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Dissertation Abstract

Name:	Emer Kearney
Course:	B.A. in Art & Design Education
Title:	SUPPORT STUDIES: The Value of a cross-curricular approach
	in the area of support studies.

This dissertation is concerned with the integration of Support Studies into practical Junior Certificate Projects, specifically with an emphasis on the opportunity for crosscurricular linkage.

In Chapter 1, the term "Support Studies" will be defined, its orgins will be explored and its application within the practical Art, Craft and Design project will be assessed, through a review of the literature. Chapter 2, will focus on the numerous opportunities within Junior Certificate Art, Craft and Design Syllabus for crosscurricular linkage. Chapter 3, entails and account of a 'research project' carried out in Sancta Maria College, Ballyroan. Chapter 4, evaluates the success of the 'research project'. Chapter 5, provides an educational package proposal which may be used by teachers wishing to explore the existing links between art and other subjects on the curricular. Chapter 6, draws conclusions form the 'research project' carried out and puts forward recommendations and means by which a cross-curricular emphaises to Support Studies in Art, Craft and Design may be approached.

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SUPPORT STUDIES:

The Value of a Cross-Curricular

approach in the area of Support Studies

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

B.A. Degree in Art and Design Education

by

Emer Kearney

June1996

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Manional College of Art and Design

Faculty of Education

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TABLE OF CONTENTS

FIGU	RES	III
INTR	ODUCTION	IV
CHAF	PTER	
I	SUPPORT STUDIES	
	Background Information	1
	Art, Craft and Design Syllabus Framework	1
	Defining Support Studies	1
	Integration of Practical work and Aesthetic in Art:	
	Aesthetic Studies	2
	Origins of the Junior Certificate Art, Craft and Design Syllabus	3
	Aims of the Art, Craft and Design Syllabus	7
п	CROSS-CURRICULAR APPROACH TO SUPPORT STUDIES	
	Origins of the concept of a cross-curricular approach to Support Studies	11
ш	METHODOLOGY RESEARCH PROJECT	
	Implementation of cross-curricular linkage	16
	The scheme of work carried out	18
	Objectives encountered in order to achieve aim	18
	Support Studies: an introduction	23
	Cross-Curricular linkage	26

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INTRODUCTION

SUPPORT STUDIES

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III METHODOLOGY RESEARCH PROJECT

Implementation of pross-curricular linkinge The scheme of work carried out Objectives encountered in order to achieve air conjectives encountered in order to achieve air

Cross-Curriceian linkage,

IV	METHODOLOGY - EVALUATING THE RESEARCH PROJECT	
	Evaluating the cross-curricular approach to the scheme	35
	Evaluating the cross-curricular links with home economics	35
	Evaluating the cross-curricular links with geography	36
	Evaluating the cross-curricular with science	37
	The potential for cross-curricular linkage	38
v	EDUCATIONAL PACKAGE PROPOSAL	
	Recommendation for cross-curricular packages	41
	Structure of cross-curricular package	42
VI	CONCLUSION AND RECOMMENDATIONS	53

56

SELECTED BIBLIOGRAPHY

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Figures

Figure 1	17
Figure 2	20
Figure 3	21
Figure 4	22
Figure 5	24
Figure 6	25
Figure 7	27
Figure 8	28
Figure 9	32
Figure 10	33
Figure 11	34
Figure 12	45
Figure 13	46
Figure 14	50
Figure 15	51

12

France i constant

Promote Autor Promigne

Figure

f igna f Bongil

Figure 9 Figure 40

Figure 11

Eiguno 13

Figure 15

INTRODUCTION

This dissertation is concerned with the integration of support studies into practical Junior Certificate projects, specifically with an emphasis on the opportunity for cross-curricular linkage.

In Chapter I, the term "Support Studies" will be defined, its origins will be explored and its application within the practical Art, Craft and Design project will be assessed through a review of the literature.

Chapter II, will focus on the numerious opportunities within The Junior Certificate Art, Craft and Design Syllabus for cross-curricular linkage.

Chapter III, entails an account of a 'research project' carried out in Sancta Maria College.

Chapter IV, evaluates the success of the 'research project'.

Chapter V, provides an educational package proposal which may be used by teachers wishing to explore the existing links between art and other subjects on the curriculum.

Chapter VI, draws conclusions form the Research Project carried out and puts forward recommendations and means by which a cross-curricular emphasis to support studies in Art, Craft and Design may be approached.

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CHAPTER 1 SUPPORT STUDIES: A REVIEW OF THE LITERATURE

Backround Information:

The Junior Certificate was introduced in 1987 by the National Council for Curriculum and Assessment (NCCA). This new syllabus took the place of the Intermediate Certificate and in doing so opened the door to new and exciting ways of teaching.

Art, Craft & Design Syllabus Framework:

The Art, Craft and Design syllabus consists of two main parts - the core syllabus and optional studies. The core syllabus lays out the areas in art, craft and design: drawing, two dimensional studies, three dimensional studies and support studies. The above areas will be explored through the use of a combination of the art elements; line, shape, form, colour, tone and texture. The second part is the optional studies section. Here the teachers are given a choice of activities that may be carried out. The treatment of each activity should reinforce and develop the core experience.

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Defining Support Studies:

In the Intermediate Certificate art syllabus the emphasis was on the product, the production of an art form in a vacuum. The Junior Certificate approached the subject by acknowledging the importance of aesthetic studies, and so introduced an area called support studies.

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Support Studies cover many different areas within the completion of a finished piece. The design and thought process falls under this heading, along with research of subject matter, development of ideas, decision making, problem solving, and knowledge of artists, both historial and contemporary, who have worked with similar subject matter.

The 'theme' of a project always proves to be a great area for research, and can become the starting-point, stimulus, or main motivational force within the learning experience. The student should be exposed to the appropriate vocabulary and encouraged to use it whilst working on, or evaluating, a piece of art, craft or design. The intergration of support studies in this way should give the student a greater understanding of the learning process whilst also stimulating creativity and promoting originality.

Aesthetic Studies:

In Visual Arts in Education, Rod Taylor suggests and promotes activities that make up the area of aesthetic studies. The following points should be given consideration by all teachers of art craft and design, and are suggested in the Art Craft and Design Guidelines for Teachers.

- 1. Art history teaching and studio practice should be interlinked.
- The aesthetic field includes the visual arts, literature, music, drama, film and dance. Art by its nature is interdependent.
- Students should be given the criteria by which they can evaluate themselves as they work

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- The assinetic field includes the visual arts freeware music drama, film and dance. Arehy its assure is interdeneeds.
 - Studenis should be given the effects by which they effice share chemical eras they work:

- 4. Art should not be restricted to the artroom, gallery visits and contact with working artists should be encouraged.
- 5. Concepts, development of concepts, and preparatory studies must be recorded.(1)

The area of support studies should include all of the above points along with new contributions of the teachers or particular requirements of a certain project. The Junior Certificate syllabus was presented to teachers during the inservice courses and here again many of the advantages were listed, including the opportunity it provides for developing new learning areas and the integration of learning areas, however no examples were given.

The Chief Examiners Report, published in 1992 after the first examination of the Junior Certificate, showed that there was a need for a more detailed account of what exactly was expected. The report suggested that the term support studies was and still is being used in the very narrow sense of a support or back-up. Support studies were completed only as an exam requirement, rather than as an area of inquiry or discovery.

Origins Of The Junior Certificate Art, Craft & Design Syllabus:

Literature on art education stresses that artistic learning is not a single type of learning and should not be treated as such. Artistic learning deals with the development of abilities to create art forms. The Junior Certificate course complements the theories of Elliot Eisner which emphasised the inter-dependent nature of the art craft and design disciplines.(2) 4. Aut should not be restricted to the attroant, gallery waits and contact with working attracts should be uncorraged.

The area of surport studies should actude all of the above points along with devicoott buttons of the reacters of particular requirements of a certain project. The funce Certificate synabus was presented to recoluris dama the instrumete courses and here again many of the advantages were insted, manufant the origonarring fl provides for developing at w harmans areas and the megration of terming areas, however no extingles were given

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craft and design disciplines (\mathbb{C})

In Approach to Art in Education, Laura Chapman discusses the stages of the artistic process. She believes that it is only through an understanding of the artistic process that a workable module for art education can be devised. She discusses the different stages an artist goes through when creating a piece of art. The first stage is the idea and the most important feature of this stage is the motivation or intention to make art.

One of the aims of art education is to help children learn to generate their own ideas for artistic self - expression.(3)

Chapman stresses the importance of sources that the child can relate to, among these are nature and the constructed environment, inner feeling, fantasy and everyday life.

Children can find inspiration for their own art by observing the natural and constructed environment and by learning to interpret what they see in a personal way, not merely recording visual fact but capturing their feelings about the world.(4)

Chapman acknowledges that teaching conditions often favour the creation of instant art with completion taking place within the 80 mins. She explains that is this happens the child is missing out on many learning experiences such as the elaboration or refinement of ideas and says that it is the art teacher's "task to engage children in reflective thought about their work".(5)

Chapman further remarks that

Art rarely occurs spontaneously, most artist search for appropriate visual qualities to capture their expressive intent. In this sense artistic activity involves problem solving.(6) In voncoogno Art in Education. La un Chapitan discorse a la singles of the artistic process. Successeves filtent is only through as undergranding of filterarticie process. But a work glo monale for art education can be de used. She discusses the different stages a suist great brough when the attraining filese of art. The first stage is the user and the most important feature of this sugger? the monotypics of marking at

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Automotiv occurs spontaneously, most artist search for nopromitate visurifounifoes to capture deir expression imento in this sense artistic activity myslyles problem solving (6) In Approach to Art in Education, Chapman says that the child must question the meaning of an idea or feeling in order for them to learn to extend or refine their ideas in a visual form. For example, using the theme of 'Love' Chapman gives an example of the areas an artist would need to question-

Am I interested in expressing the fury and passion of love, or its tenderness and security? Does love exclude hate? What have writers said about love?(7)

In Critical Studies in Art Education, Eisner states that artistic learning includes more than being able to use art materials and therefore the teachers role is more active than that of a mere provider. Eisner insists that human beings are evaluative creatures and when it comes to art, people approach it in four ways. They make it, they look at it, they understand its place in culture and they make judgements about its quality. In art terms these divide up into four areas in art education - art production, art criticism, art history and aesthetics".(8)

Eisner explains how all four areas must be undertaken in art education in order to give the child a intellectual understanding of the value of art in society.

Art production helps children learn to think intelligently about the creation of visual images. It helps them learn how to create images that have expressive power, coherence and ingenuity.(9)

Art criticism develops their ability to see, not merely to look at the qualities that constitute the visual world. Art history helps children to understand something of the place and time within which all works of art are situated, a part of the meaning of any work depends upon understanding its contexts.(10) In Applicable reservent in terraceboal. Casuation Save inference black and a spectron the measures of an idea to facility in order for distance leave to a send breather respectively sides to a visual man. For example, we get the theme of 1,0% (laction gives a respectively cample of the measurements) would used to questione.

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An enticism develops their ability to see, normersly to look at the quaines that constitute the visual world. An invicity helps children to understand pomething of the placeased this within which all works of an are situated, a part of the meaning In Critical Studies in Art and Design Education, Rod Taylor raises the question about a child's understanding of art when leaving school. He states that the National Critical Studies in Art Education (CSAE), 1981 to 1984, showed that the predominant emphasis on practical activity meant that the majority of pupils were leaving school with little or no knowledge or understanding of the visual arts other than that acquired solely through their own practice.

The Draft Grade Criteria Report, also carried out at this time, highlighted the importance of developing an awareness within the child of his/her work and that of others. The report also states that,

Candidates should show evidence of their knowledge and understanding of the different context in which work may be produced (e.g. historical, social, cultural, technological and a developing ability to make informed critical judgement.(11)

These extensive inquires into the role of art education, which occured in England in the early to mid-eighties, planted the seeds for change within the teaching of art in Irish schools. In The Study of Education and Art, Dick Field suggests that many of our present difficulties in art education are due to the misinterpretation of Herbert Read's writtings. Read, and his successor Lowenfield, concerned with expressionism in art, left art education with a lack of content or definite learning objectives.

Art is not the same for the child as it is for the adult. Art for the child is merely a means of expression.(12)

In Contrar Statutes in Artista taskin Education Coortigne Cates that the National Entropy a charfs undestanding of art when kawing actions. He cates that the National Entropy Status most fideeance (C.S.AE.) (2014 to 1984) according the predominant complexity entitiaties a contract contract that the map with of pupils were that the predominant wave liftle or no subvide of undergranding of the visual error office their field action consists fitting a subvide of undergranding of the visual error office their state of a contract consists fitting a movie decomparized.

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Aims Of The Art Craft And Design Syllabus:

The aim of the Junior Certificate syllabus is to extend and deepen the range and quality of the young persons educational experience in terms of knowledge, understand, skill and competencies. The art craft and design syllabus emphasis the fact that artistic learning occurs in a number of different stages, principally through active involvement in the disciplines of art, craft and design stated in the core syllabus, none of which can be beneficial unless decision making, problem solving, visual analysis, the skill or acute visual perception and visual discrimination are addressed. Dick Field points out that teachers have always had a difficulty in recording the relationship between the process and the product, and that

...the difficulty has always been the tangle into which art teachers have got themselves over the relationship between the process and the thing made.(13)

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process and the product, and that

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Support studies were introduced as a visual record of the process and learning experiences encountered during this project. Perhaps the most significant aspect of this new syllabus is that it overcomes the serious limitations of a system which required examination candidates to produce art, craft and design work in a vacuum. The Irish educational system was greatly in need of a change and the new syllabus has brought with it a fresh, exciting approach to learning, with great potential for creative schemes within the core syllabus. Within the area of art, craft and design the new course is not being used to its full potential, particularly in the area of support studies. The Chief Examiner's Report shows that support studies are being presented as an exam requirement rather than an area of discovery. One reason for this is that the Art, Craft and Design, Guidelines for Teachers does not give any examples of possible sequences that teachers can use, nor does it explain how support studies can, or should be introduced into a sequence. This is where the confusion occurs, 'support studies' is a new area in the curriculum which must be an intrinsic part of any art, craft or design project, yet no examples are given in Guidelines for Teachers. This 'new' area is described in the handbook in one page and no examples are given. There is a lost opportunity to introduce exciting innovative approaches into the whole area of aesthetic studies. Instead, support studies are interpreted as being mere "back-up" work to a finished piece. Prof. Iseult McCarthy reinforces this apparent lost opportunity when she remarks that,

Attention is drawn to the numerous opportunities that exist for cross-curricular linkages. It is a pity that art, craft and design course committee has not seen fit to give at least one example of how this might be done.(14)

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Attention is drawn to the numerous opportubility that even for cross-corricular finkages. It is a pity that erre cualt and design course commutee has not seen fit to give at least one example of how this night be done. [4]

FOOTNOTES : CHAPTER I

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CHAPTER II

Cross-curricular Approach to Support Studies

Origin of the Concept of a Cross-Curricular Approach to Support Studies:

Many art educators, particularly Herbert Read, have advocated learning through art education. This is a very valid argument which most art educators would favour although the constant searching for reasons why specific areas deserve more attention can often damage the integrity of the field. The recognition by school of the distinct and important difference between subjects often acts as a reinforcement for their exclusion from the core curriculum rather that as a reason form their inclusion.

> None will deny that all disciplines play a vital role in the shaping of the human personality. But unfortunately, few recognise that the integrative aspect is essentially the function of the arts. For through the arts man realises the harmonious orchestration of all his faculties his tastes, his sensibilities and his skills.(1)

A new approach needs to be taken to place art in the core curriculum. Taking art education from the peripheral and placing it in the core curriculum is far too great a step for any 'one' approach to achieve, therefore art education has to be interwoven into the school curriculum in a number of ways, for example, art outside the classroom, the mass media and cross-curricular linkage.

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Considerative Approach in Support Structure

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these works in any reactive and brosseepondular hinkages.

Cross curricular linkage in art education is an area which needs to be explored in order to reastablish art in the school curriculum as it opens up a number of possibilities within the areas of subject matter, teacher pupil relationships and congruity within the curricula.

> The arts relate naturally to much of the content of the total educational curricula. For this reason, all teachers should be encouraged to incorporate art skills and knowledge into their instruction in order to enliven, broaden and enrich all learning.(2)

Allowing art education to cross over into other areas of the curricula, is considered, by some, to be extremely dangerous, it is often felt that art should stand on its own like every other subject. My question is, what other subject? Take for example, English, the english language is used in every other subject on the curriculum, its also used at home, in the community and in the media, yet English has not just become a mere tool to be used in other areas. It is treated as a subject in its own right with particular intrinsic elements such as, syntax, grammar, style with past and present examples of writers styles.
Cross curi cular linkago man education is in uccessicit needs to ito explored in order to reastablish an in the sanot curriculum as it opens up traimber of possibilities writin the areas of subject matters reaches populated in curry and openedity uniting

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• Thesa is principal characterity to much of the content of the total educational custocolary for this reactor all eachers should be caloritized to incrementary and all its and increasing into their instruction to grave to early or, includent and enrop all adjusting t2.

All owners an odmostrem to arress over time offernare is in the our restance of a by some to be extremely datagetous of as often felt tool an should attack on us own blockstery offer statistic arrest undertoon as tablet other statistic. If all does example, there are no the statistic are sourced in every other solved of the example, are used in force, as the common ty and in the media, we targing has not prevention, as a ment to bits barries as the other area in the media, we targing has not prevention of ment to bits barries as our other and in the media, we targing has not prevention and the data of the states area of a syntax strander as a served of its or prevention of ment to be the data and an available of the server of the strander of the server of the strander of the strander of the strander of the server of the server of the server of the server of the strander of the strander of the strander of the strander of the server of the server of the server of the server of the strander of the server of the server of the server of the strander of the strander of the strander of the strander of the server of th Art too can be seen in the home, community and it has become an important part of the mass media, yet for some reason these aspects of art are not explored in the classroom. Thus the art class has no choice but to open its door.

> Art in general schools so often becomes an artificial school activity - a bit of drawing and painting and not much more: yet art manifests itself throughout human activity and a principal function of education in art would be to gather together all the strands and consider relationship and common criteria.(3)

This is not merely placing art at the service of other subjects, instead it would confidently be claiming the area it touches. The encouragement of cross-curricular links emphasises the fact that art is a language, a visual language and as we have seen in an earlier example, language cannot be contained within the four walls of a classroom.

The purpose of a cross-curricular approach in the area of support studies, is to open up the areas of learning within art education.

Educators have a responsibility to make all the visual arts accessible to all pupils to ensure that they can approach any visual stimulus with some potential affection and at least adequate knowledge.(4)

It is this area of cross-curricular linkage that I wish to address in this dissertation. I propose to introduce a cross-curricular approach to support studies in Art, Craft and Design. My interest in cross-curricular linkage has developed as a possible answer to some of the unresolved problems in the area of Art, Craft and Design in the school curriculum. Arthroo can be seen in the home, do marrin, and it has become in the interview in an art in the hart of the arts media, yet for some reason these aspects of an arc not control of the description of the arts of the art of the arts of t

Are in general eclarity so often becames an antiferal school activity - a bit of deawing and perinting and not much usite yet all mainfests itself throughout namen activity and a princip function of editeration in all yould be to gather to rether ell the attands and consider relationship and common cruteria (3).

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gain knowledge through all aspects of being an individual; aesthetic, creative, intellectual, cultural and social, rather than through strict categorised subject matter. I purpose that a cross-curricular thematic approach to Art, Craft and Design will enable students to have a better understanding of the process involved in the acquisition of knowledge, which will also establish art as an important area in the overall education of an individual. This crossecuritatian approach should matter students to ream caoxietics through all evolution if has an individual, contrand, creating, has been under through all evolution if has the property strict paterorised solved and the been under that a cross-contrative theraptic approach to App. Craft and teelog with eraptic students to have a being understanding of the propose involved in the contration of teorytedge virter values and us establish art as a important area in the

FOOTNOTE: CHAPTER II

- Vincent Lanier, "Enhancing the Aesthetic Potential", in <u>Arts Education and</u> <u>Back to Basics</u>, ed. Stephen M. Dobbs (Virgina: National Art Education Association, 1979), p.98.
- "Towards a new era in Arts Education", in <u>Arts Education, Beyond the</u> <u>Classroom</u>,ed. Judith H. Balfe and Joni Cherbo Heine (New York: American Council for the Arts, 1988).
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FOOTNOTE, CHAPTER 1

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Dick Field, "An and An Balacador," in The Study of Editation and Ary ed Dick Field and Playich, Joint (Mass, USA: Reputedge and Magna-Plani Lid. (973), p. 38-39

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CHAPTER III

Methodology - Research Project

Impletmentation of Cross-Curricular Linkage:

Santa Maria College, Rathfarnham is a very large secondary school. It is run by the Sisters of Mercy in Ballyroan. It is an all girls school with over nine hundred pupils in attendance.

During my teaching practise in Santa Maria College in 1995/1996, I divised schemes of work for all of my classes which laid particular emphasis on the whole area of support studies. One of the angles I took on support studies was to pick a theme for my schemes and through the theme cross art over into other areas of learning.

Case Studies:

I had two first year groups the 1A5 and the 1A6, with 30 students in each group. I chose the theme 'fruit and vegetable' for both groups. A cross-curricular approach to support studies was carried out with both groups, however it is the sequence I carried out with 1A5 during the first term that I wish to present in this dissertation.

The 1A5 Class:

The class was a large class with thirty students in all. They showed good ability in the area of Art Craft and Design. The art department in the school was well equipped, the art rooms were a good size with plenty of light, and art as subject was widely appreciated within the school.

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Unad no o first year groups the 1 VS and the PAG. with 20 students in each group i chose for theme find and vegetable for both groups. A cross contractor approach to ear poin studies wet thread out with both groups, how ever it is the sequence fourned out with 6A's during the first term that I wish to present to the dissertation

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The students finished pieces of fruit/vegetables.



THE SCHEME OF WORK CARRIED OUT:

Theme of Project: Fruit and vegetables.

Activity: To make their own fruit and vegetables.

Support Studies: Project copies.

Cross Curricular Links: Science, Geography, History and Home Economics.

Aim of Scheme: The aim of the project was for the students to gain an understanding of the importance of two dimensional studies in the construction of a three dimensional sculpture.

OBJECTIVES ENCOUNTERED IN ORDER TO ACHIEVE AIM:

Week One:	To understand the use of line in recording the shape of an object.
Week Two:	To understand shape by cutting out shapes and arranging them so
	as to mimic a fruit and vegetable still life.

Week Three: To identify the different areas involved in completing a project within the Junior Certificate Art Course. Research drawings, preparing studies, art history references, contemporary references.

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- Week Four: To familiarise themselves with their chosen fruit/vegetable by doing line and colour studies of the object.
- Week Five: To understand the three dimensions of each object by studying it from different angles.
- Week Six: To gain an understanding of how chicken wire and papir mache can be used to create a three dimensional sculpture.
- Week Seven: To understand the skills involved in moulding chicken wire into a form.
- Week Eight: To acquire the skill involved in moulding chicken wire into a form.
- Week Nine: To acquire the skill involved in building papier mache up into a form.
- Week Ten: To create the texture found on different fruit and vegetables by manipulating paper and paint along with other material such as, PVA, tissue paper, pasta, etc.

Week Eleven & Twelve: To create the texture found on a particular fruit and vegetable, and build it onto our form so that the form and the surface quality of the form are interdependent. (i.e. not stuck on as decoration). reck a basis and a communication server which and a choice made year and vegetable by noisi

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Week Eloyeu & Triebe



A student making a cauliflour for her project.





Students at work.





Students at work.



SUPPORT STUDIES

The area of Support Studies was introduced into the project at a very early stage. In week three the students were shown photographs of a completed Junior Certificate project on homelessness. They were than shown the examples laid out in the Guidelines for Teachers Exemplifier. I then took out a project I had completed during college, I held up the finished piece, which was a banner I had made during a textiles VAC. The comments ranged from, "What is it?" to "Where is the picture on it?"

I than took out the notebook I had done during the project. As we went through the note book, the student made links between what they saw and understood in the notebook to the apparently abstract banner. They could see from the notebook that the design for the banner came from African origins and this gave them an angle in which to ask aesthetic questions. One student, for example, asked why I had decided to use those colours (e.g. purple, yellow, blue and black) when all the examples I had of African designs were in bright blues, oranges and electric reds.

At the end of the class the students had to tell me what piece of fruit/vegetable they had decided to choose for their project. The students left the class knowing the amount of work I was expecting them to do in the area of support studies throughout the duration of the project. In addition they were all asked to get a project copy. (See fig. 5 & 6)

SUPPORT STUDIES

The area of Support Studies was introduced into the motori at a very cally frage. In week-theo the andeo's were known photographs of a completed lunior Centificate project on bomelessness. They were than shown and examples had out in the Cuidelines for Teachers Exemplifier. If then took out a project I had completed during college, I held up the fittshed proce, which was a cannot I had made during a rectiles by C. The complete ranged from "What is ut" to "Where is the project con the

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At the end of the diase the anticitic had to tell me what piece of trainvegetable drey had decided to choose for their project. The anticitis left the class knowing the amount of work 1 was creating them to do in the area of support studies throughout the amation of the project. It addition they were all asked to get a project coor

Apples

Apples would have to be one of the best known fruit. Did you know that they probably originated from Italy. There are many different types 9 also tastes from apples. Also their colour aren't all the same & that also goes for the shope of the fruit.



The orange has two main varieties. The navel + the valencia. The valencia orange is smaller than the navel but altogether more sweet + juicey. The navel orange on the other hand is easier because there are no pips in it There is also a third orange not listed to the main varieties + that is a mondarin. This type of orange originated from Chin They are smaller than the other two in size + more monagable event then the navel.

Stupport Studies.





Stupport Studies.



CROSS-CURRICULAR LINKAGE:

During the twelve week term, cross curricular links were brought in at key points. Week Five:

By week five the student had their project copies up and running, with several weeks homework in it, plus drawings they had done in class and for homework. This seemed to be the right time to introduce a cross curricular link.

At the beginning of class I pinned up a map of the world. I stood up beside the map and held up an orange. I began questioning the students on the 'geography' of the orange; "Where do oranges grow?" "What climate do these countries have?" "How do oranges grow?" "What kind of fruit is an orange?"

The students responded brilliantly, there was a renewed life within the class and an added interest in the theme fruit and vegetable. The students were instructed to go home and find out as much information as they could on the 'geography' of their chosen fruit/vegetable. They were encouraged to ask their geography teachers, consult encyclopaedias and collect any relevant visual material on the subject. (See fig. 7).

Week Seven:

By week seven, the students had started on the modelling of their fruit or vegetable, and this process was going to take at least three weeks to complete. I saw a good opportunity here to introduce another cross curricular link so as to stimulate a new area of interest into the project.

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By weet, five the student and from protect copies up and choins, with several scales homework in it, plus drawings they had done in class and by homework. This serviced to be the right time to introduce a cross carried to be

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FIGURE 7



Stupport Studies - Geography



WHY ARE THEY GOOD FOR US?

APPLE



APPLES are rich in PECTIN and VITAMIN C.

APPLES contain TARTARIC and MALIC acid.

THE TARTARIC and **MALIC** acid content of apples help to settle and ease the digestion.

WHAT IS GARLIC?

GARLIC



GARLIC is a member of the ONION FAMILY which includes LEEKS,

SHALLOTS AND CHIVES.

GARLIC is natural ANTISEPTIC and DETOXIFIER and an excellent BLOOD TONIC.

SHOW IN THE WORLD'S TO A DURING STORE

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Science was the chosen link. When I was going through the project copies I was bombarded by statements which said that fruit and vegetables were good for you so I raised the questions: "Why are fruits and vegetables good for us?", "What are they made up off?", "What goodness do they contain?".

I had the overhead projector set up and I put in a sheet which had information about the 'make-up' of apples and garlic on it.(see fig.8)

We had a discussion about the different minerals and vitamins which different fruit and vegetables contained. The student were once again instructed to find out what 'goodness' their fruit/vegetable contained, the science teacher, the encyclopaedia, science books and medical books were given as good sources for information.

Week Nine:

FT3

The students had got to the stage in their practical work, where they had made their sculpture of fruit/vegetable from chicken wire and had built up layers of papir mache to create form, and were now ready to create the appropriate surface quality. This was the perfect opportunity to create a link between their project and home-economics.

I took out two cookery books and opened up a discussion on food, recipes and menu's. A fruit or vegetable was present in some shape or form in all the meals we discussed. science was the chosen line. When twes going twow, o the troject copies I was bombarded by statements which and that thut and versitables were goed for you so I mased the messions. "Why are finits and versitables good for us.". What are oney made up off." "What goodness do they contain."

I had the evenness projector set up and I put in a sheet which had information about the profession gardle on it (see the 6.1)

We had a discussion about the different minerals and ynamina y well different fluit and venembles comained. (The student were once again instructed to find out what 'goodness' their fruit/regetable coat mined, the science teacher, the encyclopaedia, science books and medical books ware given as good sources for information.

Week Nine.

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I took out two cookery books and opened up a discussion on food, recipes and mana's A fruit or regetable was present in some shape or form in all the meals we discussed I had several pieces of fruit/vegetables in front of me and I started cutting them up, pieces of apple, orange segment, banana slices and carrot sticks were handed out. We ate as we discussed. We talked about different juices, colours, flavourings, textures of the different foods. The whole decorative aspect of our project fell into place, by the actual touching, smelling, tasting, eating process that took place.

In one of the cookery books I found a recipe for Monte Carlo Salad with a full coloured picture of the dish. We discussed the different colour and textures visible in the salad, and how appetising it looked. I then held up a black and white photograph of the salad and naturally enough the aroused appetite diminished. This demonstration firmly brought the point across that much of the appeal of food is due to its colour and texture, as was emphasised by discussing the pointlessness of watching a cookery program on a black and white television. For homework, the students had to choose a recipe or make up a dish that had their chosen fruit/vegetable as part of the ingredient. A recipe was to be chosen and written out with an accompanying illustration.(See fig. 9)

Week Eleven:

At week ten I had collected the project copies and looked through the work they contained to date. Week eleven, I gave them back their copies and for the last fifteen minutes of that week we discussed other possible areas of research. I wrote the word potato up on the board, then I questioned the students about any historical disaster that centred around the potato. A discussion broke out about the potato famine in Ireland in 1845.
Incid soverplapteress of hum regeneries in front alloce and I sourch carring taken apprecess of apprecersion apprecersion and a source states were handed bar. We are for we discussed: We talked about directly precessed to the flavour hest to direct or the different for the tracks decoratly capable of our project felt into place, by the neural fourthing, smelling, farmer carries that are project felt into place, by the neural fourthing, smelling, farmer carries that

in one of the conserve books i found a rector to Minis Curlo Salac with a full coloured hictory of the class We differ seed the different colour and contracts visible in the salad and here appending if foolged if then used up a state and white phology ophicities adult and naturally enough the aroussed or set of materials if its demogsituation trunk brought the groun across that much of the arobeau of here is a colour and related and naturally enough the aroussed or disensating full based is any first seconds and related as was emphasized by disensating full pomilessness of which there is done and seconds on a observed by disensating full for those works the substituting is coldenty program on a observed by disensating full across multiverse the substitution and the information of the substitution and the option of the information of the information of the substitution and the option of the information of the information of the substitution of the information of the information of the options and and the option of the information of the information of the options and and the option of the information of the information of the options and and the option of the information of the information of the options and and the options and the information of the information of the options and and the options and the information of the information of the information of the options and the information of the information of the information of the information of the options and the information of the information of the information of the information of the options and the information of the information of the information of the information of the options and information of the information

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The students were to go home and find out as much information they could about their fruit/vegetable, be it religious, mythological or historical.

Week Twelve:

The students had finished their practical work on their project. There was an abundance of common and exotic, whole and segmented fruit and vegetables around the art room and the project copies were handed up to me to take home for the festive season. The sudy is ward to go home and had out as much monitation discussed in a sum of the could be sound to be a sum of the second se

week in dealers The second had find their produced work of their project. There was an

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annual the art room and the protect copies were handled up to be to take frome

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Stupport Studies - Home Economics



FIGURE 10



Students finished work on the fruit/vegetable project.



FIGURE 11



Students finished work on the fruit/vegetable project.



CHAPTER: IV

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Evaluating the Research Project

Evaluating the Cross-Curricular Approach to the Scheme:

The inhibition and repression of natural avenues of learning through institutionalised 'subject learning' systems in our schools, is an inhumane distortion of their democratic purpose.(1)

The students achieved a high standard in their practical work and this was due to the effort they put into their project books.

The project books showed a genuine exploration of the theme 'fruit and vegetables'. The interest in food stimulated by the link into home-economics was just enormous. (I could publish a new cookery book with all the recipes the students came up with, from 'peanut and celery soup, to home-made lemonade').

Evaluating Cross-Curricular links with Home-economics:

This link into home-economics had very obvious benefit for the visualisation of ideas. In the art class the exploration of colour and texture through 'food' had particular advantages, one is that the 'food' was a tangible primary source for the student and secondly, the food led them to understand the importance of colour and texture in art. This definitely helped with the students understanding of the 'decorative' part of their project hence the inclusion of colour and texture into their form became a much more intrinsic part of the form rather than being mere decoration.(See fig. 10 & 11) The students discovered the aesthetic pleasure, given by colour and texture of food, and hence all contact with food here after will enhance their ability to make an aesthetic judgement.

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Evaluating Cross-Curricular link with geography:

Introducing a world map into the art room is a definite way of pushing their vision beyond the four walls of the classroom. The possibility that their fruit/vegetable might of had to have 'travelled' to get to Ireland amazed them. Their memory of buying it in the supermarket, was pushed into a different imaginary state, in which they had to consider the orgins of their fruit/vegetables.

The students got busy writing up and illustrating where and how, their fruit/vegetables grow. The atmosphere of these countries was well described by climate, people, plantations etc. The way in which a fruit/vegetable grow can tell you a lot about the actual form, for example, including the stem on a banana, not only helps us identify the form as being a banana it also tells us a lot about how the fruit grows. We reaped the benefit of this information, in the graphics project on poster design which we undertook in the second term. The students imaginations had already conjured up many images during their cross-curricular research , so the design for the poster on any aspect of fruit and vegetable, came surprisingly quickly and from various different angles. One student, Alison, is designing a poster to promote an organic fruit and vegetables in a supermarket trolley. The question of what to draw rarely surfaced and when it did the student's were directed back into their own project copies for inspiration. Due to this, the work became increasingly personal hence removing me from a position of instruction into a more objective positions.

Evaluation (ross-Curricular link with geographics

Inflicutuous a world map into the art room is a definite way of public their vision beyond the four walls of the classroom. The possibility that their finit/vegetable might of hird to have 'revelled' to get to ireland amazed them. Their memory of buying it in the supermarket, was pushed into a different interchargetate in vision they had to consider the organs of their fruit wegetables.

The structure got bery writing up and flucturing where but how, then there exists a grow. The structure is a construct was well described by durante, respire the neutral of a flucture of the structure of the st

Evaluating Cross-Curricular link with science:

The scientific research the students did on their fruit and vegetable generated an interest in the theme of the project. If you are going to allow a theme to run through a whole years work, then the student must have an interest and understanding of the 'subject matter' they are exploring the art element through. The link between science and art is very strong.

The art element colour can be tackled from a scientific view point with use of the prism, also teaching students about the chemicals and paints they are using can increase the safety within the art room while promoting creativity and experimentation with combinations of different material. However the approach I took towards science was from an informative point of view, so as to enrich the students understanding of their theme. The fact that fruit and vegetables were good for you was stated over and over again within the class and so a natural line of enquiry was opened into why they are good for you. The investigation into the epidermis, vitamin and mineral content along with the acidic qualities of the fruit/vegetables had an intrinsic value into the actual making of the form, which is evident in the finished pieces. Here again the value of the exercise became more visual during the second term, in the graphics project they were doing on poster design. A lot of the information they acquired during the first term had been taken from their project copies and used as starting points for the poster design. Many of the students have designed posters which promote certain fruit because of the vitamin and minerals they contain.

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re solonture (esenter die students die on their trun and (egenable generated to interescift the their of the project. If you in a going to allow a fuch datum through a whole years work, then the student much her can interest and understanding of the surject matter they are concluded to an alcoent through a field of between when a bud attact on strong

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The Potential for Cross-Curricular Linkage:

Due to my position as a student on teaching practice, one day a week with unfamiliar co-workers, the potential that cross-curricular linkage has was only touched upon due to the limited access I had to the school and thus to the other teachers.

I would like to take this opportunity to express some of the activities I would like to have carried out during my scheme.

During my cross-curricular link with geography, I would have liked to have brought the students up to the geography room and ask the geography teacher to give them further insight into the geographical position of different countries and climates. Information on different soil and pesticides could have also been dealt with by the geography teacher which would have had increased emphasis on the cross over of subject matter.

Similarly, the school contained a large home economics room which I would have liked to have used. The students could have been given an added opportunity to experiment with the different qualities of food by actually making a dish with emphasis placed on variation of colour and texture, along with the presentation of food. The science labs could have been used for different experiments on fruit and vegetables, such as starch and sugar tests, and acidic tests. The knowledge and expertise of the science teacher could have been requested during these experiments.

The Polential for Cross-Gunneyler Linkaec.

Dec form position as a stridest an teaching or to ice tools one days week with mittan for co-workers the potential that errors-currical in linkage that was a divite upon a due to the limited access I had to the school and thus to the effective to

i would like to take this opportunity to express some of the activities I would like a to have carried out during my schedte

Dering my cross-aremendar inflit with geography if would have liked to be broach in student tup to the neography form and ask the promably readen to give their further insight-might geographical notifier of utherest containes and dimate information on different soil and profinees could have also been die hunth by the sector py reading which would have had increased emmands on the orase over of corect and the

Similarly, the schoot configured a large home consonance must which ferends have also in have used. The sudents could have been prices to added apportunity to expendent with the different publicles of food by actually mained apportunity to cerchastic placed on variation of colour and testure, more with the presentation of food. The summer take optic have been used for afficient equations to find, and vegetables, such as statch and recent tests, and active tests. The incovied so find, and vegetables, such as statch and recent tests, and active tests. The incovied so find, There are endless possibilities for cross-curricular links within the school curriculum. The ideal situation for this cross over to occur and be adequately explored, is when one is are in an environment where one is well established within a school and are on very familiar terms with other members of staff. I say this because, when divising a scheme which links into other subject areas, constant communication with other teachers is vital in order to gain access to ample information and equipment. This is extremely important in the inter-linking of metal work and art or home-economics and art, where rooms are designed for this type of activity, must be booked in advance.

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There are endiese possibilities tot on as primorifii have when the chool control in the decident at taking the one sourt to the prior and the degrated of the chool and the one is included a trainer to the construction is well equilibre to a the one and the one whether the trainer with a the members of each to see the trainer a tele of and the one some the filler terms with a the members of each to see the trainer at the construction whether is small interaction of the set of each to see the trainer of the construction to achieve its and interaction of the set of each to see the trainer of the construction of the construction to achieve its and interaction of the set of each to be a set of the construction with other to achieve its and interaction of the set of th

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FOOTNOTE: CHAPTER IV

 Don L. Brighan, "Visual Arts in Interdisciplinary Learning", in Programs of Promise, Art in the Schools, ed. AL Hurwitz (New York: Harcourt Brace Jovonovich Inc., 1972).

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CHAPTER V

Educational Package Proposal

Recommendations for Cross-Curricular Packages

The structure of a cross-curricular approach to support studies needs careful thought and detailed advance planning. The equipment, art elements and skills needed to carry out theart project must be addressed, before approaching any other area of learning. There is a need for detailed lesson plans to allow the art teacher ample time for organising trips to relevent classroom, availability of equipment or the assistance of certain teachers. The proposed packages are structured so that obvious links with other subjects areas within the school curriculum are recognised, and time for exploring these avenues is built into the lesson sequence. The packages are primarily concerned with, the art elements, the acquisition of skills and competence, art historical and conteparary references and links with other subject areas.

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Recommendations for Cross-Commendation Cacitages

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Structure of Cross Curricular Package:

Theme: Shoes.

Aim: To understand the importance of two dimensional studies in the construction of a three dimensional piece.

Description of project:

ct: To design and make a shoe.

The students have to come up with a design for a shoe - the shoe has to be wearable.

The students are to pick a particular occassion were the shoe would would be worn, eg; a ball, a sports event, a fancy dress party, on the moon etc.

Support Studies:

Research: Library books, art history books, fashion magazines, period costume design.

Art, Craft &
Design:Decorative elements, pattern, colour, shape construction,
quality of design. The aesthetics of shoe design.

Art History: Research the history of shoes;

Shoes from different countries, the clogg, the Indian moccasin shoe, cowboy boots, japanise shoes, sandals, pom-poms and mules.

Structure of Close (Contractor Package)

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control boots, inputies that, subfirs, boots or produced volumes

Artists:

Salvatore Ferragam- Shoe Design.Salvador Dali- painting "Original Sin" 1941Van Gogh- painting "Old Boot" 1886Lisa Milroy- painting "Shoes" 1986Pierre Cardin- sculpture Mens Shoes 1986Rene Magritte- The Red Model 1935

Cross Cirricular Links:

History: This history of the shoe.

As civilization developes mans footwear changes accordingly.

Burial shoes - What was their function?

To enable one to walk proudly in the next world!

Romans - The Romans were very interested in the footprint the sole of their shoe left in the sand, why?

Information - Symbolic meaning of the shoe - Security and prosperity. Shoes named after people - Wellington boots, Kings shoes.

Drama/ English:

Period costume, study shoes in period films or TV dramas.

Shakespeare - 'A little month, or ere those shoes were old, with which she followed my poor father's body'.

Cinderella - The glass slipper.

Hans Christian Anderson-The Red Shoes (fairytale).

The Elves and the Shoe Maker.

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Geography:

Shoes from different countries.

How the environment affects the design of the shoe.

Snowy
weather -Boots, snow shoes, water proof materials.Rain -Water proof material, wellington boots.Hot sandy
countries -Moccasin's, sandals.Mountain
areas -Mountain boots, hiking boots, soles with grips.

Home

Economics: Textiles, leather, rubber, fabrics, skills in stitching different materials etc.

Metal/

Woodwork: Equipment used: Sewing machines, cutting wood, leather etc.

Science/

Biology: The support shoes give to our feet.

How the shoes we wear effect out posture.

The bone structure of our feet, etc.

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How the environment affects the design of the shoel

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Indian Moccasins Stupport Studies



FIGURE 13



Shoes designed by Salvatore Ferragam. Stupport Studies



Theme: Time

Aim: To understand the importance of two dimensional studies in a three dimensional piece.

Description: To design and construct a clock.

The projects involves the students designing their own clock. The clock has to function properly and have a strong and readable design.

Support Studies

Research:

Art,Craft & Design: Art elements, line, colour, balance, construction, shape.Decorative quality; pattern, colour, surface quality etc.The aesthetic of clock design.

Art History:Research the history of clocks;Antique Clocks; weight-driven 'frame' clocksSpring driven 'frame' clocksPendulum ClocksSpring-driven plated clocks and watchesIron clocks of the middle ages16th Century witnessed the debut of the watch and the pocketwatch.

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Description > ¹⁰ o design and constitutor a clock

The projects involves the students designmention from clock may

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Spring-driver diated glocits and watches.

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15th Country watersted the debut of the watch and the poeses

Mathine .

The decorative quality of clocks throughout the ages. Clocks often mimicked architure of the time. The grandfather clock - explore possiblity of extending from the

face of the clock.

Artists/Designs:The Habrecht Carillon Clock of the 16th Century.The Grandfather Clock.The Royal Tompion Clock.Salvador Dali - painting 'The Persistence of Memory', 1931.

Cross Curriculat Linkage:

History: The history of the clock. As civilization developes mans preocupation with time increases. Stages of time in the human life span. Science Fiction: Film, drama, books, authors that dealt with the theme of time time travel eg Doctor Who, Martin Amis, Nostradamus, Buck Rogers or 25th Century. Science/ Technology: The working of a clock. Egg Timer. Construction of the mechanisms of a clock. Digital clocks. Hand clocks and twenty four hour clocks.
The decorative quainy of clock s throughout the ages. Clocks often numered arcinears of the time.

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The Habreett Carillon Clock of the 16th Century

The Uranetation Clock

The Royal Transion Clack

Salvador Dail - painting The Persistence of Memory, 1911.

Cross Curnoulat Luckage:

The history of the clock.

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Kontession 59th (ebittick)

The working of a

racer Tage

Construction of the mechanisms of a clock

Pipital clocks

Hand clocks and twenty four hour clocks

Geography:

English:

The solar system.

How day and night is 'created' - the sun, the moon.

How the seasons are 'created' (calender).

Poetry on the theme of time.

Emily Dickinson

Patrick Kavanagh

William Shakespeare

Nursery Rhymes.

Woodwork/ Metal work:

The use of materials and machinery cutting of wood, metal, etc.

Construction work. Carving.

The south systems

How nay and all a state at a data the time to a moone.

Howade stateus are emailed (entender)

Poetry of the thanks of th

ir mir Dickinson

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Australia manif

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The use of materials and machinery cutario of wood, including

Constructions work of any long





Eight - day dial clock by Eli Stott of Wakefull.





FIGURE 15

Inside parts of clocks and watches Support Studies.



FIGURE 16





CHAPTER VI

In this dissertation, Chapter I and II explore the rationale and value of implementing a cross-curricular approach to the area of Support Studies. These Chapters review the literature, and point out the numerous opportunities within the Junior Certificate Art, Craft and Design Syllabus where links can be made with other subjects on the curriculum. In Chapter III these 'opportunities' were implemented. A research project was carried out and the results were evaluated in Chapter IV. Results from the research projects reveal that the student understanding of art is heightened, when the natural lines of inquiry are allowed extend into other subject areas. It can be concluded from these results that the area of Support Studies, will automatically enter into other specific areas of learning and so it would be appropriate to encourage the exploration of these lines of enquiry by availing of the expertise and equipment found in other subject areas.

Recommendation:

- * The areas within Support Studies should be explained to the students at the beginning of a project, ie. research work, visual records of ideas, preparatory drawing, manipulation of materials and experimentation, along with relevant art historical references and sociological influences.
- * Support Studies should be an intrinsic part of the art project and should be implemented at the beginning of the project.

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in "bit discontation, charder," and the polore the nanouale and value or implementing a effective correction approach to the energy of support Statukes. These Charlos review the Riserbore and come out the numerous opportunities with the kurper Certificate or the Crait and Design Splithus where hules carrie made with duter subjects on the curriculum. In Chapter, III interst opportunities were implemented of research proton was called out and the results wave explicitly. Results from the memory polyces to and the task opportunities were implemented of research proton and and the set of and the results wave explicitly of an is helphanen, whethe memory polyces to and the results wave explicitly of an is helphanen, whethe actual here of and the results wave explicitly of an is helphanen, whethe memory of here and the the stories into other subjects and the economical is on and the result of the result of the subject of an is relation of here and the the stories and activities and a subject of the economical is on a specific access of forming and so in would be an propriate to becoming the exploration of here lines of endury by availing of the estimated relation the exploration of here lines of endury by availing of the estimated relation the exploration of here lines of endury by availing of the estimated relations.

Recommendation

- The appas within Support Studies should be explained to the students at the origination of a propositive research work without records of ideast preparatory a awing, manipulation of materials and experimentation, along with relayed and a torical relation respective and conclusion values.
 - Support Studies should be an intensic part of the set project and should be implemented at the beginning of the project.

- * A folder, scrap book, copy, etc., should be designated to the area of support studies so that students have a tangible place in which to put their research work, drawing, experiments etc. This work should be assessed by the teacher on an on going basis. This is to ensure a high standard of research work
- * The area of Support Studies should not just become homework or 'found information', it should be given a structure within the project, and particular areas of research (eg. cross curricular linkage) should be addressed and explored within the art lesson.
- * Research work, be it, conceptual, art historial, contemporary, experimental, should be done in tangent with the art project, this will promote creativity, originality, and self motivation which will become evident within the practical art class.
- * Cross-curricular links should have direct relevance to the art project and adequate information and advice should be sought from teachers in that field.
- * Art lessons which link into other subject areas should always contain an art activity within the lesson, eg. visual diagram, charts, drawings and illustration.

A tobled sum pool, copy out, should be designated to the ones distribute said as so this suidents to be a singible place in which includ their test and work commences are instituted. This work should be assessed by the teacher bit in

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An inserte a luch line into other subject areas should divery continue and an intervention in the freedor or statist disarsing onally, dozennos and illestration In Conlusion Support Studies opens up numerous opportunities for both teacher and student. Although the value of support studies has been researched, documented and appreciated, there is unfortunately little or no practical information available to teachers on the integration of support studies into a scheme. It should be possible for art teachers to access information, through books, video, computer technology etc; that they can utilise and explore, perhaps in conjunction with the students and more importantly with teachers of other subjects. For teachers to have access to proposed schemes which they can transform, modify or draw inspiration from would be of fundamental value. Packages can provide both teachers and students with the information and expertise that they need to explore different avenues of knowledge. The inclusion of bibliographies, and other sources as well as important information would lessen the burden of research for the teacher and leave more time to consider the practical and aesthetic possiblilities that the subject holds. The importance of support studies in the art class is that it demonstrates through cross-curricular linkage the broad context in which art and design is extremely relevant. It breaks down the barriers between subjects and encourages students to see art as a heterogenous subject, which has many different qualities and levels. Cross-curricular linkage enables students to understand the value of the work they are doing in a practical, edifying and creative way. Students through support studies, are able to personalise and direct their own creative process in a fun and interesting way which can benefit them enormously in and out of the artclass.

55

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