

The project took its starting point from activities within the school, in which an area of wall space was identified as needing covering. There was already an existing mural on part of the wall from a project completed by Terry Cartin, an artist in residence. The Arts Council funds certain projects presented to them involving artists in residence in the school. The purpose of this scheme is to encourage collaboration between schools and artists. The focus of the project collaboration must be a particular project in which the artist and students work

1. The first part of the report deals with the general situation of the country. It mentions the fact that the country is a developing one and that it has a large population. It also mentions that the country has a long history and a rich culture. The second part of the report deals with the economic situation of the country. It mentions that the country has a growing economy and that it is becoming more industrialized. It also mentions that the country has a high level of unemployment and that it is facing a serious balance of payments problem. The third part of the report deals with the social situation of the country. It mentions that the country has a high level of literacy and that it is becoming more urbanized. It also mentions that the country has a high level of poverty and that it is facing a serious health problem.

2. The second part of the report deals with the economic situation of the country. It mentions that the country has a growing economy and that it is becoming more industrialized. It also mentions that the country has a high level of unemployment and that it is facing a serious balance of payments problem. The third part of the report deals with the social situation of the country. It mentions that the country has a high level of literacy and that it is becoming more urbanized. It also mentions that the country has a high level of poverty and that it is facing a serious health problem.

3. The third part of the report deals with the social situation of the country. It mentions that the country has a high level of literacy and that it is becoming more urbanized. It also mentions that the country has a high level of poverty and that it is facing a serious health problem. The fourth part of the report deals with the political situation of the country. It mentions that the country has a democratic government and that it is becoming more stable. It also mentions that the country has a high level of corruption and that it is facing a serious political problem.



Fig. 7 Art Room - Coolmine Community School

together to realise some artistic object or event. The artist involved was Terry Cartin, who is a ceramic artist who is based in the Irish Development Authority Centre in Pearse Street. The mural was inspired by features from the local built environment. It was therefore important that the three-dimensional art, craft, design project was in keeping with the existing mural. To facilitate this several key points were identified in the local area such as water pumps, gravestones, foot scrapers etc. It was with an old church in the area that the students were most interested. In the project each student was required to build a head on a tile out of clay that would become part of a simulated doorway. The overall aims of the school based project were :

- to assess the educational value of three-dimensional work within the curriculum for Junior Certificate art, craft, design students in a second-level school in Ireland.
- to test the hypothesis that certain areas of educational development can be fostered through involvement in three-dimensional activities.

The learning objectives of the project are detailed in Fig. 8. The project attempted to examine whether or not true educational development exists through the processes of three-dimensional art, craft, design by looking at the areas of development mentioned at the beginning of this chapter.

It will be necessary to analyse and evaluate the project in terms of the contribution it made to the educational development of the students involved. This evaluation will be based on my observation of the project as it moves from beginning to end. From the beginning of the three-dimensional art, craft, design project equal importance and emphasis was to be placed on research and preparatory work as would be given to the final pieces. In other words, the process is emphasised as much as the product. Each stage will be evaluated individually for its contribution to the development of the students. It was

Fig. 8**Learning Objectives of Three-Dimensional
Art, Craft, Design Research Project**

- To utilise all art skills and experience.
- To provide a further introduction to art materials and basis techniques.
- To further determine art materials characteristic and to define their creative and technical qualities and limitations.
- To use the library as a source for design and inspiration.
- To encourage a personal interest and direction within the work in relation to techniques and imaginery.
- To further develop a personal approach to the identification of sources and how ideas are recorded and developed.
- To identify a source of inspiration for design development. To record and develop ideas through drawing.
- To further explore art decorative techniques.
- To reinforce good art room workshop practice.
- To utilise several art techniques to a high level of skill.

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emphasised to the students that the final doorway was no more important to their educational development than the slide lectures, or the initial drawings or any other stage of the three-dimensional art, craft, design project. Five stages were identified as constituting the design process :

1. Research/preparatory studies.
2. Evolution of ideas.
3. Solution selection.
4. Construction.
5. Final presentation / evaluation.

The second year sample of students involved in the study were introduced to the three-dimensional project in October 1994.

From discussing art, craft, design generally with this group it appeared that most of these students had had very little experience of art, craft, design in primary school. Few students had ever been to an art exhibition. Most of the second year students said that they enjoyed art class, found it relaxing and felt that it helped them in other subject areas, such as mechanical drawing, geography and biology. The notion of cross-curricular linkages has previously been discussed in Chapter 4.

1. RESEARCH AND PREPARATORY STUDIES

Before the visit to the local areas which were to provide the sources for the three-dimensional art, craft, design product, the area of three-dimensional art, craft, design itself needed to be discussed and considered. Classes were given using slides and visual aids to explain the meaning, nature and possibilities of the term three-dimensional art, craft, design (Figs 9 - 11). Slides were divided into sections showing three-dimensional art, craft, design encountered in everyday circumstances as well as slides showing examples of three-

1. The first part of the paper discusses the importance of the study and the objectives of the research.

2. The second part of the paper describes the methodology used in the study and the results of the research.

3. The third part of the paper discusses the conclusions of the study and the implications for future research.

4. The fourth part of the paper discusses the limitations of the study and the strengths of the research.

5. The fifth part of the paper discusses the future research and the conclusions of the study.

6. The sixth part of the paper discusses the implications of the study and the conclusions of the research.

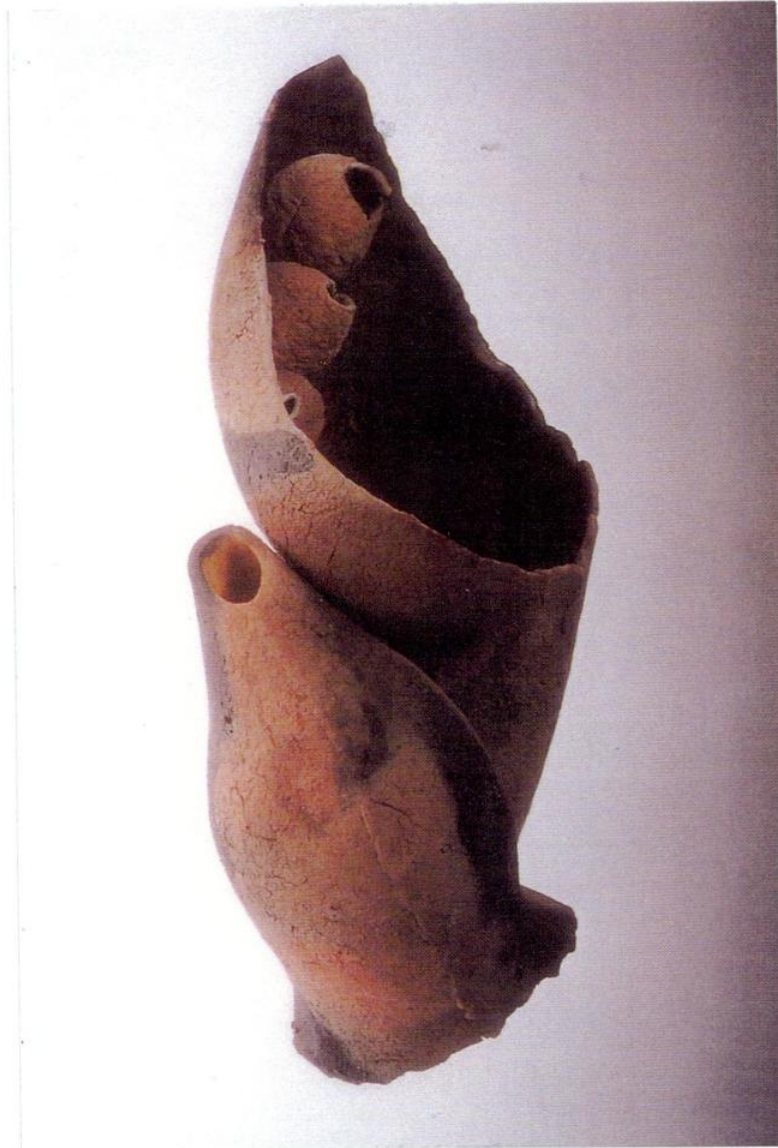


Fig 9 : Example of three-dimensional art, craft, design
Source : Elizabeth Caffrey



Fig 10 : Example of three-dimensional art, craft, design

Source : Peter Randall - Page, "Fruit of Mythological Trees" - 1992

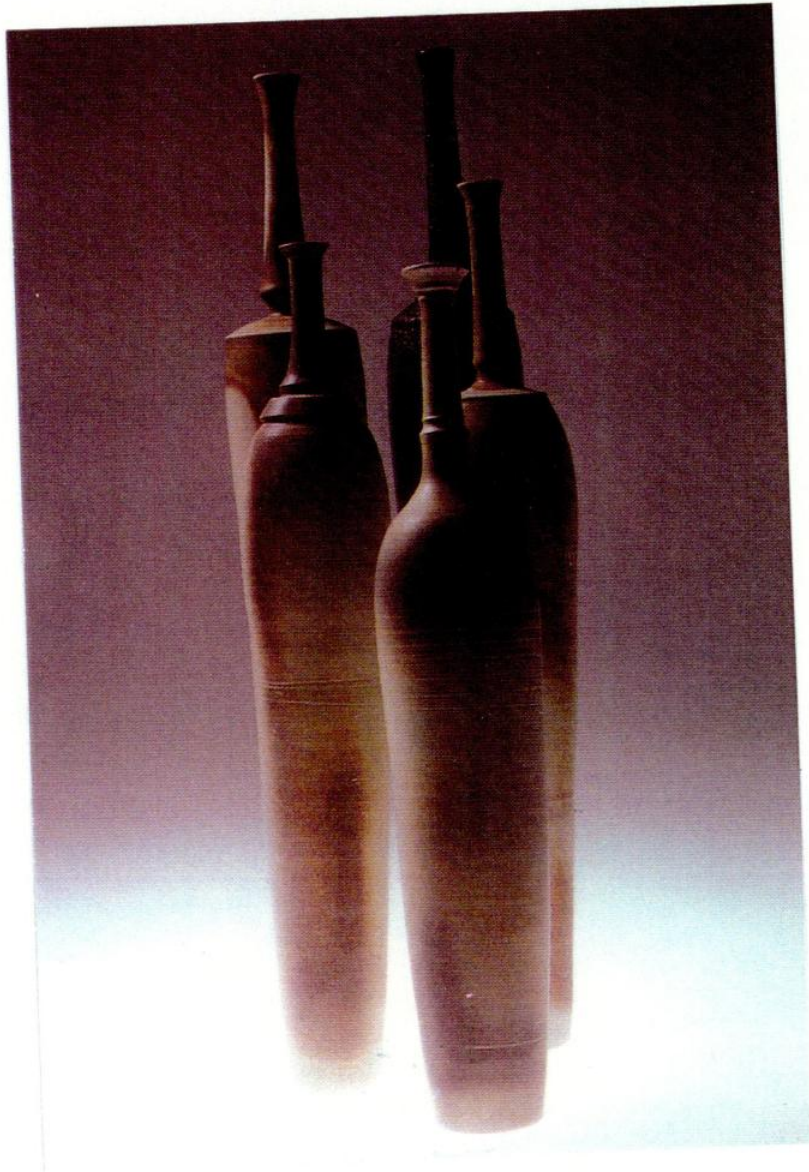


Fig. 11 : Example of three-dimensional art, craft, design
Source : Sarah Donaldson - Wheel Thrown assembled forms

dimensional art, craft, design relevant to the school based research (Figs 12- 14). The aims of this lesson were :

- To introduce students to the concept of three-dimensional art, craft, design.
- To stimulate ideas which might form solutions to the project with which the students are working on.
- To develop students' understanding and awareness and critical appraisal by presenting a range of examples of three-dimensional art, craft, design for consideration by the students.

The use of past ideas and achievements should be used by the teacher to further students understanding and experience. Of three-dimensional art, craft, design. Before this lesson the students were asked what they understood by the term three-dimensional art, craft, design. The answers given revealed that most students had some idea of what three-dimensional art, craft, design meant. Brown and Wragg put forward many reasons for asking questions. They note :

Other cognitive and cognate reasons for asking questions are to stimulate recall, to deepen understanding, to develop imagination and to encourage problem solving. (1)

The main aims of my questions are :

- To focus attention on a particular issue or concept.
- To arouse interest and curiosity concerning a topic.
- To develop an active approach to learning.
- To stimulate pupils to ask questions of themselves and others.
- To provide an opportunity for pupil's to assimilate and reflect upon information.

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Fig 12 : Cormac's Chapel



Fig. 13 : Example relevant to project
Source : Entrance to the Brazen Head



Fig. 14 : Clonfert Cathedral, Co. Galway

Brown and Wragg put forward other suggestions as to why we as teachers ask questions. These are :

- To structure a task in such a way that learning will be maximised.
 - To diagnose specific difficulties inhibiting pupil learning.
 - To develop reflection and comment by pupils on the responses of other members of the group, both pupils and teachers.
 - To express a genuine interest in the ideas and feelings of the pupil.
- (2)

The answers given revealed that most students had some idea of what three-dimensional art, craft, design was and meant. The students' appeared to benefit greatly from the visual examples given. It is also an important element in the students' understanding of three-dimensional art, craft, design. Slides and visual examples also constitute part of support studies which is a crucial part of the art, craft, design syllabus for Junior Certificate. In conclusion, students were asked specific questions to reinforce the main points of the presentation. In addition to this, students were asked to collect examples of three-dimensional work and assemble a special craft notebook where ideas, notes and support studies could be kept. The project content was reiterated in the lesson which followed and the task of the three-dimensional art, craft, design project was stressed. Each student was to design and make a head on a tile which would be part of an overall simulated doorway. The process of research continued with a short lecture by one of the history teachers on the history of the various churches in the local area as well as churches identified in the earlier slide presentation. It was beneficial for four main reasons. It :

1. Provided students with the required information.

2. The communication with another teacher and department in the school helped to broaden the students' perception of the three-dimensional art, craft, design project.
3. The establishment of cross-curricular linkages as noted in Chapter 4 showed students the relevance of one project to other areas of their educational development.
4. It emphasised the wider significance of the three-dimensional art, craft, design project and showed how it was not an activity conducted in isolation in the art room.

2. DEVELOPMENT / EVOLUTION OF IDEAS

This section was divided into four areas. These were :

1. Discussing artworks.
2. Exploring ideas about people - a moody portrait.
3. Moods and expression - exploring media.
4. Proportions and expressions.

1. Discussing Artworks :

A slide of Picasso's "Weeping Woman" (Fig. 15), and Emil Nolde's "The Prophet" (Fig. 16), were shown to the students and a worksheet was given. This worksheet was divided into four main sections. These were :

1. Describe what you see?
What kind of artwork is it? Who created the artwork? What material did the artist use? How did the artist use the materials? What are the main design elements.
2. Analyse the artwork.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is a summary of the work done and the results obtained. It is a general statement of the work done and the results obtained.

2. The second part of the report deals with the details of the work done during the year. It is a detailed statement of the work done and the results obtained. It is a detailed statement of the work done and the results obtained.

3. The third part of the report deals with the conclusions drawn from the work done during the year. It is a statement of the conclusions drawn from the work done and the results obtained. It is a statement of the conclusions drawn from the work done and the results obtained.



Fig. 15 : Picasso's "Weeping Woman"



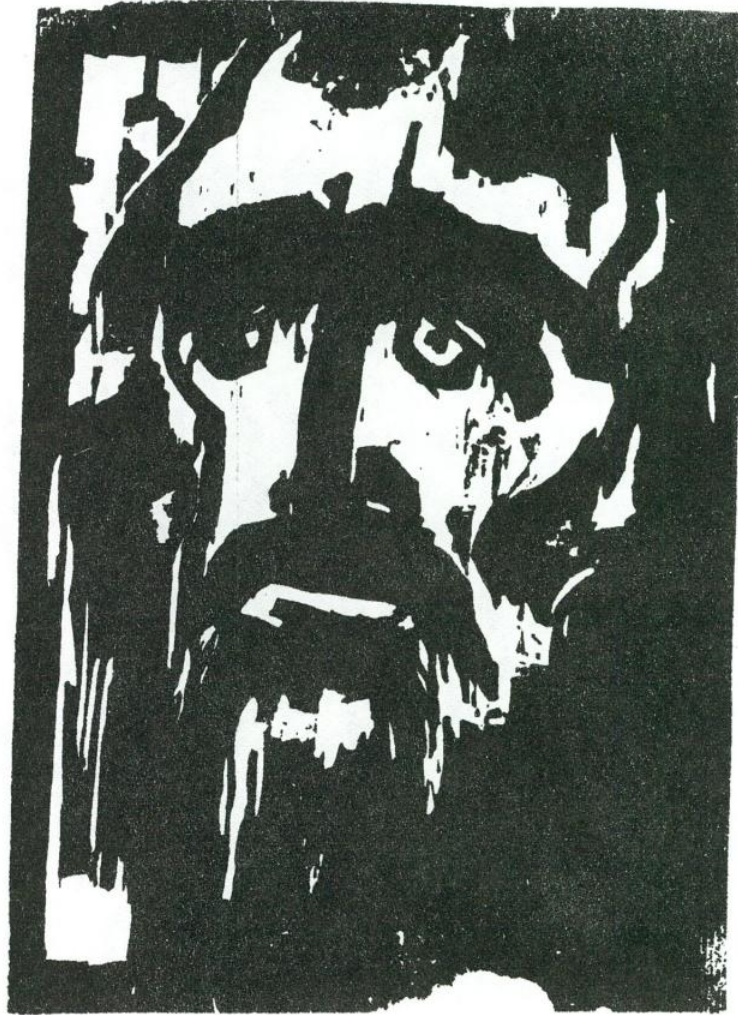


Fig 16 : The Prophet, 1912 by Emil Nolde (1867 - 1956)

What kind of balance do you see? What are the main points of emphasis? Do you see normal or unusual proportions? Where do you see paths of movement or visual rhythms?

3. Interpret the artwork?

Tell what you think and feel about the artwork. State the causes or reasons for your ideas and feelings.

4. Judge the artwork.

Give a thoughtful and fair judgement of the above artwork.

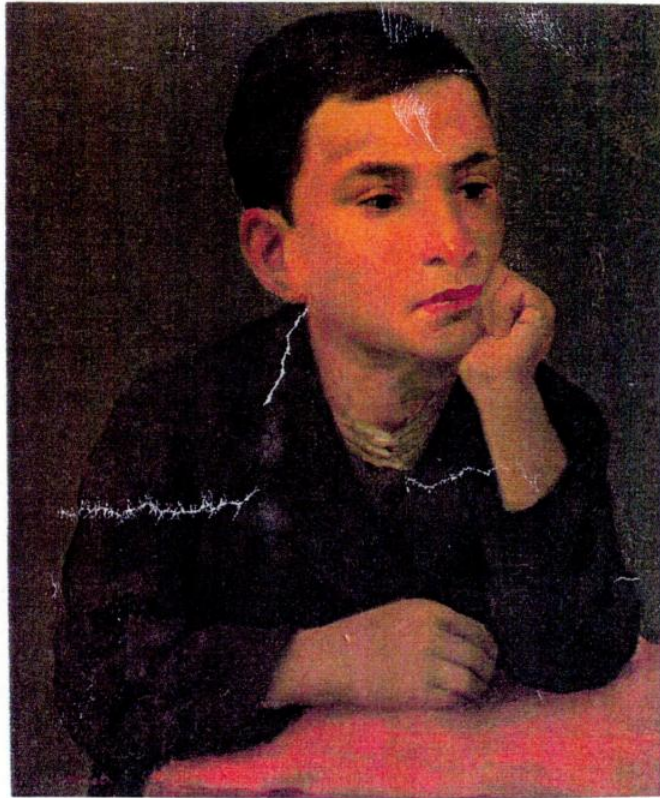
2. Exploring ideas about people - A Moody Portrait

In this lesson four art history slides were shown to the students which shared a similar theme - all of them showed people thinking (Figs 17 and 18). Students were asked what the first thing was that they noticed about the four paintings in the lesson. They were asked to find the main similarities and to try to imagine exactly how the person in the painting felt and what they were thinking about. They were asked how the positions of the hands differ, where the eyes seemed to be looking and if the heads, necks and shoulders were in the same position. Students also noted how each artist had used a different medium or set of materials, to create a portrait and were asked how these materials made each work look special. In the next lesson they were to use various media to explore the face and facial expressions.

3. Moods and Expressions - Exploring Media

Students were asked to divide into pairs for the purposes of this lesson. Each pair were given assorted papers and media with which to experiment. They were instructed to use each other as models from which to do the observation drawing. One student was to remain completely still while his/her partner drew him and vice versa. Observation drawing was stressed as being a very

Fig. 17

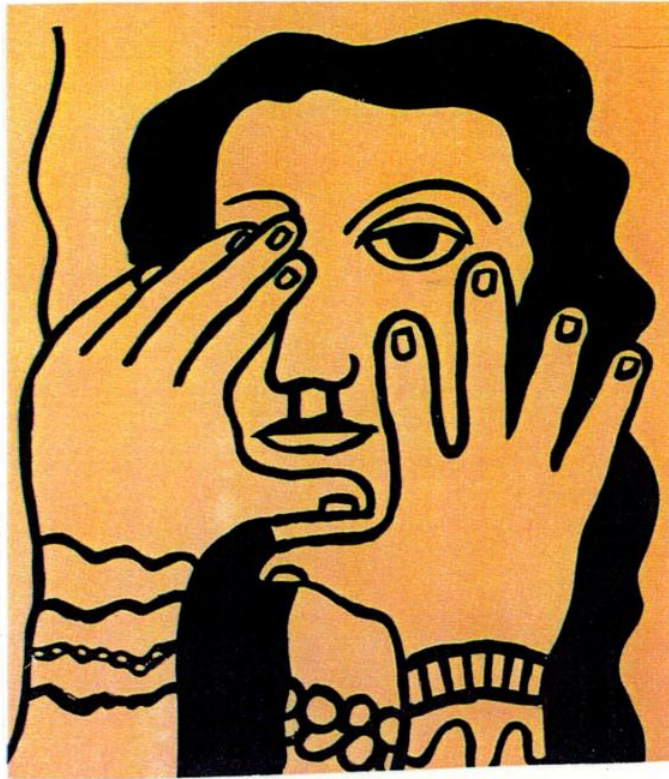


Source : Ramon Gomez, "Head of a Boy"

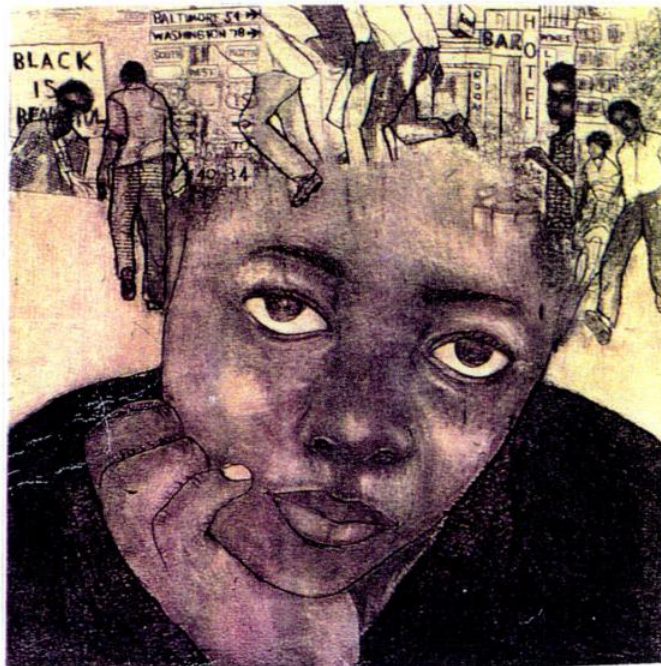


Source : Erich Heckel, "Head of a Girl"

Fig. 18



Source : Fernand Leger, "Face and Hands"



Source : Lev T. Mills, "Gemini 1"

important part of the lesson. In 1943 Herbert Read proposed a model which identified three different aspects of art teaching. These are self-expression, observation and appreciation. He notes that the activity of observation reflects:

the individuals desire to record his sense impressions, to clarify his conceptual knowledge, to build up his memory, to construct things which aid his practical activities. (3)

The students were shown slides of various paintings showing emotions, (Munch's "The Cry" and Matisse's, "The Green Stripe", Fig. 19). A list of expressions was given which ranged from happiness to sadness and from anger to joy. The task was given of conveying these emotions using appropriate media. Paul Klee, Georges Rouault and Henry Moore (Figs 20 and 21) among others have shown the special power that is available to the artist who lets "the material speak" (4). In their paintings, the particular character of the material, the flow of the paint, the furrows of the knife, the chemical reactions of resistant media, is very apparent and plays a leading role in the expression. It would appear that it is through a loose as opposed to a precise control of materials that these artists were able to remain perfectly in command of the overall mood of the picture. Thus in Georges Ronault's "Clown" for example, the roughness of oil paint scrubbed over paper eloquently expresses the tragic quality of the old performers face. Albert notes that :

A Van Gogh makes a violent attack of his materials, whereas Paul Klee handles them with attentive interest alert to what they will reveal. (5)

4. Proportions and Expressions

The proportions of the face were then explained to the students and the observation drawing re-commenced. Students were instructed to draw as big as they could. Again a list of emotions were given and students had to pick three

Dear Sir,
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the above matter. I am sorry to hear that you are not satisfied with the results of the examination. I have been very careful to see that all the necessary precautions were taken, and I am confident that the results are correct. I am sure that you will be satisfied with the results of the examination.

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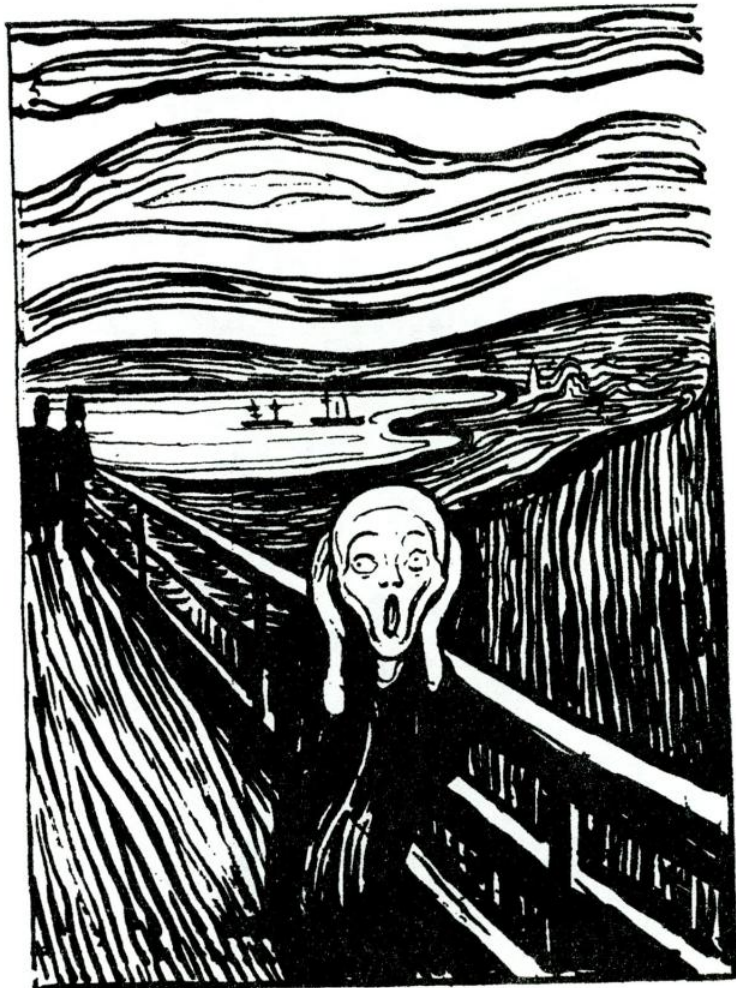


Fig. 19 : Edvard Munch, "The Cry"





Fig. 20 : Georges Rouault, "Clown"



Fig. 21 : Henry Moore, "Woman Seated in the Underground"

to draw. When this was done (Figs 22 - 24) work commenced on the tiles and faces. Students were to design the face in such a way as to appear to emerge from the tile. A large cartoon layout of the simulated doorway was drawn. This was life size and each tile was numbered. Every student was given a certain tile to design. This research continued over the next two classes. Students made several sketches which provided them with enough information from which to develop their designs. The generation of design ideas aimed to provide students with :

- the chance to turn what they had learnt to date into problem solving activities where they could find the best solutions to the three-dimensional art, craft, design project.
- the freedom to explore their own independent ideas in a way that was creative in order to arrive at a solution most appropriate to the problem.

3. SOLUTION SELECTION

The proposed sketches were considered and evaluated by the students themselves. This was done in conjunction with myself who asked that each student consider his/her work in a critical way and then to select the design which he/she considered best. Allison suggests that :

one should develop the skills of analysing, interpreting and evaluating aesthetic qualities in order to develop the capacities of enjoying; experiencing and communicating about the content and form of art and design. (6)

Students were then divided into three groups of eight in order to evaluate the work of each individual by the group as a whole. The aim of this exercise was:

- to help students see their work from a new perspective.

It is a very common mistake to think that the
only way to get a good result is to work hard
and long hours. In fact, the best results are
usually obtained by working smart and using
the right methods. It is important to know
when to stop and rest, and to take time for
yourself. This will help you to stay
motivated and to get the most out of your
work.

One of the most important things to remember is
that you should always be learning. This means
that you should be open to new ideas and
willing to try new things. It also means
that you should be willing to ask for help
when you need it. Learning is a lifelong
process, and it is one of the best ways to
improve yourself and your work.

Another important thing to remember is that
you should always be organized. This means
that you should have a plan for your work
and that you should stick to it. It also
means that you should keep your workspace
clean and free of clutter. Organization is
essential for getting things done and for
staying on top of your work.

Finally, it is important to remember that
you should always be positive. This means
that you should focus on the good things in
your life and your work, and that you should
not let negative thoughts or feelings get in
the way of your success. Positivity is a
powerful tool that can help you to overcome
any challenge and to achieve your goals.

These are just a few of the things that you
should remember when you are working. There
are many other things that you should know,
but these are the most important ones.

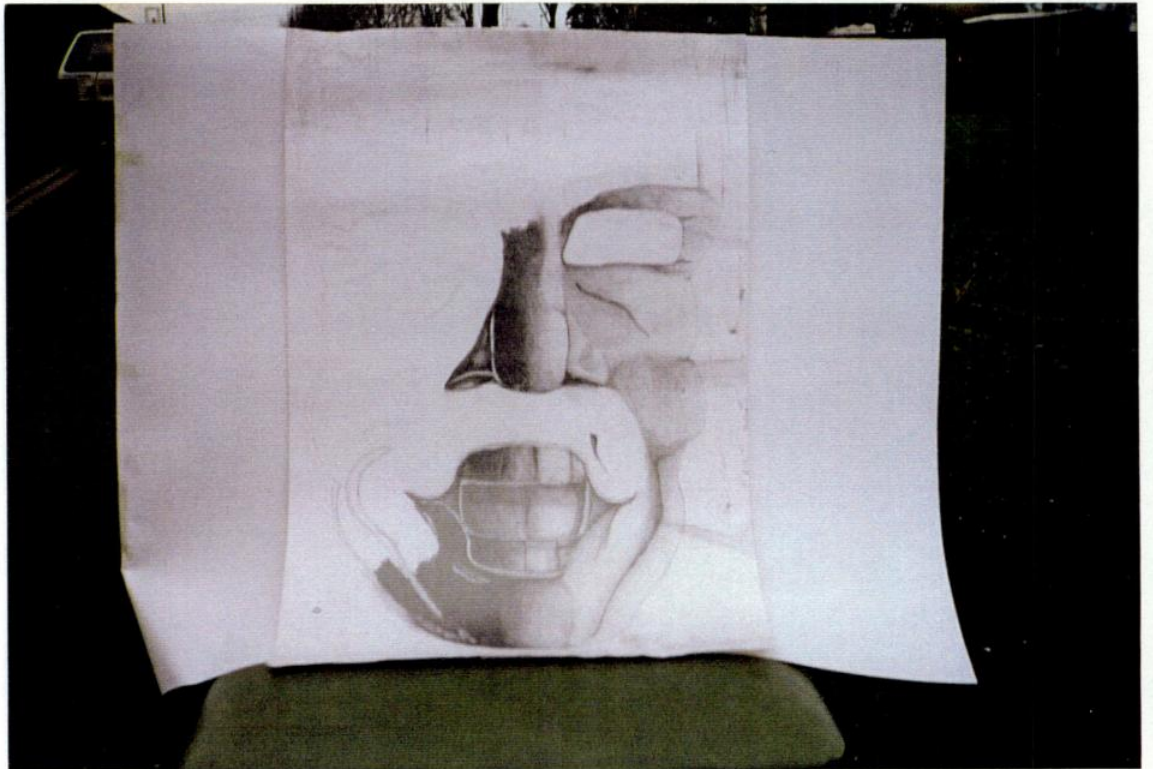


Fig. 22 : Students' A2 charcoal drawing

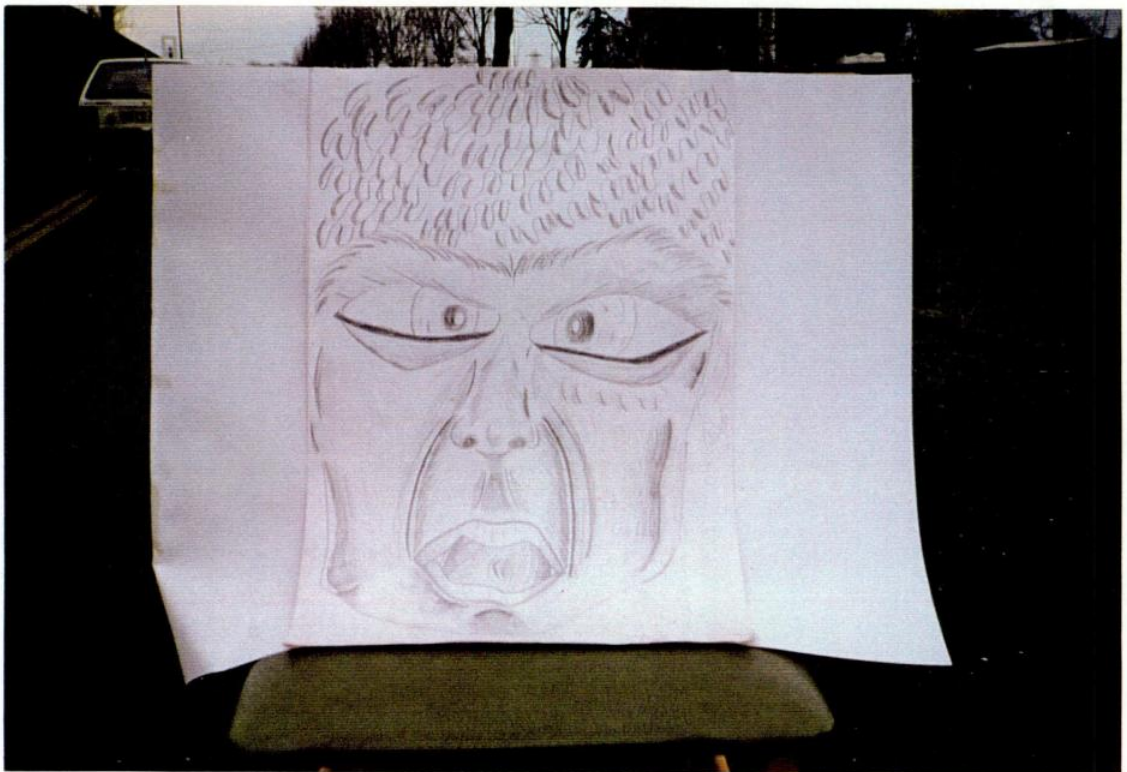


Fig. 23 : Students' A2 pencil drawing

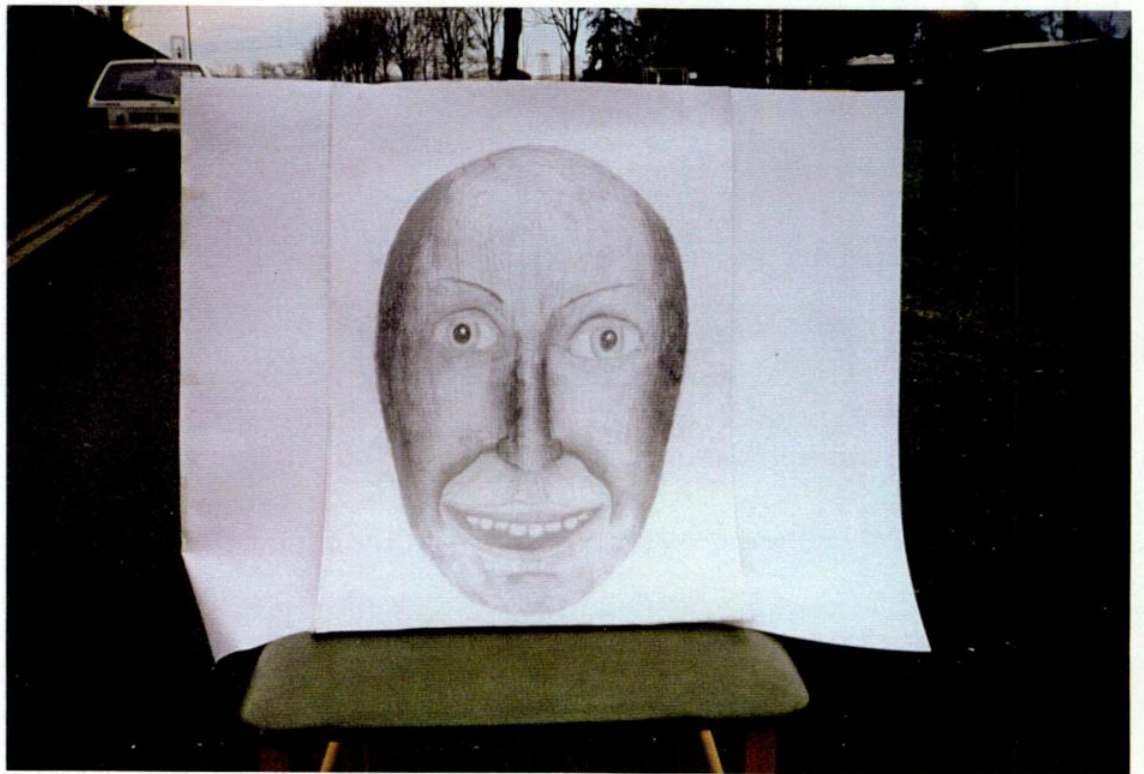


Fig. 24 : Students' A2 conte drawing

- to help students towards a better solution to the problems.

Students were encouraged to be critical of their work throughout the project. The evaluations were a productive way of achieving this. Once this was completed the making of the door began.

4. CONSTRUCTION

All of the research work was now completed at this stage of the project. Students to date had experience in :

- Hand-building techniques.
- Decorative techniques.
- Applying glaze.
- Working a pug mill.
- Kiln / loading and unloading.
- Re-cycling and preparing clay.
- Basic pottery terms.

Each student had access to :

- Clay / hard and soft.
- Modelling tools.
- Cutting wire.
- Knives.
- Corked needles.
- Slates and rolling pins.
- Glazes.
- Paints and varnish.
- Wire.

Each student was given a lump of clay and a tile template. After cutting out the tiles the faces then had to be modelled on (Figs 25 - 26). As the students began to work on their clay heads some noted that their clay heads were not quite the same as the head drawings. The clay faces seemed to become more



Fig 25 : Student using his drawing as reference



Fig. 26 : Students' working on their clay faces

exaggerated and eyes and mouths were gauged out for maximum impact. Therefore, students had new problems to contend with as the project progressed.

Work was evaluated at each stage here (Fig. 27). It was stressed that the consideration and evaluation of new and alternative solutions were all part of the process. While this part of the project was the most time consuming, it was a natural part of the process. The clay faces took four double classes to complete. To get the outer set of doorway tiles some students were sent to take a papier mache cast of one of the tiles in the church and numerous clay tiles were re-produced from this (Fig. 28). Another group of students checked each tile that was to be fired and scored the back of it to help the mounting process and also pierced holes between the tile and clay heads to allow trapped air escape (Fig. 29). A different group loaded the kiln with the work and set the timer. The temperature had to be increased 24 hours afterwards and two students were given the responsibility for doing this. The kiln had to be loaded twice to fire all the pieces so every student had some part to play and a responsibility to the rest of the class members (Fig. 30).

While the tiles were being fired experiments were done on old tiles to try and achieve a stone texture that would mimic the texture of old mouldy stonework. Again students were divided into three groups of eight for this lesson. One group experimented with tones of grey to black paint which was splattered onto the tile. The next group tried covering the tile in paper pulp and let it dry to achieve the stony texture. However it was the third group who had the most successful solution. They used P.V.A. glue which was poured onto the tile. Sand was then sprinkled on top. When this dried it was painted with grey powder paint and an instant stonework texture was achieved. Green chalk was

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Fig. 27 : Students' working on their clay faces and evaluating work in a group

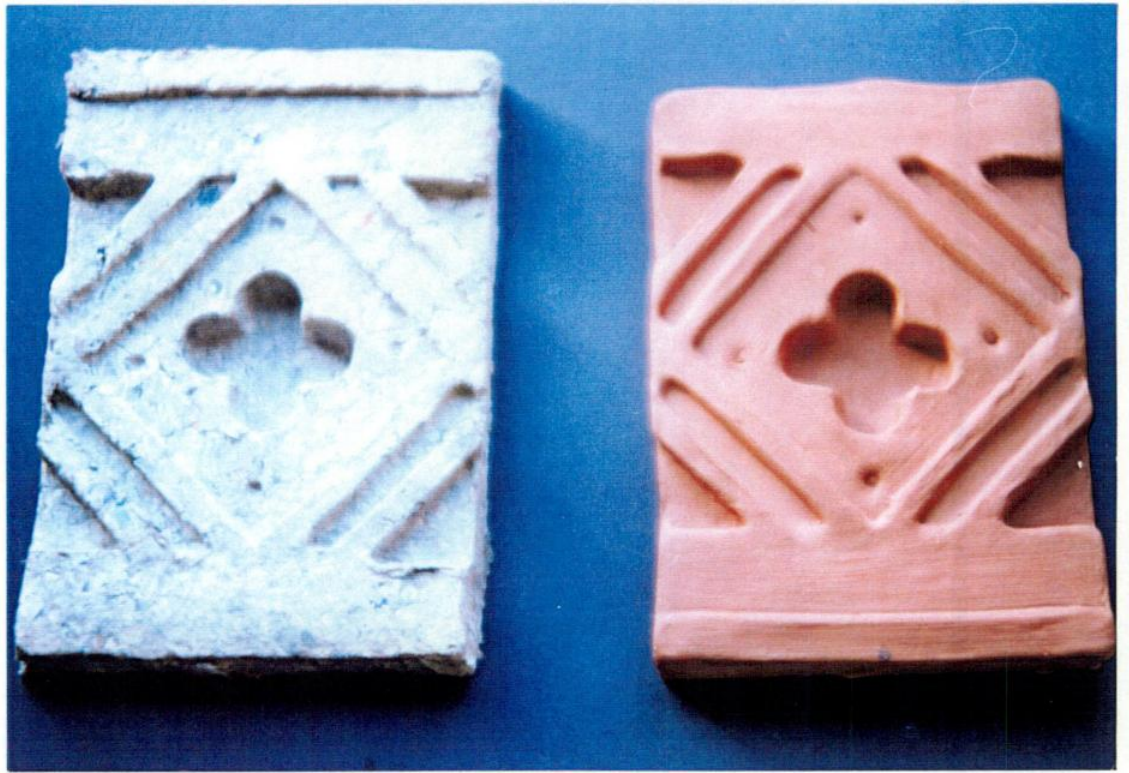


Fig. 28 : Tile mould for outer files



Fig. 29 : Students' clay faces before firing

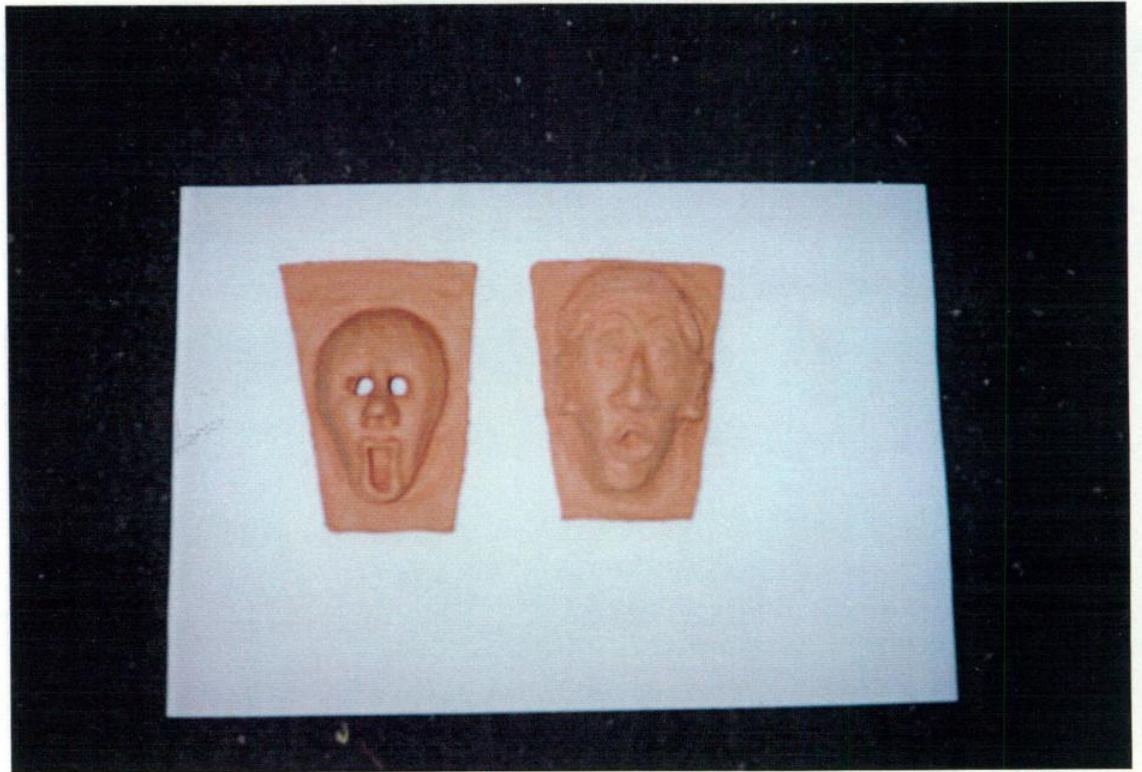


Fig. 30 : Students' tiles after being fired

then rubbed into the already painted tile which gave an aged and weathered effect (Fig. 31).

When the pieces came out of the kiln each student was to sand, paint and put chalk onto their individual tiles. A large basin of paint was mixed by the students so as each tile would be painted in the same paint tone. When this was dry, green chalks were ground down and rubbed into the tile with a sponge. To ensure that the tiles would weather well, and have a lasting quality, fixative was sprayed over the whole tile area. This meant that the chalk and paint would not rub off. When all tiles were complete the large "cartoon layout" was placed flat onto the ground. Each numbered tile was placed on the corresponding numbered space on the layout (Figs 32 - 33). Once all of this was complete and checked the project was ready to be mounted onto the wall.

5. FINAL PRESENTATION / EVALUATION

When the work was re-checked the prepared for the final presentation began. This involved preparing the area of wall on which the simulated doorway would be displayed. This happened after school and all the 24 students stayed behind to help mount the pieces. This meant we had a full evening to put the project up without interruption from other students going to and from class every 40 minutes. The presentation of the finished work provided students with the experience of exhibiting their own work.

Two groups of students transported the pieces and "layout" to where the wall was situated. Four students mixed up the Nicobond which would cement the tiles onto the wall. Students had to be extremely accurate when putting the tiles up. Starting at the bottom, each piece was stuck on. Each time one tile was put on, the corresponding tile on the other side was also put in place so as both

1. The first part of the paper is devoted to a discussion of the

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problem is equivalent to a problem in the theory of

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Fig. 31 : Finished Tiles

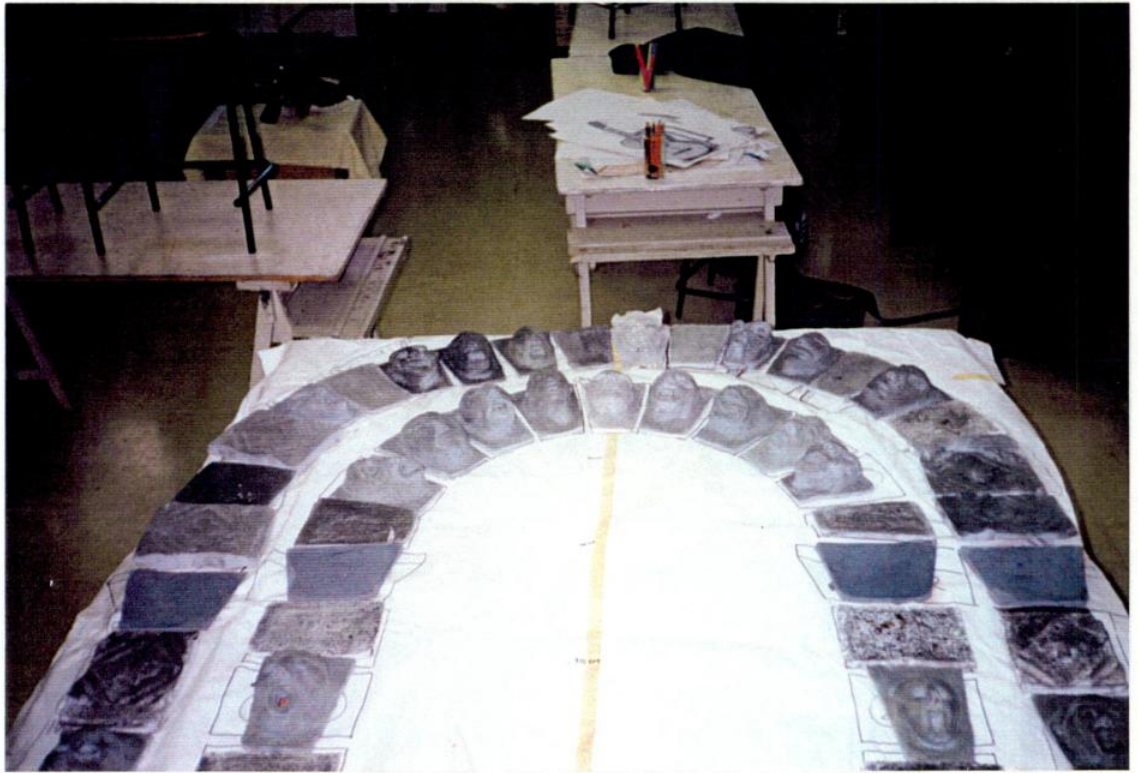


Fig. 32 : Tiles placed on layout



Fig. 33 : Students' checking position of tiles on layout

Fig. 34



Fig. 34 : Finished Doorway

sides of the door would be in line. Students had to judge by eyes to ensure that this accuracy was achieved. This was to help greatly when it came to the arches of the door. Six students had the responsibility of cementing and putting on the pieces while six others laid wooden slats in between each piece to stop them sliding out of place. As the arches were going up several long pieces of wood were used to hold the pieces in place. This part was the most time consuming as it took 2 - 3 minutes for each piece to settle onto the wall.

Displaying the tiles meant that decisions and checks were constantly made to ensure that the work was being shown to its best advantage. When the work was finally put in place on the wall, it was evaluated by the students and myself. Students were required to :

1. Evaluate their own work.
2. Evaluate the overall doorway.
3. Choose the tile they thought was the most successful.
4. Explain why this tile was the most successful.

In the final evaluation students expressed their opinions of the work on display. All felt the doorway was a success and that it fitted in nicely with the existing mural. They noted how different their work was when it was displayed with other pieces compared to when it was on the desk on its own. Some felt that they could have exaggerated the features of the faces on the tiles more. It is interesting to note that the design which it appeared most students preferred was one with the eyes and mouth gauged out which emerged about six inches from the tile. The students compared it to some slides of gargoyles shown at the beginning of the project. All agreed that the stonework texture worked very well and commented on how old the doorway looked. Each student was required to write about the three-dimensional art, craft, design project and an

explanation was put up on the wall beside the doorway. Photographs were also put underneath this as well as a set of tiles with each students' name on them.

CONCLUSION

The three-dimensional art, craft, design project provided a group of students with the opportunity to develop in a educational direction which is outlined in Chapter 3. This project showed the development of knowledge which in this case is knowledge of three-dimensional art, craft, design and a deeper understanding and knowledge of its design possibilities and processes. Three-dimensional art, craft, design allows for the enhancement of critical, tactile, expressive and artistic development.

The study of three-dimensional art, craft, design is an area which needs further analysis and recognition in the new Junior Certificate syllabus for art, craft, design, so that the opportunities for development and education through three-dimensional activities is fully explored.

In the next chapter, it is necessary to discuss the three-dimensional art, craft, design project in order to analyse the extent to which the project facilitated the four areas of educational development identified as the hypothesis of the research study.

The first part of the report is devoted to a description of the work done during the year. It is divided into two main sections, the first of which deals with the work done in the laboratory and the second with the work done in the field.

LABORATORY WORK

The work done in the laboratory during the year has been devoted to the study of the properties of the various types of soil. It has been found that the properties of the soil vary with the type of soil and with the depth of the soil. The work has been done in the laboratory and in the field. The results of the work are given in the following tables.

The work done in the field during the year has been devoted to the study of the properties of the various types of soil. It has been found that the properties of the soil vary with the type of soil and with the depth of the soil. The work has been done in the laboratory and in the field. The results of the work are given in the following tables.

The work done in the field during the year has been devoted to the study of the properties of the various types of soil. It has been found that the properties of the soil vary with the type of soil and with the depth of the soil. The work has been done in the laboratory and in the field. The results of the work are given in the following tables.

Footnotes for Chapter 5

1. George Brown and E.C. Wragg, Questioning, (London : Routledge, 1993), p.3.
2. Ibid.
3. Herbert Read, Education Through Art, (London : Faber and Faber, 1943), p. 10.
4. Calvin Albert, Figure drawing comes to Life, (New York : Prentice Hall, 1986), p. 132.
5. Ibid.
6. Brian Allison, "Identifying the core, art, and design", in Journal of Art and Design Education, 1982, Vol. 1, No. 1, p.p 56 - 66.

CHAPTER 6

EVALUATION AND ANALYSIS

The hypothesis of this research study was to examine the extent to which a specific three-dimensional art, craft, design project could facilitate, foster and aid the educational development of the group of students involved in the following four areas. These areas of educational development are :

1. Communicative and expressive development.
2. Tactile development.
3. Artistic and conceptual development.
4. Developing and understanding the design process.

The analysis and evaluation in this chapter is based on my own observations of the project as it developed. Each of the four areas of educational development identified above will be individually discussed and the various areas of the three-dimensional art, craft, design project which facilitated the development of these areas will be identified and evaluated.

1. Communicative and Expressive Development

Students communicative and expressive development would appear to have begun with the initial slide presentation which introduced students to the meaning, nature and possibilities of three-dimensional art, craft, design and encouraged aesthetic and critical awareness. The introduction to the three-dimensional art, craft, design project by the use of slides was seen as very importance and was considered a good stimulus in developing students communicative and expressive skills. Students were encouraged to express

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their opinions of the slides as the presentation progressed. While students were at first quite slow to respond they soon began to articulate their reactions. In Critical Studies in Art and Design, Mike Hildred notes that there are two main sources for triggering aesthetic experience. These are :

1. natural objects, phenomena, and environments and:
2. man-made objects and environments, including a wide range of artefacts which have been deliberately made to evoke aesthetic responses. (1)

He also notes how this aesthetic experience involves "intuitive, individual, sensual enjoyment and an attitude of particular attention to current experience - noticing that you are noticing". (2)

After the initial comments by students on the work shown, they were then required to explain why they liked or disliked the work. This was seen as being very important as students began to develop the ability to express their opinions coherently. Therefore, the reasons what students liked or disliked the examples shown was less important than the fact that they were responding. Because of the enthusiastic contributions of the students and the opinions expressed their communicative and expressive skills were being noticeably developed. The groups knowledge of three-dimensional art, craft, design had also developed by the end of this lesson.

Following the slide presentation, the process of research continued and the students communicative and expressive skills developed further. A lecture was given by one of the history teachers in the school regarding the history of the various churches in the area as well as churches identified in the earlier slide presentation. Students asked questions enthusiastically and discussions

1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report from the Secretary of the Treasury on the state of the Union.

3. The third part is a report from the Secretary of the Navy on the state of the Navy.

4. The fourth part is a report from the Secretary of the War on the state of the War.

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29. The twenty-ninth part is a report from the Secretary of the Commerce on the state of the Commerce.

30. The thirtieth part is a report from the Secretary of the Education on the state of the Education.

developed about the importance of conserving these historical sites. Students talked freely about how we all should play either an active or a supporting role in this.

During the lesson in which students were evolving their design ideas they appeared to have no problems articulating how they felt and what they noticed while viewing the set of slides shown. As Robert pointed out of Munch's "The Cry" :

I love the thick wavy lines around the man that's screaming. They look like thick black marker. It looks like his scream is echoing. (3)

Of Nolde's "The Prophet", Grace commented :

The way he cut the design out of wood makes it look really rough and jagged. This makes him look sad. (4)

What was evidently happening here was that students were freely discussing how they felt about what they were seeing. Discussions developed among the group as to who both people shown in the slides were and what they were feeling at the time the pictures were made. When students divided into pairs for the purposes of experimenting with the various media their communicative and expressive skills developed visibly. It would appear that in the beginning the students began with an initial experimentation but then realised the descriptive possibilities and discovered in the materials a way of saying something. For example, one student working with a sponge discovered the way in which contours of the face can appear diffused in light. Another student experimenting with wet washes over charcoal, pursued the dramatic quality revealed by streaking and blurring. The experience was obviously making each

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student aware of the range of possibilities of each medium in expressing different emotions and feelings. Calvin Albert notes :

The way in which an artist handles materials and tools - whether slashing with the palette knife or caressing the surface with the softest of brushes, whether strokes are abrupt or delicate, whether paint goes on in broad strokes or precise touches - is an expression of the kind of person the artist is. (5)

The research study pupils were now starting to communicate and express ideas through the various media given to them. These experiments seemed to facilitate the development of the above skills and in turn helped the pupils towards a greater understanding of their own ability to discover and describe the visual world around them.

Throughout the designing stage of their tiles most students found designing more challenging than drawing. Eoin said :

When you're doing a drawing you know what it will look like at the end, but when you're designing you don't know what it will end up looking like. (6)

Sorcha commented that :

The designing is better. It's more of a challenge because you can make your own decisions when you're doing it, you have to think for yourself. (7)

What the three-dimensional art, craft, design product was evidently developing in the students was the ability to express their own point of view in a rational way, and the ability to relate effectively to one another. It is interesting to point out how this relates to the statement in the Government's Green Paper on Education that education should develop in the student :

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An ability to manage oneself and to make the most use of personal resources,

An ability to express one's own viewpoint rationally,

An ability to relate effectively to other people. (8)

The three-dimensional art, craft, design project was clearly developing these qualities.

The Green Paper on Education also recognises the need to :

.....develop in its students the capacity for sound personal judgement. It must foster independence of mind the ability not only to acquire and absorb information, but to assess it critically and to reach conclusions on the basis of the evidence. (9)

Torrance would agree that we must educate young people to communicate and share their ideas and opinions with others, and relate similar experiences together in order to draw conclusions. (10) Therefore, we must educate our pupils to think for themselves. Arnel Pattemore would endorse this view and claims that communication is promoted by the nature of art, craft and design. (11)

The stage of design process where students selected the most suitable and appropriate solution to the design problem provided an opportunity for growth in communicative and expressive skills as it involved :

- Students' critical appraisal of their own work.
- Evaluation of each other's work through group evaluations to aid the progression of design ideas.

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Breffni commented on the evaluations :

This is a good idea, it helps you be critical of your work and you come up with other solutions. You can also express and communicate your ideas to the other people in the class. (12)

In this stage of the project students developed the ability to examine their work in a critical manner. It also helped their ability to communicate their ideas to others. Students also developed their ability to articulate the way they felt about the project problem. This evaluation continued throughout the design process so communicative and expressive skills were constantly being developed.

The final evaluation was important in developing these skills further as it involved students expressing their opinions of the work on display. They expressed their views on the doorway itself, on the stone effect of the tiles and on the tiles that worked best as solutions. They even tried to guess which tile faces belonged to which students. As a result of their acquired knowledge of three-dimensional art, craft, design, students said that they now felt in a stronger position to comment on their work and the groups' work as a whole. Most agreed that they were better at expressing and articulating their views and felt more comfortable communicating with other people in the class as a result of the three-dimensional art, craft, design project.

2. Tactile Development

The three-dimensional project provided opportunities for students to develop their tactile skills. At the construction stage of the project students were instructed to use the knowledge and information they had gathered to date to form the face tiles. The "additive, subtractive, and constructional processes"

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5. The fifth part of the paper discusses the importance of maintaining accurate records of all transactions.

(13) identified in the new Junior Certificate Syllabus for art, craft, design were identified and covered by the students during the project. Students spatial and tactile senses appeared to be stimulated by the direct experience of working in clay that the project provided. The manipulation of the material was also important in the development of students knowledge of and feeling for the material used. Paul commented :

Clay is great. It's the best part. You can make up the face as you go along. If you don't like what you have done you can take away the piece of clay. (14).

Caoimhe said :

Clay is my favourite medium. I love being able to make something that looks really good with just a lump of clay and my hands - it's great! (15)

John Dewey favours a system of education which allows the students the direct experience which involves the use of the body and the handling of materials. (16).

Students tactile skills seemed to develop easily because of the nature of clay. It appeared to allow them to be free with it as the clay responded to every touch. This interplay between the students and the medium of clay further facilitated tactile development. This would seem to be the "immediate responsiveness" (17) identified and discussed in Chapter 3. Students confidence also grew as they manipulated this material.

Students encountered several problems during the process of constructing the tiles. These ranged from trying to find the best way to make the face emerge from the tile, to the spacing of the heads on the tile itself. Because of the

plasticity of clay, a constant changing of form is permitted and the problems encountered were soon resolved. Even though students had a concept of what the final piece would look like the details of the piece were constantly being developed as they worked. Thus, their evaluative skills as well as their tactile skills were being developed.

It was interesting to note the different tactile approaches to work used by the students when it came to constructing the clay tiles. Some students gouged and pulled out the features of the face from a lump of clay while others seemed to build up individual features and put them together to build up the face. The fact that clay is a spontaneous medium to use and you can build and invent your form as you go along helped develop students tactile skills further. Students noticed how different the three-dimensional clay faces were from the two-dimensional face drawings and noted that it was more logical to use the medium of clay to record and describe the face than any other medium. During the stages of the project in which students tactile senses appeared to be developed the research study pupils seemed indeed to be, as Jack Burgner put, "alive at the finger tips". (18)

3. Artistic and Conceptual Development

It would also appear that the three-dimensional art, craft, design project encouraged and assisted the development of artistic and conceptual skills. The initial slide presentation introduced students to the meaning of three-dimensional art, craft, design which in turn developed their awareness of the concepts of three-dimensional studies. It has been noted in Chapter 5 how the activity of observation reflects the students desire to clarify his conceptual knowledge. The activity of observation therefore, was stressed as being very important in developing this skill. Through the various stages of researching,

recording, designing and constructing, the students ability to understand two-dimensional relationships in Design and Drawing was enhanced. This in turn meant that three-dimensional and two-dimensional concepts became more naturally linked for the students.

When the second year group were given the lecture by one of the history teachers, it broadened the students' concept and perception of the three-dimensional project as well as establishing cross-curricular linkages which led to the concept of the project being made relevant to other areas of their educational development. They noted the wider significance of the project and how it was not an activity conducted in isolation in the art room. It can be clearly seen that the students conceptual skills were developing.

By exposing the students to new media to describe and record information their artistic skills developed. The whole process of recording, designing and building the clay tiles became an interplay between the media and the students as they developed artistically. The students began building the face tiles with an initial nervousness but as their artistic thinking and confidence developed they were quite uninhibited with the medium. This development was evident also when students were given the task of conveying various emotions using appropriate media. Students artistic skills developed quickly as they discovered and realised the descriptive possibilities of and the range of expression possible for the materials given. The activity of designing the tiles was important in the development of students artistic skills as it gave them the freedom to explore their own independent artistic ideas in a way that was creative in order to arrive at the most suitable solution to the project problem.

Students felt that they had developed artistically when they saw their work on display and noted the differences between the drawings of the face and the clay

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faces they had made. They also compared previous clay projects in which they produced individual pieces to the three-dimensional art, craft, design research project. Most felt that the work completed in the research project was much superior to the other work done. They felt that working and evaluating in groups helped in the development of their artistic skills.

4. Developing and Understanding the Design Process

This three-dimensional art, craft, design project involved five main stages of the design process. These were :

1. Research / preparatory studies.
2. Evolution of Ideas.
3. Solution Selection.
4. Construction.
5. Final Presentation / Evaluation

Because of these five designing stages students appeared to develop an understanding of how the design process works as they evolved their ideas from initial drawings and recording information to presenting the final pieces for evaluation and presentation. The fact that the students were told that the process was to be given the same importance as the product helped them further understand the design process and achieve the best possible solution appropriate to the project. The students were presented with slides of art history examples relevant to the specific three-dimensional art, craft, design project as well as examples of three-dimensional art, craft, design encountered in everyday circumstances. This meant that students understanding, critical appraisal and awareness of three-dimensional art, craft, design was developed. It also acted as a stimulus to the students for ideas which might form suitable solutions to the three-dimensional art, craft, design project on which the

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students were working. The importance of showing students sources to develop their understanding of the design process has been noted at the beginning of this chapter. Peter Cosentino endorses the view of Hildred when he states :

The very nature of secondary source material means that, unlike primary source material, it is used as an indirect source of inspiration - it is rarely a question of simply copying a design, but rather one of how you interpret an idea in design terms. (19)

By showing as wide a range as possible of different types of three-dimensional art, craft, design examples, demonstrated to the students the many possibilities that were open to them - the linking factor being that they were all successful designs. Because the sources, techniques and the materials were indicated, students became aware of how each element had been combined to form a complete and satisfying whole. Students understanding of the design process developed further as they concentrated on individual pieces of work, looking at what the artist had set out to achieve and assessing whether or not he had been successful. This kind of analysis and evaluation continued when students were researching, working on and completing their own work and became an integral part in their understanding of the design process. According to Cosentino :

Your evaluation must take into account whether the potential of the medium has been explored to the full - the most outstanding pieces of work will always stand out by being 'just right', a harmonious fusion of all different elements of ceramics to form a perfect whole. (20)

Students gathered their source materials and developed their design ideas on paper by making rough and finished sketches and trying to think how these could best be evolved in clay. The freedom to explore their own independent ideas and the chance to turn what they had learnt to date into solutions appropriate to the design problem was invaluable in developing students

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knowledge of the design process. The next stage in this development was in selecting the most appropriate solution to the project problem. Although students had explored and researched their design ideas thoroughly before beginning work on the construction of their tiles, they reassessed their original concept continually as the actual clay tile developed. By standing back from their work occasionally and looking at it critically to see if the design was evolving as they had imagined, and if not, seeing where they had gone wrong, students were actively participating in the development of their own understanding of the design process. It was felt by students that the evaluation and consideration of new and alternative solutions were all part of the process and was therefore seen as very important. What the three-dimensional art, craft, design project was evidently developing in the students was the ability to understand how the design process evolves. Another important element in this understanding was for students to try to analyse the design problems encountered to see why an idea has not worked, so that the same problems would not be encountered again. To a large extent however, one of the many ways in which we learn is through trial and error.

During the final presentation of the completed work students developed their design skills further when exhibiting the final pieces. By putting the various stages of the three-dimensional art, craft, design out in front of them, (which ranged from initial source work, drawings and design sketches to finished sketches and final pieces), students could see clearly the evolution of the design process from beginning to end. This was an invaluable stage of the project and from the opinions expressed by students it is appropriate to say that they understand each valuable stage of the design process and felt that each stage was necessary in order to achieve the final piece - the product. Caroline notes :

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Before I used to just make something, but now I can see that researching, drawing and evaluating your work makes the final piece better. If you go through all the stages, you know that the final piece is the very best piece of work that you can do. (21)

CONCLUSION

The three-dimensional art, craft, design project provided students with the opportunity to develop in an educational direction which is considered as the hypothesis of this research. It may be argued that this development could be fostered through other ideas of the curriculum, but three-dimensional art, craft, design provides a unique educational opportunity for the development of communicative, expressive, artistic, conceptual and tactile skills as well as developing an understanding of the design process. This is an issue which needs greater analysis and recognition at second-level education in Ireland, so that the opportunity for educational development through three-dimensional activities is fully explored. In the next chapter, I will summarise the main conclusions arising from this research study and make recommendations based on these conclusions.

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Footnotes for Chapter Six

1. Mike Hildred, "New Ways of Seeing", in Critical Studies in Art and Design Education, ed., David Thistlewood, (Essex :Longman, 1989) p.p 49-50.
2. Ibid.
3. In conversation with Robert, November 1994.
4. In conversation with Grace, November 1994.
5. Calvin Albert, Figure Drawing comes to Life, p. 132.
6. In conversation with Eoin, December 1994.
7. In conversation with Sorcha, December 1994.
8. Department of Education, Education for a Changing World : Green Paper on Education, p. 85.
9. Ibid, p.p 34 - 35.
10. E.P. Torrance, "Causes for Concern", in Creativity : Selected Writings, P.E. Vernon, ed. (Middlesex : Penguin Books, 1970), p. 11.
11. Arnel W. Pattemore, Art and Environment, (New York : Van Nostrand Reinhold, 1974), p. 360.
12. In conversation with Breffni, December 1994.
13. Department of Education, The Junior Certificate Art, Craft, Design Syllabus, p. 9.
14. In conversation with Paul, January 1995.
15. In conversation with Caoimhe, January 1995.
16. John Dewey, "The Nature of Subject Matter", in John Dewey on Education : Selected Writings, Reginald Archambault ed. (Chicago, London : The University of Chicago Press, 1964), p.p 364-368.
17. Lowenfeld and Brittain, Creative and Mental Growth, p. 54.

18. Jack Burgner, "Children can see with their finger tips", p. 28.
19. Peter Cosentino, Creative Pottery, (London : Tiger Books, 1992), p. 20.
20. Ibid, p. 10.
21. In conversation with Caroline, February 1995.

CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS

Before proposing any recommendations it may be helpful to recapitulate the main conclusions which have emerged from the present research study.

It can be concluded from the research that art is seen as a free and unconfined search for new ways of expressing the experience of the world around us and as being essential in analysing and interpreting the many visual stimuli constantly presented to us in today's world. (1) From the review of literature, it is evident that the study of art is a very worthwhile activity which contributes to a wide range of human needs. The importance of art in the development of communication, the senses, creative thinking and for the enrichments and cultivation of aesthetic awareness must be impressed upon our policy makers, educators and the public. Manuel Barkin states that the basic purpose of education is to achieve some grasp of "the full scope of human experience" (2). Therefore, the arguments put forward in this research study that art education "can acquaint children with more subtle forms of feelings and more precise images of the human spirit than they are likely to discover on their own" (3), are reinforced. It is evident that the nature of art education is varied and open to interpretation among educationalists, but the importance of understanding the fundamental characteristics of this subject is essential.

From the review of existing literature on three-dimensional art, craft, design in Chapter 3, the hypothesis of the research suggested that certain specific areas of educational development could be fostered through three-dimensional art, craft, design activities. The results of the school based research clearly indicate that the second-year research study pupils derived significant benefits from the

study of art. It is clear from the analysis of results that the pupils communicative, expressive, tactile, artistic and conceptual skills as well as their understanding of the design process increased in response to aspects of the three-dimensional art, craft, design project. The research also shows that the pupils benefited from the sense of independence and responsibility which the project provided. Chapman claims that art is one of the few subjects in which students can be actively encouraged to clarify and express their own thoughts, perceptions and feelings. (4) It can be concluded that the three-dimensional art, craft, design project facilitated this.

The findings of the research suggest that the nature of art activities would appear to have significant contributions to make to areas of the curriculum aside from art. Certainly the research study pupils were convinced that learning in art, craft, design could extend and enrich other subject areas. (5) Many links were discerned by the pupils between art, craft, design and other subjects such as mechanical drawing, biology, woodwork and home economics. It appears therefore, that skills learned in the art class, can transfer easily into other practical and non-practical curricular areas. The evidence therefore suggests that while the study of art is beneficial to the educational development of the pupils who study it, it may also contribute and enrich other areas of the curriculum.

It can be concluded that the three-dimensional art, craft, design project was successful in fostering the specific areas of educational development identified as the hypothesis of this research. It is appropriate to assume that similar projects if structured properly can facilitate and foster these areas of educational development. It is recommended that if three-dimensional art, craft, design is to be properly developed at second-level in Ireland, it must firstly be recognised as an area of the syllabus which contributes to valuable

educational development. The school based research described in Chapter 5 above, involved methodology which could be applied to any three-dimensional art, craft, design project. There is also evidence to suggest that the pupils' cultural awareness and appreciation was enhanced through the project. It is recommended that teachers should be encouraged to develop projects within the school, and encourage cross-curricular linkages, so as the unique opportunities which three-dimensional art, craft, design presents can be recognised. Then, change in the attitude towards and status of this discipline in second-level education can be affected.

On the basis of the findings of my research the following recommendations are proposed :

- (1) A major cause for concern, is the optional status of art, craft, design on the curriculum in primary and post-primary schools in Ireland. In light of the contributions to pupils' educational development, the ways in which art education aids the social, intellectual and aesthetic development of the individual must be constantly highlighted. To ensure more positive attitudes towards the subject, it is recommended that :
 - (a) Adequate provision for art education in schools, must be constantly argued for by those involved in educational planning and by those involved in the promotion of the arts and of art education.
 - (b) Art education must be accorded a more central place in school programmes because to date predominant concern with conventional academic development has often meant that other equally important capabilities have been neglected in schools.
 - (c) Provision must be made at primary and post-primary levels of education so as to ensure that a continuum exists in the pupils' understanding of art, craft, design throughout their school lives.
- (2) While the new Junior Certificate Syllabus for art, craft, design has many strengths, it is suggested that further work should be

undertaken by all parties involved in order to resolve outstanding issues such as :

- (a) Total time allocated to art, craft, design in post-primary schools at Junior Cycle level and the overall aims of the syllabus, (which to date would appear to be overly ambitious in relation to time allocated to art, craft, design at Junior Certificate level) be reviewed.
 - (b) The potentiality, significance and benefits of cross-curricular linkages must be emphasised and recognised with more clarity. Exemplars from the art, craft, design course committee on how these linkages might be achieved would be beneficial to teachers of art, craft, design and others.
 - (c) The Guidelines for Teachers publication must be reviewed in order to provide further elaboration of the syllabus and to offer more direct guidance to the teacher of art, craft, design that might be applied in the classroom.
 - (d) The areas of resources, reference lists and assessment need to be reviewed and clarified. These issues could be reviewed in the form of a supplementary publication issued to teachers of art, craft, design.
- (3) The importance of three-dimensional activities for fostering areas of educational development must be emphasised so that this area of the syllabus is seen as a vital, important area of study.
- (4) The unfamiliarity of many teachers of art, craft, design with the area of three-dimensional art, craft, design would appear to have lead to the exploration of two-dimensional art, craft, design processes at the expense of three-dimensional art, craft, design. This in turn leads to an inadequate development of the students' spatial skills. It is therefore recommended that more in-service courses be available to art, craft, design teachers who are unfamiliar with this area.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is a summary of the work done and the results obtained. It is a general statement of the work done and the results obtained.

2. The second part of the report deals with the work done during the year. It is a detailed statement of the work done and the results obtained. It is a detailed statement of the work done and the results obtained.

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5. The fifth part of the report deals with the work done during the year. It is a detailed statement of the work done and the results obtained. It is a detailed statement of the work done and the results obtained.

Footnotes for Chapter 7

1. Chapter 3, "A Rationale for the Visual Arts in Education : a review of literature" p.
2. Manuel Barkin, "The Visual Arts in secondary school education", in Foundations for Curriculum Development, Hardiman and Zernich, p. 102.
3. Chapman, Approaches to Art in Education, p. V.
4. Ibid, p. 203.
5. Chapter 6, "Evaluation and Analysis", p.152

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