

National College of Art and Design

Name: Danielle Coll

Title: Proposals for Change in the History and Appreciation of Art,Craft and Design
at

Leaving Certificate.

This Dissertation examines the current Leaving Certificate syllabus for History and Appreciation of art and design in order to identify problems and suggest alternative approaches. The course is discussed with regard to aims, content, methodology and assessment. I have highlighted points which need addressing with regard to course structure in particular.

Classroom application took the form of a gallery based history of art project which is discussed in more detail in chapter 6 .

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**COLLAISTE NAISIUNTA EALAINÉ IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

**PROPOSALS FOR CHANGE IN THE HISTORY AND
APPRECIATION OF ART, CRAFT AND
DESIGN AT LEAVING CERTIFICATE**

Submitted to the Faculty of Education

In

Candidacy for

BA DEGREE IN ART AND DESIGN EDUCATION

by

Danielle Coll

APRIL 1996

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Thanks to Professor Iseult McCarthy and especially Maria Farrell for their encouragement. Also to my parents, Marie and Gerard.

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CHAPTER ONE

PROBLEMS WITH THE CURRICULUM:

LITERATURE REVIEW

The Present Curriculum

Often disconcerting because of its philosophical incoherence, disturbing because of the questionable objectivity, distressing because of its excessive fragmentation, art history is obviously in a critical state, at least in the eyes of the educationalist.¹

Art history was first regarded as a subject worthy of individual study in the seventeenth century with the publications of the first art history book by an artist named Henry Peacham. It started out as a gentlemanly pursuit, thought to help in the creation of a rounded personality. Later it was realised that studio artists could benefit from the study of art history, enriching their own work and helping them to see themselves as perpetuators of a living tradition. I do not propose to formulate here a rationale for the inclusion of art history and appreciation in our national curriculum. suffice to say that it is accepted world-wide as an intrinsic part of art education. My interest is in the debate regarding how and what to include in that curriculum. The Irish Leaving Certificate syllabus for the History and Appreciation of Art, Craft and Design embodies many of the faults and failings of a discipline which "*is either dead or else never was fully alive*"².

As it stands at the moment, the Irish syllabus consists of a survey course which aims to cover European art from "*1,000 AD to the present*"³, Irish Art "*from prehistoric*

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As it stands at the moment, the Irish syllabus consists of a survey course which aims to cover European art from "1,000 AD to the present". Irish Art "from prehistoric

times to the present"⁴, and also wants to afford "*candidates an opportunity to discuss topics based on everyday visual experience in their own environment*"⁵ through the appreciation section of the programme. All this is to be covered in only two years and in many cases schools do not even set time aside for the study of art history, expecting the course to be covered in free time or outside of school hours.

Assessment consists of a two-and-a-half hour terminal examination divided into three sections: Irish history, European history and art appreciation. There are four questions in each section, one to be attempted from each section. This layout applies to both honours and pass papers, the difference being the standard of critical analysis required at each level. There is no obvious difference between papers in the language, terminology or phrasing of questions. In fact, they could be interchangeable in terms of difficulty. Considering the course as a whole, it presents many problems of time and value. These include problems of identifying aims, deciding on methodology, worries over Eurocentrism and bias in subject matter, lack of pupil input, neglect of modern art and methods of assessment.

Aims of the Art History Course

The concept of a survey course in history of art has come under much scrutiny, being criticised for the reason that "*too much material is supposed to be covered in too short a time and in too superficial a manner*"⁶. This is in accordance with the views of Michael McCarthy who is of the opinion that survey courses "*seek to cover so many*

times to the present", and also wants to afford "candidates an opportunity to discuss topics based on everyday visual experience in their own environment" through the appreciation section of the programme. All this is to be covered in only two years and in many cases schools do not even set time aside for the study of art history, expecting the course to be covered in free time or outside of school hours.

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*works of art... that there is no possibility of doing justice to the technical, economic, political, religious, social and personal forces that go into the making of any masterpiece."*⁷

Yet all the writers on the subject agree that "*close specialisation is no better than broad general courses*"⁸. Where does this leave the Leaving Certificate course? In a piece entitled *Teaching Art History in the Community College*, Patricia Sloan sees the problem as one of general disorientation within the field of art historical study. She compares art history to history, which has its own philosophy, thereby giving it impetus and direction. In stark contrast lies the discipline of art history, "*a study that winds its unwitting way onward, caring neither where it is going nor where it has been*"⁹. A clear set of aims is necessary before any changes can be made to the existing course. This issue will be dealt with in a later chapter.

Bias and Neglect

The Irish course again falls foul of the experts in the matter of emphasis. It focuses on Irish and European art, failing to give a knowledge of global art. This however, would widen the scope of the syllabus even more, and it is currently overloaded. However, it is true that "*the history of European art is not the history of art since it is not the history of all art*"¹⁰. How can this problem be overcome? What should be dropped from the course, and what taken up? It is impossible to cover everything over two years with just one forty minute class per week to devote to art history, if

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even that. Obviously, we must be selective. Perhaps instead of running through the gamut of art historical fact, we should be teaching students the skills of art historical enquiry and analysis. *"All the school... can do is to lay a foundation, to plant the seeds of interest, understanding and enquiry"*¹¹ and it is up to the students to take this learning further. Perhaps we should choose a limited canon of works from which can be structured a course to demonstrate to students the variety of styles and movements and improve their critical faculties. *"Teachers may not be able to reach everything they consider important in art history, but students should become familiar with such traditionally well-known names as Michelangelo, Rembrandt, Van Gogh, Picasso"*¹². There is a pressure to introduce students to the legacy of great artists, but militating against this in a system of severe time constraints is the move to avoid Eurocentrism and the mire of stereotypical and stale courses of study.

Modern art is another areas considered to be neglected. Of course this is not because it has been left off the syllabus, as art to the present day is included in the Leaving Certificate programme. The problem is the *"teachers of art history have generally either neglected or have given only treatment to modern art; the common practise of those teaching survey courses is to jam it all in the final session"*¹³. A wide syllabus is a major factor in this situation but could it also be that up until recently *"the training of secondary school art teachers [included] for the most part not more than the merest smattering of art history"*¹⁴. However, the Irish syllabus is neither structured nor specific enough. It is entirely open-ended and teachers are left completely to their own devices, having no real guidelines on what to teach or what is most necessary for a balanced experience of art history.

Methodology

Irving Sandler proposes that in order to make the discipline of art history relevant and of interest to adolescents we should "*begin from the vantage point of the present. Start the teaching of art history with the study of contemporary art and the conflicting issues deemed important now!*"¹⁵. In other words we can use the living present, relevant to the lives of the pupils, to gain access to the past. Although this is an issue of methodology rather than curriculum, it does seem to advocate a much stronger emphasis on modern art which would help it to gain an equal footing with earlier eras if a new syllabus was so designed. In any discussion of this nature the question of methodology will arise since "*content and method are inseparably interwoven in the practise of education*"¹⁶, which leads me on to the next bone of contention among art historians concerned with education.

The Chronology Debate

The issue of chronology causes much debate, especially since it has such a bearing on the content of a course. The methodology of teaching art history is primarily the business of the individual teacher. S/he will decide how best to cover the required material, but if a general methodological approach could be assumed, be it chronological, thematic or synchronic, a more tightly structured comprehensive syllabus might be designed. The current syllabus seems to assume that a chronological

approach would be adapted, but in a course covering so much material, huge chunks have to be omitted, thus turning chronology on its head.

An argument for the expendability of chronology is posed by Sonia Rouve, who links it with causality. She asserts that "*nothing in Fauvism makes Cubism necessary. Nothing in Expressionism makes Abstractionism inevitable*"¹⁷. Therefore, "*causal determinism, in its scientific rigidity, proves to be incompatible with the complex nature of art history*"¹⁸ and "*without causality, chronology hangs in mid-air*"¹⁹. This opens up the exciting possibility of a syllabus based on art historical themes or synchronic events. However, this might prove to be difficult to co-ordinate and examine. Many art historians would balk at the idea of discarding chronology, asserting that it helps students to remember the place of the artists in time and to relate their work to social and economic milestones of their eras. The "*sequence of instructional presentation can be used to reinforce sequence of historical time*"²⁰. In the words of Michael McCarthy,

*Works of art are, among other things, manifestations of the ideals of their age, and to divorce them from their setting in time and place is tantamount to depriving them of their spiritual energy. Not only does neglect of the context militate against the student's development of an interest in the subject, it detracts from the student's understanding of the work of art - and it is critical understanding rather than the accumulation of unrelated factual knowledge that should be the aim of any art course.*²¹

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The Problem of Appreciation

As yet I have not mentioned the section of the course labelled "appreciation". The term is dubious as *"teaching appreciation implies manipulating the feelings of the students which is nothing other than brainwashing"*²².

Patricia Sloan considers this *"a pernicious activity... beneath contempt for any honest teacher"*²³. We are attempting to impart to students powers of critical analysis in order to make up their own minds about artworks, but is a separate section of the course an appropriate way to do this? Surely this should be built into the history section as a part of each topic covered or used as a way of working back through art history beginning from the viewpoint of the student, letting *"the present regenerate those aspects of the past that illuminate and enrich the present"*²⁴.

Assessment

Finally, changing any course of study involves examining and perhaps updating the method of assessments. *"The examination should follow the curriculum and not determine it"*²⁵, yet most secondary art teachers would probably decide on what to teach based on the likelihood of its coming up in the exam. The present terminal examination may no longer be the most effective way to assess the learning of pupils studying history of art, especially if the course is changed from its present manifestation. *"Perhaps tests and final examinations are an inappropriate vehicle for*

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*gauging what an individual student has learned. Perhaps there ought to be more leeway for planning individual student projects which combine art historical studies with related studio experience"*²⁶. Should students base their art history learning on the studio activity in which they engage? However, this topic can only be tackled when the problem of syllabus content has been dealt with.

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FOOTNOTES CHAPTER ONE

1. Sonia Rouve, "Teaching Art History: A Methodological Reappraisal" in The Study of Education and Art, eds. Dick Field and John Newick (London: Routledge and Kegan Paul, 1973), p.192.
2. Patricia Sloan, "Teaching Art History in the Community College" in New Ideas in Art Education, ed. George Battcock (New York, EP Dutton & Co., 1973), p.280.
3. Department of Education, Rialacha agus Clar do Leigh Meanscoileanna, 1978/79 (Dublin, The Stationary Office), p.280.
4. Ibid., p.280.
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6. Sloan, "Teaching Art History", p.106.
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17. Rouve, "Teaching Art History", p.200.
18. Ibid., p.200.

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21. McCarthy, Introducing Art History, p.8.
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25. Derek Rowntree, Assessing Students: How Shall We Know Them (London: Harper & Row, 1977), p.64.
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21. McCarthy, *Introducing Art History*, p.8.
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CHAPTER TWO

AIMS

"No concept is more central to curriculum planning than the concept of objectives"¹.

It is not acceptable to demand that students gain a knowledge of all European painting without first deciding what purpose this will serve. Without a goal, all study is arbitrary and considerably less valuable than if a specific purpose has first been established. It is in its lack of any statement of aims or objectives that the Irish History of Art syllabus is most worrying.

In *The Educational Imagination*, Elliot Eisner discusses the formulation of educational objectives under three different headings, these being behavioral objectives, problem-solving objectives and expressive outcomes. The most successful curriculum would have a blend of all three. The most long established kinds of objectives are behavioural, since *"if a curriculum planner knows exactly what kind of behaviour he or she wants students to display, it is easier to select content and formulate activities that are instrumental to the desired end"*². Unfortunately, much of what we hope students gain by a study of art and design is not easily observable or measurable in behavioural terms. As Eisner notes, behavioural objectives *"are in no way adequate for conceptualising most of our most cherished educational aspirations"*³. In short, behavioural objectives are too outcome specific and narrow to be solely relied upon. When planning or developing a curriculum, *"one should not feel compelled to abandon educational aims that cannot be reduced to measurable forms of predictable performance"*⁴.

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A more flexible kind of educational aim is that which is based on problem-solving. This differs from a behavioral objective in that the solution or outcome is not definite or predictable. It allows for the individuality of both teacher and pupil and "*places a premium on cognitive flexibility, on intellectual exploration, on the higher mental processes*"⁵. The third type of approach to curriculum planning altogether eschews the notion that aim must precede action. In the case of expressive outcomes, the notion is that aims will develop from activity since "*many of our most productive activities take the form of exploration or play*"⁶. Of course, the use of expressive outcomes is not recommended as the entire basis of a curriculum as this would simply be too vague. Such is the case with the current model. Eisner points out that "*there is no single legitimate way to formulate educational aims*"⁷, but I think that these three approaches used in concert would make for a very sound starting point in developing a set of aims for a revised syllabus.

A knowledge of art historical fact could be stated as an aim but it should not be the major focus of a syllabus dealing with the history and appreciation of art and design. We must aim to equip pupils with the tools for "*accurate description, clear analysis and thoughtful interpretation leading to the ability to make independent judgements, offer reasoned arguments and identify significant issues in the discussion and presentation of art historical material*"⁸. In short, imparting to students the skill of critical analysis. This can be partly covered by behavioural aims, but not entirely. It is one of the primary concerns of art education that students develop a capacity for research, analysis and explanation. Once these skills are honed, pupils can approach previously unencountered visual experiences with confidence in their powers of

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assimilation and understanding. Maureen Price articulates this clearly when she deems it necessary to *"provide a critical framework enabling the pupil to proceed beyond a superficial knowledge of the visually given"*⁹.

Recognition of the importance of analytical skills is growing with the result that the study of art history is coming under scrutiny. As Anthony Dyson observes,

*Many oppose the notion of history of art, proposing "appreciation", "criticism", "visual education", "visual communication", "cultural studies" and other trends to suggest something more liberal and unfettered by chronology.*¹⁰

This, however, takes on the aspect of a semantic debate, with more attention being paid to course title than course content and even then content being decided before due consideration has been given to the purpose of the subject.

A comprehensive list of aims can be gathered from Addis and Erickson's *Art History and Education*¹¹, an American publication. They aim for students to learn the following from the study of art history and appreciation:

1. That art is diverse and has many ethnic, cultural and religious roots.
2. That art of the western world has changed in many ways and for many reasons from ancient times to the present.
3. Art has been produced all over the world.
4. Aesthetic values vary from age to age and from culture to culture.

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5. That it is possible to respond aesthetically to a wide range of visual objects.
6. That students learn to understand and enjoy the art of many cultures, including their own.
7. That students gain the ability to describe and contrast visual change.
8. That students learn how to support their conclusions.
9. That students develop the ability to construct historical interpretation and propose explanations for change.

Obviously, a course to fulfil all of these aims would of necessity be very broad. Limits of time and resources have to be considered, especially when dealing with the art of other countries. Aim number four could be a cause for argument in this case. If, as Addis and Erickson propose, aesthetic values vary from age to age and culture to culture, it would be necessary to study a wide cross-section of international art forms and movements. This is simply not possible given the time allocation for art in the Leaving Certificate. Elliot Eisner's (yet unproven) theory of a universal aesthetic would prove most useful in this case. In a cross-cultural study it was discovered that

*those who have continual contacts with art, even though they have little contact with one another's culture, tend to develop greater similarities of preference for types of visual art than those in the same culture who have relatively little contact with visual art"*¹².

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those who have continual contact with art, even though they have little contact with one another's culture, tend to develop greater similarities of preference for types of visual art than those in the same culture who have relatively little contact with visual art.¹²

This theory, if proven, would help to assuage the worries attached to Eurocentrism in programmes of study. This is not to say that Eurocentrism in art history should be accepted unequivocally.

The content of a course should be related to the backgrounds of the students involved as is advised by Sonia Rouve. She advocates in *Teaching Art History* that "*direct intuitive experience of a work of art related to the pupil's psycho-social situation ought to be the springboard towards a subsequent imparting of a body of art historical cognitions*"¹³. This comment has implications for methodology and content but it also provides a pointer for the establishment of aims in the curriculum, insofar as it underlines the importance of acquainting students with indigenous artforms.

From the above it could be concluded that it is more beneficial to first aim for an understanding and knowledge of local or national art since "*there is a positive factor in an exercise... which attempts to begin from a starting point in the culture already familiar to most pupils*"¹⁴. the art of their own country is the art which is most accessible to students. In this way Eurocentrism is not necessarily a bad thing, insofar as it occurs in Europe. It is only when students in South Africa or Asia are studying predominantly the western oeuvre that there should be cause for concern. However, it should be noted that it can only make for a richer visual education if children are exposed to as many culturally diverse artforms as possible. Nevertheless, the constraints of time and resources must be met, and so a certain amount of restriction is necessary.

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In deciding what is needed, we have to return to the question of aims. Aims and content are inextricably bound up together and it is difficult to discuss one without drawing the other into the debate. The aims delineated by Addis and Erickson can be divided into those concerned with art historical knowledge or encounter (1-6), and those dealing with analytical and critical skills. In the present Irish system, the two are being dealt with separately, as evidenced by the structure of the Leaving Certificate examination. Due to the fact that no aims have been laid out for the course, teachers are working backwards from the examination, using its structure to determine how and what they teach. Ergo, knowledge and critical skills are seen more as discrete than symbiotic and so are not being aimed for simultaneously. Ironically, the Junior Certificate syllabus has a much healthier approach to the teaching of art history through support studies. Some of the aims of the Junior Certificate could be taken as part of the basis for an improved senior cycle syllabus. Also, I think a primary aim of the Leaving Certificate history of art programme should be that it build on the knowledge and skills already acquired by pupils at the junior level, providing continuity and building a deeper understanding of the subjects.

The aims set out for Junior Certificate are comprehensive. Some are more relevant to history of art since the junior cycle does not teach the practical and art historical elements as separate subjects to be examined independently of each other. Aims 2.4 and 2.6¹⁵ have particular relevance when considering aims for a new senior cycle syllabus.

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with those devised by Addis and Erickson. One which is rather controversial in my opinion is the idea that students learn "*that the works of art of later periods depend on those of earlier periods*"¹⁶. Many would dispute this particular assertion, especially Sonia Rouve, when she cites Ucello, Botticelli and Bosch as arguments against causality in the history of art.¹⁷ Much of the history of art displays a causal link between the artist of one movement and the next, but perhaps an aim which is so dogmatic in its acceptance of causality would be too narrow to be of great value.

The aims set forth in the 1997 Syllabus for Art and Design Historical and Critical Studies at GCE level in Northern Ireland are worth inspecting, especially for the mention of the aim to "*encourage first-hand experience and enjoyment of works of art and design*"¹⁸. This course is purely academic and does not include practical work, unlike the Leaving Certificate, so therefore students would have a lot more time to visit galleries and exhibitions. However, most art history scholars agree on the importance of direct contact with works of art for students, as stressed by McCarthy when he states that "*Art history should be taught from the physical reality of the work of art whenever possible*"¹⁹.

Generally, the aims for an art historical education are agreed upon by a variety of individuals and authorities. They cover the practical and the more intangible, the behavioural and the expressive outcome. The only task for the curriculum or syllabus planner is to identify which aims he considers most important. The content of the course will then follow more easily. I suggest below a list of aims for the Leaving Certificate syllabus.

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1. That students learn to recognise and appreciate the different social, cultural, religious and economic forces which underpin the production of artworks.
2. That students understand that art is produced worldwide and encompasses many diverse methods and materials.
3. That students realise that art is in a constant state of flux, that styles, techniques and aesthetic values change with time and location.
4. That students gain a vocabulary which enable them to discuss artworks and their own work confidently and with clarity.
5. That students develop the skill of critical analysis, learning how to discuss and analyze artworks and support their arguments.
6. That students experience as often as possible artworks in reality and at close range.
7. That students learn to observe their visual environment and can describe and comment on it in an informed manner.
8. That students build upon the knowledge and skills acquired at Junior Certificate level.

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1. Elliot Eisner, The Educational Imagination: On the Design and Evaluation of School Programs (Second Edition) (London: Collier Macmillan, 1985), p.109.
2. Ibid., p.111.
3. Ibid., p.117.
4. Ibid., p.114.
5. Ibid., p.120.
6. Ibid., p.116.
7. Ibid., p.122.
8. Maureen Price, "Art History and Critical Studies in Schools: An Inclusive Approach", in Critical Studies in Art and Design Education, ed. David Thistlewood (England: Longman, 1989), p.115.
9. Ibid., p.121.
10. Anthony Dyson, "Art History in Schools: A Comprehensive Strategy" in Critical Studies in Art and Design Education, ed. David Thistlewood, p.123.
11. Stephen Addis and Mary Erickson, Art History and Education (Urbana and Chicago: University of Illinois Press, 1993), p.121.
12. Elliot Eisner, Educating Artistic Vision (London: Collier Macmillan, 1972), p.139.
13. Sonia Rouve, "Teaching Art History: A Methodological Reappraisal", in The Study of Education and Art, eds. Dick Field and John Newick (London: Routledge and Kegan Paul, 1973), p.195.
14. Price, "Art History and Critical Studies", p.120.
15. Department of Education, Junior Certificate Syllabus, p.6.
16. Michael J. McCarthy, Introducing Art History, A Guide for Teachers (Toronto: The Ontario Institute for Studies in Education, 1978), p.27.
17. Rouve, "Teaching Art History", p.189.
18. GCE Art and Design Historical and Critical Studies, 1997 Syllabus (Belfast, Northern Ireland Council for the Curriculum, Examinations and Assessment, 1995), p.1.

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2. *Ibid.*, p. 111.
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4. *Ibid.*, p. 114.
5. *Ibid.*, p. 120.
6. *Ibid.*, p. 116.
7. *Ibid.*, p. 122.
8. Marlene Price, "Art History and Critical Studies in Schools: An Inclusive Approach," in Critical Studies in Art and Design Education, ed. David Thistlewood (England: Longman, 1989), p. 115.
9. *Ibid.*, p. 121.
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16. Michael J. McCarthy, Introducing Art History: A Guide for Teachers (Toronto: The Ontario Institute for Studies in Education, 1978), p. 27.
17. Rovee, "Teaching Art History", p. 189.
18. GCSE Art and Design Historical and Critical Studies 1997 Syllabus (Belfast: Northern Ireland Council for the Curriculum, Examinations and Assessment, 1995), p. 1.

19. McCarthy, Introducing Art History, p.17.

19. McCarty, *Introducing the History*, p. 17.

CHAPTER THREE

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Once aims have been established, the next logical step is to decide the course content necessary to fulfil those aims. At present, course content is expansive, covering five thousand years of Irish art and approximately eight hundred years of European. Teachers decide what to teach by either concentrating on what they are familiar with or by attempting to predict what will appear on the Leaving Certificate exam paper. Many plough aimlessly through the course, simply trying to cover as much material as possible in the given time.

I am an advocate of choice in the curriculum as it gives scope for teachers to choose subject matter which is relevant to the ethnic origins of their pupils, dominant religion of the school, socio-economic background of students, etc, although since Ireland is not a multicultural society, these issues are not so pressing. This helps motivate students and it can then be introduced to works with which they would identify less easily, especially in the case of modern art.

There is a positive factor in an exercise... which attempts to begin from a starting point in the culture already familiar to most pupils. It has the advantage of building upon the pupils' predisposition towards some types of formally distorted imagery, a tolerance that derives from the subconscious acceptance of such forms as visual metaphors for modernity. This at least provides a basis for the questioning of some popular misconceptions about formal abstraction, and an opportunity for the acquisition of knowledge, and the development of a fuller understanding of the kinds of issues which have determined the nature of such forms.¹

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Allowing for an element of choice in a curriculum provides opportunity for cross-curricular links. This affords pupils a much richer learning experience, with continuity between subjects. For example, if students are studying the poetry of W.B. Yeats in English class, they could be introduced to the paintings of his brother Jack during their art history lessons. It would also give the art teacher more scope for linking art history lessons to the practical work of their students. Art history and critical studies do not constitute a separate subject for the Leaving Certificate. They run in conjunction with practical artwork.

Presumably the reason for the two working in tandem is that the theoretical and historical elements of the course should feed into the practical projects of students, providing a framework of references and increasing their ability to make critical judgements in relation to their own work. This is one of the guiding principles of the Junior certificate syllabus for art, encapsulated in the support studies element of all projects undertaken. The Junior Certificate syllabus states "*History of art, Crafts and Design should be introduced in relation to the learning experience*"², the learning experience in this instance being the practical work undertaken by the student. A greater integration of theory and practise would be most beneficial, especially since the majority of students would have the foundation of the Junior Certificate's integrated programme behind them. Art history tends to be neglected in favour of practical work, due to factors including pressures of time and lack of interests, motivation or knowledge on the part of the teacher. Research in Britain showed that "*the predominant emphasis on practical activity meant that the majority of pupils were leaving school with little or no knowledge and understanding of the visual arts other than that acquired solely through their own practice*"³.

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Bias such as the favouring of practical studies in a joint course like the Leaving Certificate is also apparent in the neglect of critical studies compared with the treatment given to art historical fact. It has been proposed that critical studies take precedence over history of art with the suggestion of Anthony Dyson that "*emphasis should be on a study of ideas and values in Art, history itself being significant simply as a framework for considering these*"⁴. Many of these arguments are more concerned with methodology than course content, but it is difficult to divorce these issues since they are interdependent. However, in the case of critical skills and art history, it seems they would benefit students more if they were to be more closely linked, and then with the practical course. For this to occur and for teachers to be amenable to the idea, flexibility in course content is invaluable.

Choice, however, is too vague an idea to act as the basis for a new or improved curriculum. How is it to be decided which artists are worthy of study and which styles or movements are less valuable? Should there be a compulsory section of the course, dealing with the classical canon of works by the acclaimed artists of seminal periods in art history? Who should be included or rejected? What criteria can be employed to aid a decision? Addiss and Erickson suggest that

*One way to cut through the volume of art historical information is to settle on a list of important works. Teachers may not be able to teach everything they consider important in art history, but students should become familiar with such traditionally well-known names as Michelangelo, Rembrandt, Van Gogh, Picasso...*⁵

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Indeed, it does seem shameful to omit any of these illustrious names from the visual education of students, although providing them with the skills required for making

their own critical judgements would be more enriching than simply imparting a body of art historical fact.

A survey course would be a sound way to give students a balanced overview of the development of art through the ages and across the globe, but it does not allow for in-depth study of individual artists, their methods, place in contemporary society, motivations, impact on later artists, and so forth. However, neither does a very close scrutiny of a minute phase of art history qualify as a course in itself. Sonia Rovee is particularly adamant about this point in her article *Teaching Art History*, when she comments that "*such detail-centred art history offers scant help to educationalists, particularly if they work in secondary schools*"⁶ and again with "*No single sector of art history can be truly intelligible field of study when taken in isolation*"⁷. In effect, it is the age old conundrum of depth versus breadth. The main problem with art history as a subject is its incredible vastness and the difficulty in trying to decide the areas most "worthy" of study.

A clear expression of the problem is that "*those charged with teaching art history... in the secondary grades need accurate information, some fair way to limit that information and some way to make that information comprehensible to young learners*"⁸. Working from a timeline might be a way of letting students see where certain events occur in time without having to study each individual artist or movement. This would limit the amount of subject matter to be covered, although the student might not be aware of the influence certain movements or artists had on what followed.

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followed.

Perhaps a core course should be considered, consisting of a compulsory section of art historical knowledge incorporating choices of topic to cater for teachers' and students' individual needs or the resources available to particular schools. Specific areas would have to be covered, for example, three topics from Irish history and three from European. In addition to the compulsory section there might be individual projects which would allow students to make in-depth studies of artists or movements. Since each student would cover a different topic, they would learn from each other's work and the research of their peers. Individual projects encourage the honing of research skills and analytical thinking. The projects could be used to explore the realm of critical skills by concentrating on the immediate environments of the students, tackling topics such as contemporary public art, local architecture, environmental design, fashion design, visual communication and film and media studies. However, before making a final decision on course content, it is necessary to take a closer look at methodology.

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4. Anthony Dyson, "History of Art in Schools: Grasping the Nettle", in Art Education, Heritage and Prospect, ed. Anthony Dyson (London: Institute of Education, 1983), p.41.
5. Stephen Addiss and Mary Erickson, Art History and Education (Urbana and Chicago: University of Illinois Press, 1993), p.123.
6. Sonia Rouve, "Teaching Art History: A Methodological Reappraisal" in The Study of Education and Art, eds. Dick Field and John Newick (London: Routledge and Kegan Paul, 1973), p.190
7. Ibid., p.202.
8. Addis and Erickson, Art History and Education, p.152.

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7. *Ibid.*, p.202.
8. Addiss and Erickson, *Art History and Education*, p.122.

CHAPTER FOUR

METHODOLOGY

The Chronology Debate - Alternatives

In Chapter One I made reference to the chronology debate among art educators. Many argue the necessity of chronology while others propose alternatives, contesting that chronology creates rigid and inflexible means of teaching art history. Elliot Eisner notes the usefulness of chronological study when he writes that perception of works of art

requires attention to the relationships of a work to other works of art. In the contextual dimension a work of art is seen as a part of the flow and tradition of the art that preceded it. Such perception demands an understanding of the tradition within which the work participates or from which it deviates.¹

He does, however, add that *"it is precisely this tradition that the naïve viewer finds difficult to use"*². If this is the case, what alternatives can be considered? Sonia Rouve admits that small areas of art history cannot be studied in isolation, yet refutes the notion of chronology as the structure in which the subject should be taught, arguing that *"In art history, small islands of causally conditioned data are surrounded by vast expanses of undefinable developments and unostensive filiations"*³. It therefore makes no sense to argue that understanding of artworks requires knowledge of previous work or will inform the study of subsequent years. However, Rouve does caution that *"the discarding of chronological discipline should in no circumstances*

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In Chapter One I made reference to the chronology debate among art educators. Many argue the necessity of chronology while others propose alternatives, contending that chronology creates rigid and inflexible means of teaching art history. Elliot Eisner notes the usefulness of chronological study when he writes that perception of

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requires attention to the relationship of a work to other works of art. In the conventional division a work of art is seen as a part of the flow and tradition of the art that preceded it. Such perception demands an understanding of the tradition within which the work participates or from which it derives.¹

He does, however, add that "it is precisely this tradition that the naive viewer finds difficult to use". If this is the case, what alternatives can be considered? Some have argued that small areas of art history cannot be studied in isolation, yet retains the notion of chronology as the structure in which the subject should be taught, arguing that "in art history, small islands of causally conditioned data are surrounded by vast expanses of undifferentiated development and massive 'fission'".² It therefore makes no sense to argue that understanding of artworks requires knowledge of previous work or will inform the study of subsequent years. However, Royce does caution that "the discarding of chronological discipline should in no circumstances

lead us to adopt a curriculum constituted of unconnected items chosen completely at random"⁴. In fact, she asserts that *"rejection of chronology does not imply exoneration from the necessity of a structure, it calls for a more fruitful one"*⁵. In any case, the use of a chronological approach implies a survey course of some sort, which has already been discussed as being unwieldy and impractical. The next obvious task it to find a successful alternative to both.

At this point I think it necessary to consider the possibility of linking the practical element of the Leaving Certificate course much more closely to the art history and critical studies section. A thematic approach to art history would provide the opportunity for students to integrate the subject with their practical work, using it as a rich source of references and allowing one aspect of the course to inform another. It would also allow students to choose material which would have personal significance thereby enhancing motivation and commitment. As Irving Sandler has proposed in relation to the student of practical art, *"his study of art history begin from the vantage point of his own work"*⁶.

The very reason for Leaving Certificate students having art history and critical studies as a compulsory part of their course is due to the universal belief that practical art cannot or should not be studied in isolation. Students need to be made aware of the historical framework within which they operate and in which their artwork forms a link. Yet, in most schools, despite the fact that both subjects are taught by the same teacher, there is little or no integration of practical and theoretical disciplines after Junior Certificate level.. This defeats the whole purpose of including a theoretical element in the course.

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The thematic approach to teaching art history could be combined with a synchronous structure, as proposed by Sonia Rouve in *Teaching Art History: A Methodological Reappraisal*. She does warn however, that "*while giving precedence to the simultaneous communion with the works of art irrespective of the temporal sequence in which they have been recorded, we must not altogether lose sight of the successive appearance of these works*"⁷.

However, Rouve advocates synchronicity in the study of art history because it allows the curriculum

to embrace those extraordinary personalities that are a thorn in the flesh of traditional art history, dominated by causal laws, intolerant of any exception. Originality - so long an ill-fitting outsider - will find its rightful place within the less dogmatically organised ranks of art historical phenomena"⁸.

In conjunction with a synchronous approach, Rouve suggests that analogy be used to choose the artworks to be studied. She defines analogy as "*an affinity in form, function or finality between differing entities*"⁹ which can be used as a "*norm of congruent selection*"¹⁰. This will help to organise units of art historical study which "*consist of meaningful forms, simultaneous or successive, structured and classified according to their inherent analogy, irrespective of temporal contiguity and deterministic continuity*"¹¹.

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Other critics deem chronology unsuccessful on the grounds that it starts a course of art historical enquiry in a realm totally unfamiliar to young students, i.e. the far

distant past. Consequently, reverse chronology has been proposed by educationalists such as Irving Sandler, who suggests that *"we begin from the vantage point of the present. Start the teaching of art history with the study of contemporary art and the conflicting issues deemed important now"*¹². Sandler maintains that modern art has been neglected in the classroom whereas it should actually provide *"the points of departure for reviewing the past, that is, allow the living present to give us our access to the vast realm of the past"*¹³. In her article "Art History and Critical Studies in Schools", Maureen Price concurs with Sandler's viewpoint on the usefulness of modern art when she asserts that

*Such forms have been widely appropriated within mass culture and children are familiar with their presence in the graphic art forms of comics, advertising and fashion photography, as well as in pop videos. More correctly, this amounts to misappropriation, a popular misuse of the established forms of avant garde art, which has largely involved an uncritical approach to the original sources. Yet as a cultural phenomenon, this is not unconnected to past practices, and this could provide a singularly useful point of access for Art History and Critical Studies.*¹⁴

Irving Sandler has devised a method of integrating art history and practical studies which would prove invaluable to the secondary teacher of arts. He encourages students to bring their own artwork to art history class, then uses the work to generate a class discussion. The discussion takes in all aspects of the piece relating to art historical influences and formal analysis. This kind of group discussion opens up opportunities for students to talk about their work and explore its relation to the world around them and the influences which feed into its production. As well as deepening their academic and practical understanding, this is a valuable exercise in analysis, constructive criticism and general personal development. Following on from the class

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discussion, the teacher then presents a class on the art history of the student's work, followed by further discussion. This is the epitome of art history, critical skills and practical endeavour being forged into a cohesive educational experience. In the words of Maureen Price,

*Any programme must proceed by degrees by means of the practice of combined verbal and artistic skills, involving the manipulation of ideas and materials, towards abilities to make increasingly refined identifications and classifications.*¹⁵

Direct Experience

Apart from the chronology issue, there is another methodological point which must be addressed in relation to art history and critical skills. This is the provision of opportunities for students to see works of art in actuality. Presently the mention of gallery visits for Leaving Certificate pupils is confined to the appreciation section of the terminal examination paper, in which students may be asked to describe and comment on an exhibition they have recently visited. These gallery visits, if undertaken at all, merely constitute an isolated experience in the career of the student and generally lack preparation, subsequent discussion or project work. As mentioned in Chapter Two, direct contact with the work of art is necessary for a richer visual experience and consequently a deeper understanding of the work in question. The advantages of galleries over the school environment "*oblige them to raise certain types of open-ended questions, not always possible with reproductions, about the artifacts that they present*"¹⁶. As Sonia Rouve observes, "*art history... rests on*

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direct communion with objects or classes of objects always sensorially experienced and mostly materially present in the original"¹⁷ and with this in mind it seems appropriate that the Leaving Certificate course should make stipulations about artwork being experienced in reality whenever possible.

Galleries are only one of the options in this case. Local artwork, public sculpture and buildings, small museums scattered throughout the country, all provide opportunities in this respect and direct contact with artworks is in no way confined to those children lucky enough to live in our capital city. Failing local access to artwork, even one carefully organised day-trip to a gallery or museum can prove a most fruitful experience and serve as a source of inspiration and reference for countless practical projects, thus establishing a more concrete link between the academic and the practical.

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FOOTNOTES CHAPTER FOUR

1. Elliot Eisner, Educating Artistic Vision (London: Collier Macmillan, 1972), p.110.
2. Ibid., p.110.
3. Sonia Rouve, "Teaching Art History: A Methodological Reappraisal", in The Study of Education and Art, eds. Dick Field and John Newick (London: Routledge and Kegan Paul, 1973), p.200.
4. Rouve, "Teaching Art History", p.200.
5. Ibid., p.202.
6. Irving Sandler, "New Ways of Teaching Art History" in New Ideas in Art Education, ed. Gregory Battcock (New York: EP Dutton & Col, 1973), p.126.
7. Rouve, "Teaching Art History", p.195.
8. Maureen Price, "Art History and Critical Studies in Schools: An Inclusive Approach" in Critical Studies in Art and Design Education, ed. David Thistlewood (England: Longman, 1989), p.119.
9. Rouve, "Teaching Art History", p.203.
10. Ibid., p.205.
11. Ibid., p.206
12. Ibid., p.206.
13. Sandler, "New Ways of Teaching Art History", p.124.
14. Ibid, p.124.
15. Price, "Art History", p.116.
16. Ibid., p.117.
17. Rouve, "Teaching Art History", p.194.

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7. Roove, "Teaching Art History", p.192.
8. Maureen Price, "Art History and Critical Studies in Schools: An Inclusive Approach" in Critical Studies in Art and Design Education, ed. David Thistlewood (Farnham: Longman, 1989), p.119.
9. Roove, "Teaching Art History", p.203.
10. *Ibid.*, p.205.
11. *Ibid.*, p.206.
12. *Ibid.*, p.206.
13. Sandler, "New Ways of Teaching Art History", p.124.
14. *Ibid.*, p.124.
15. Price, "Art History", p.116.
16. *Ibid.*, p.117.
17. Roove, "Teaching Art History", p.194.

CHAPTER FIVE

ASSESSMENT

Assumed examination requirements as well as their constraints are frequently cited by art teachers as being why they cannot adopt more varied or contrary approaches to those which they are already practising.¹

In the case of the present Leaving Certificate the examination determines the course. A clear case of the cart before the horse. Assessment tends to be seen as a separate entity to the course. A hurdle to be overcome on completion of a set body of work. Much has been written about assessment with regard to the practical aspects of art and design education, but unfortunately, little of this extends into the arena of art history and critical studies. The present curriculum has remained unchanged for years and the recent move to include colour images in the examination paper has made no difference to the overall construction of the rather unfocussed assessment procedure.

Assuming that the course content is changed, a newly designed assessment would be necessary. As already mentioned in previous chapters, integration of practical and theoretical studies is advisable. Similarly, the examination should be a more integral part of the course. The argument for continuous assessment is posed strongly by Martin Kennedy when he says that "*assessment should not simply mark the end of a unit or module of work, but should inform and influence the pupil's response to the tasks that follow*"². Currently the Leaving Certificate art history exam serves solely to contribute to a grade which is then converted into points for college entry. In Kennedy's opinion this is not enough when students could be building on past

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experience and developing a healthy attitude towards assessment, using it as a tool rather than viewing it as a threat.

Admittedly, Kennedy is more concerned with the evaluation of practical artwork, but his reasoning is thoroughly applicable to the art history segments of the course. In addition to continuous assessment, he advocates "*utilising self-assessment by the pupil*"³. This might consist of filling out a progress chart during the course of individual projects, or writing reports on completion of projects, based on what the pupil has set out to achieve and how well they feel they have fulfilled their objectives. As well as helping students to formulate aims and set goals, this type of self-evaluation also performs the task of assisting the teacher in following pupils' progress and developments. As Michael McCarthy has noted, "*evaluation is designed to be a teaching aid*"⁴.

I do not mean to discount the notion of a terminal examination in history of art, but I do think that some of the skills which the discipline should aim to foster cannot best be measured by this form of assessment alone. It does not promote enquiry and tends to place less emphasis on the pupils use of their own visual environment. Ideally the assessment procedure should combine a variety of techniques. For example, a project in fifth year, followed by a sixth year terminal exam, or possibly a series of slide tests and term papers, or seminars given by the pupils requiring that they make their own slides. This would greatly increase motivation with a previously unexplored potential for personal input. A personal project as a component of a revised assessment could take the form of a dual discipline study, marrying theoretical and art historical research and discussion with a corresponding practical endeavour. This gives students

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scope to actually use the media and techniques heretofore only discussed in art history lessons, as in, for example, a project which is based on pupils choosing to explore the methods and media used by one particular artist in order to adapt to or produce a work of their own. This is only one suggestion out of countless possibilities. Gallery based projects could also be used.

Occasionally the very practise of assessing art as a subject has been questioned, as, for example by Paul Cartwright, who queries, "*Can, or even should, children's work in the arts be examined at all?*"⁵. He sees the current educational structure as

*a situation in which the creative and artistic endeavours of children are frequently assessed and examined to externally pre-determined sets of criteria and standards that "measure the measurable", often at the expense of those qualities arts education professes to develop.*⁶

While the reasoning behind this statement is apparent, it is folly to discount the uses of assessment in the arts. As well as the benefits to both student and teacher which assessment undoubtedly provides, there is also academic credibility to be considered. As a subject on the school curriculum, art, and as a direct consequence, art history, have been sorely undervalued. Inconceivable for any other teacher, the teacher of art must repeatedly justify his or her position and the validity of their discipline. Assessment is vital for a subject to fully participate in the wider educational system and be viewed on a par with all other fields of endeavour, at a time when many schools still do not offer it as a subject option. The value of assessment is not the issue, rather its manifestation and application in a more integrated and cohesive curriculum.

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2. Martin Kennedy, "Approaching Assessment", in Teaching Art and Design: Addressing Issues and Identifying Directions, ed. Roy Prentice (London: Cassell, 1995), p.166.
- .3. Ibid, p.165.
4. Michael J. McCarthy, Introducing Art History. A Guide for Teachers (Toronto: The Ontario Institute for Studies in Education, 1978), p.83.
5. Paul Cartwright, "Assessment and Examination in Arts Education: Teachers Talking", in The Claims of Feeling: Readings in Aesthetic Education, ed. Malcolm Ross (London: The Falmer Press, 1989), p.284
6. Ibid., p.307.

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2. Martin Kennedy, "Approaching Assessment", in *Teaching Art and Design: Addressing Issues and Identifying Functions*, ed. Roy Posner (London: Cassell, 1993), p. 106.
3. *Ibid.* p. 105.
4. Michael J. McCarthy, *Introducing Art History: A Guide for Teachers* (Toronto: The Ontario Institute for Studies in Education, 1978), p. 83.
5. Paul Chavright, "Assessment and Examination in Art Education: Teachers Talking" in *The Claims of Feeling: Readings in Aesthetic Education*, ed. Malcolm Ross (London: The Falmer Press, 1989), p. 184.
6. *Ibid.* p. 207.

CHAPTER SIX

APPLICATION AND SUGGESTIONS

Classroom Applications

Classroom application took the form of an art history project for fifth years, based on a gallery visit. A project involving both the art historical and the practical would have been ideal since *"visual literacy and critical appreciation develop not as independent abstract capacities, but out of direct experience of actual doing"*¹.

Unfortunately, time-tabling constraints proved too restrictive.

In Chapter Two, Aim number six states that students should, as often as possible, experience artworks in reality and at close range. The argument is that the learning experience is richer, as pupils are not relying solely on secondary images to furnish information and elicit personal responses in respect of texture, scale, impact of colour, etcetera. Also, it is supposed that students will gain a greater sense of personal satisfaction from an exercise which allows them to make a personal enquiry, as opposed to being "fed" information in a classroom setting.

The first week of the project involved a visit to the Hugh Lane Municipal Gallery in Parnell Square, Dublin, during which the students filled out a worksheet (Appendix A). Their task was to choose two paintings by different artists and answer the questions on the worksheet in relation to each of the paintings. The information and

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observations recorded at the gallery would then be used as the basis for a project comparing and contrasting the chosen works.

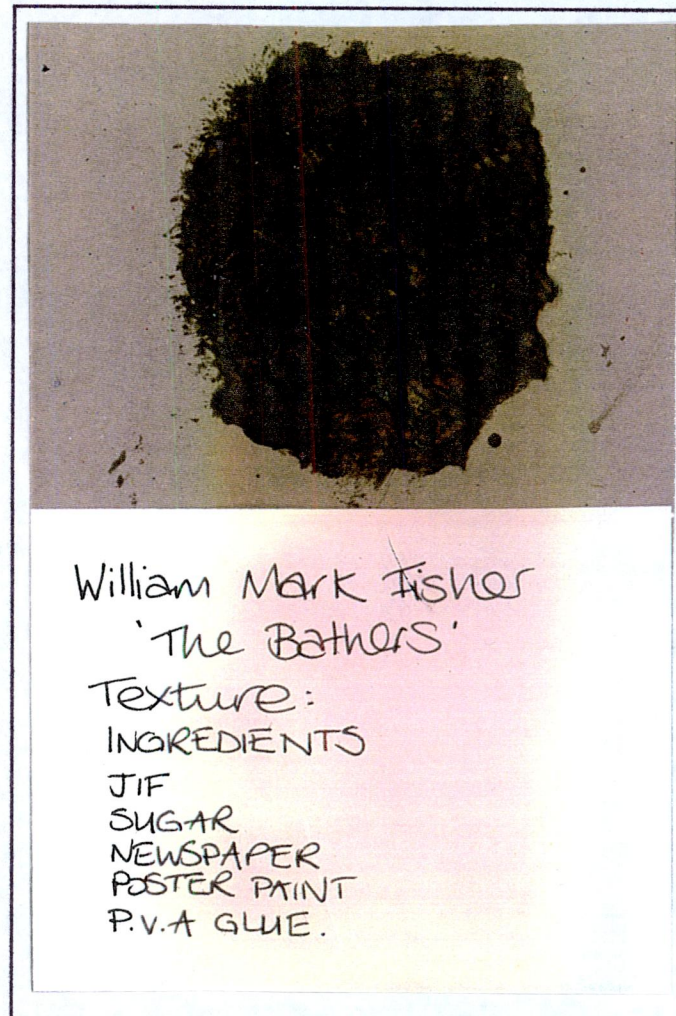


Figure 1
Exploration of Surface Texture

In the following weeks the usual forty minute art history lessons were used to discuss thematically similar works under various headings, e.g. composition, media, colour and so forth. A practical element was also introduced, with the students attempting to recreate the surface texture of the paintings which they had chosen to study (Figure 1). This could have been done in the gallery, but leaving an interval allowed the pupils time to gather materials which they considered suitable to the task, giving

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scope for initiative and independent enquiry. In conjunction with these classroom activities the students were researching the backgrounds of the artists concerned to gain an understanding of their place in society, stylistic development and influences.

A common theme was used as a link between the chosen paintings and to illustrate how two artists may tackle similar subject matter in totally different ways by virtue of their training, personal experience and the era in which they lived.

On completion of the four-week scheme, each girl was asked to fill out a questionnaire (Appendix B), seeking to discover their reactions to this method of teaching art history as opposed to conventional classroom lectures. The consensus was that more in-depth knowledge was gleaned and a better understanding of the works concerned was gained because *"I got to see the work and the questions [on the worksheet] forced me to really look and learn about the work"*. Another student remarked,

I learnt about texture, colour, atmosphere in a painting which would have been difficult to recreate in a classroom situation, especially with a photograph of the painting in a small textbook... I would say it also helped me with my own painting techniques because it showed me how compositions are composed and all the factors that are involved.

For some, the gallery environment contributed to the experience. As one girl observed, *"the atmosphere in a museum/gallery helps a lot when you are going there to learn"*. The students also felt more confident in talking about a work after the visit since, *"I developed the skill of putting into words what I saw"*.

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Figure 2
A Fifth Year's Interpretation of "Untitled" by Ari Kuroda

From a more practical point of view, this type of project is useful for developing research skills. It can include a trip to the local or school library, an explanation of the Dewey Decimal System, which is in use by practically every library, and would be very beneficial for incoming fifth year students, to establish a sound work practice. The students involved in this particular project found that the personal investment involved in seeking out material helped enormously in remembering what they had learned.

"I enjoyed doing this project because I have found that all that I looked up the library has stayed in my head, and with all the work I did to find information it was much easier learned."



Figure 2
A 1988 Year 8 questionnaire "limited" by the schools

From a more practical point of view, this type of project is useful for developing research skills. It can include a trip to the local or school library, an explanation of the Library System, which is in use by practically every library; and would be very beneficial for learning fifth year students, to establish a sound work practice. The schools involved in this particular project found that the personal involvement involved in working on research helped enormously in remembering what they had learned.

"I enjoyed doing this project because I have found that all that I looked up the library has stayed in my head, and with all the work I did to find information it was much easier learned."

Clearly, project-based learning has many advantages over conventional art history lessons, although the latter cannot be totally discarded, owing to timetabling concerns. However, the future of art history and critical studies lies in closer links with the practical, and as much direct contact with artworks as is at all possible.

Conclusions

Any changes to the present Leaving Certificate curriculum must be approached in tandem with a revision of the whole course, that is, both practical art and historical and critical studies. Although administered and referred to as a single subject, the reality is quite different, with little or no link between practical and theoretical disciplines. Integration must also be considered when deciding upon methods of assessment, that is integrating the chosen method with the course and designing it to serve the needs of pupils and teachers alike.

A set of clearly delineated aims is necessary to provide a sound foundation upon which a new, improved course may flourish. These aims should make reference to the diversity of art over time and place, the need for critical and analytical skills and the developments of a working vocabulary, to name but a few.

Content must be addressed with emphasis on flexibility to allow teachers to choose material which is relevant to students' lives. The present course is too broad a survey and needs to be pared down, or organised into modules based on synchronic or

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thematic lines in order to avoid giving students a superficial smattering of art historical knowledge over a few thousand years.

Methodology also needs to be scrutinised, although when course content is decided on, the methodological problems should automatically be relieved, if only somewhat. However, new ways of teaching need to be considered in order to bring fresh impetus to a subject long fettered by an overloaded course and unquestioning pedantic dissemination by its often poorly resourced teachers. Again, project work seems the best option, which, if carefully thought out and organised, allows students to gain a multitude of skills applicable to all subjects in the wider curriculum, as well as giving scope for their art historical learning to feed directly into their practical endeavours, which is surely the reason for the inclusion of art history and critical studies on the course.

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FOOTNOTES CHAPTER SIX

1. Phillida Salmon, "Experiential Learning", in Teaching Art and Design: Addressing Issues and Identifying Directions, ed. Roy Prentice (London: Cassell), p.22.

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1. Patricia Salmon, "Experiential Learning," in Teaching Art and Design: Addressing Issues and Identifying Questions, ed. Roy Priebe (London: Cassell, p. 22).

APPENDIX A

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GALLERY VISIT: FIFTH YEAR
HUGH LANE, PARNELL SQUARE

Choose a theme from the following list. Then pick two paintings from the Gallery's collection which are relevant to your chosen theme. The painting should be by different artists and dated at least fifty years apart.

City-Scapes

A Day Out

Portraiture

Romance

Spend some time walking around the Gallery before you decide which paintings to choose. Try to pick paintings which look quite different from each other.

Painting No. 1

Name:

Artist:

Date:

Size:

Media:

Painting No. 2

Name:

Artist:

Date:

Size:

Media:

Answer the questions on the following sheets (one sheet per painting), then on a separate sheet make a simple drawing of each one (use colour if necessary).

GALLERY VISIT: FIFTH YEAR
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Painting No. 2

Name:

Artist:

Date:

Size:

Media:

Painting No. 1

Name:

Artist:

Date:

Size:

Media:

Answer the questions on the following sheets (one sheet per painting), then on a separate sheet make a simple drawing of each one (use colour if necessary).

What is the subject matter of the painting?

What kind of paint is used and how is it applied?

Any other materials used and the effect they create?

What is the mood of the work? How is it created?

Does the painting have rhythm or movement? How is it achieved?

How has the artist used perspective? (Is there a sense of space?)

What does the painting tell about the time in which it was created?

Are the colours harmonious/clashing? Describe.

Is there any texture in the work? How is it made?

Give reasons for your like/dislike of the painting.

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APPENDIX B

APPENDIX B

Did you enjoy the museum project more/less than your usual art history classes?
Why?

What did you learn which would have been difficult in a normal lesson?

What benefits does going to a museum/gallery have in your opinion?

What problems did you encounter?

If doing the project again, what would you change?

What skills, in your opinion, did the project develop?

Did you enjoy the museum project more/less than your usual art history classes?
Why?

What did you learn which would have been difficult in a normal lesson?

What benefits does going to a museum/gallery have in your opinion?

What problems did you encounter?

If doing the project again, what would you change?

What skills, in your opinion, did the project develop?

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