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**Dissertation Abstract**

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**Course:** B.A. in Art & Design Education

**Title:** **SUPPORT STUDIES: The Value of a cross-curricular approach  
in the area of support studies.**

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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 1, 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 2, will focus on the numerous opportunities within Junior Certificate Art, Craft and Design Syllabus for cross-curricular linkage. Chapter 3, entails an 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 from 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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**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

June 1996



College of Education

Department of Art and Design

Faculty of Education

## SUPPORT STUDIES

The Value of a Cross-Curricular

Approach in the Area of Support Studies

Thesis submitted to the Faculty of Education in candidacy for the

B.A. Degree in Art and Design Education

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Ernest Kennedy

June 1966



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## 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 numerous 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 from 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.



## INTRODUCTION

This dissertation is concerned with the integration of support structures in practice. It is a project, specifically with an emphasis on the opportunity for cross-curricular learning.

The Chapter 1, "Theoretical Support Structures," will be divided into two parts.

Chapter 2, "Theoretical Support Structures," will be divided into two parts.

Chapter 3, "Theoretical Support Structures," will be divided into two parts.

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Chapter 14, "Theoretical Support Structures," will be divided into two parts.



## CHAPTER 1

### SUPPORT STUDIES:

#### A REVIEW OF THE LITERATURE

##### Background 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.

##### 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.



## CHAPTER 1

### SUPPORT STUDIES

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##### Defining Support Studies

In the Intermediate Certificate 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 artistic studies, and so introduced an area

called support studies.



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 historical 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 integration 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.
2. The aesthetic field includes the visual arts, literature, music, drama, film and dance.

Art by its nature is interdependent.

3. Students should be given the criteria by which they can evaluate themselves as they work



Step 1: Students cover many different areas within the completion of a limited piece of the design and thought process falls under this heading. Some with research of subject matter, development of ideas, decision making, problem solving and knowledge of a wide range of historical and contemporary, who have worked with similar subject matter. The theme of a project always proves to be a great area for a student 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 inclusion of support studies in this way should give the student greater understanding of the learning process, but also encourage creativity and drawing originality.

#### Visual Arts

Visual Arts in Education: Good teacher suggests and promotes activities that make up the way of teaching students. The following points should be given consideration by all teachers of art, craft and design, and are suggested in the Art and Design Guidelines for Teachers.

#### Art and Design Guidelines for Teachers

1. Art history teaching and studio practice should be intertwined.
2. The teacher should make the visual arts, literature, music, drama, film and dance, in its nature, interdependent.
3. Students should be given the criteria by which they can evaluate themselves in their 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)



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Certificate showed that there was a need for a more detailed account of what exactly

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the theories of Elliot Eisner which emphasised the inter-dependent nature of the art

craft and design disciplines (2).



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 a chapter on Art 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 work of art can be created. 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 to make art.

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

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

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

Chapman acknowledges that teaching conditions often for the creation of art with children is the same with the 30 minutes. She explains that in this process the child is missing out on many learning experiences which is the education of the environment of ideas and says that it is the art teacher's task to engage children in

reflective thought about their work" (A).

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Art rarely occurs spontaneously, most often search for appropriate visual materials to express their experience. In this sense artistic activity involves problem solving (A).



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)



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meaning of an idea or feeling in order to learn to learn to a need or reflect  
ideas in a visual form. For example, using the theme of love, Cassanova gives an  
example of the next, and then would need to question.

And I interested in words and the play and passion of love,  
in its tenderness and beauty. Does love extend itself?  
What have you said about love?

In Chinese Studies in Art Education, Fisher states that artistic learning involves

more than being able to use art materials and the role of the teacher is to

provide active and that of a more provider. Fisher means that teachers are

valuable teachers and when a teacher is not, people say so. The

make it, they look at it, they understand its place in culture and they create judgments

about its quality. In an interview with Fisher, he says that in an education - 21

production art classes, art classes, and aesthetics" (2)

Fisher explains how all four areas are related in an education in order to give

the child a intellectual understanding of the value of art in society.

An education in art should lead to think intelligently about  
the creation of visual forms. It helps them learn how to create  
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of any work depends upon understanding its context (10)



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 inquiries into the role of art education, which occurred 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 writings. 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 clinical studies in art and design education, Fox-Taylor raises the question of how  
a child's understanding of art who leaves school. He states that the National Curriculum  
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Children should show evidence of their knowledge and  
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produced (art, historical, social, cultural, technological) and a  
developing ability to make informed critical judgements (1).

These findings point into the role of an education which occurred in England in  
the early twentieth century, in which the needs for change within the curriculum and in  
high schools in the study of education and art, which field suggests that many  
of our present educational art education studies to the introduction of British  
Renaissance, Royal and most notably, Lowenthal, concerned with expressionism  
in art, tell an education with a lack of context for learning, objectives  
and is not the same for me, this is it is for the school. Art for the child is  
merely a means of expression (2).



Dick Field asks the appropriate question; expression for what purpose?

Artists have explained to us that it is often not until they have begun to work, that they discover what they are trying to achieve. The process of working on an idea is like a 'searching', an exploration or as Picasso would say 'a discovery'. Support studies is an area which was included in the Junior Certificate Art, Craft and Design syllabus, to give credit to this area of 'searching' or 'discovery'. If we look at support studies as an area of aesthetic discovery in which we can visually express all our ideas, and get credit for them, then the area suggests enormous potential and excitement for both students and teachers.

#### 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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#### Aims Of The Art, Craft And Design Syllabus

The aim of the Junior Certificate syllabus is to extend and deepen the range and quality

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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)



and our 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. This 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 perceived 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 projects that teachers can use, nor does it explain how support studies can or should be introduced into a syllabus. This is where the confusion occurs: support studies is a new area in the curriculum which must be an integral 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 introduced as being more "back-up" work to a finished piece. Even Isambard McDermott, who has been 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. (12)



## FOOTNOTES : CHAPTER I

1. Rod Taylor, Visual Arts in Education (London: Falmer Press, 1992), p.
2. Kieran Meagher, "The Art, Craft and Design Syllabus", in The Changing Curriculum: Perspectives on the Junior Certificate, ed. Tony Crooks (Dublin: O'Brien Educational Ltd., 1990), p.22.
3. Laura H. Chapman, "Understanding the Artistic Process", in Approaches to Art in Education"(New York: Harcourt Brace Jovonovich Inc., 1992), p.45.
4. Ibid., p.47.
5. Ibid., p.45.
6. Ibid., p.53.
7. Ibid., p.55.
8. Elliot Eisner, "Structure and Magic in Discipline-Based Art Education", in Critical Studies in Art and Design Education, ed. David Thistlewood (London: Longman Group Ltd., 1989), p.18.
9. Ibid., p.16.
10. Ibid., p.17.



## FOOTNOTES: CHAPTER 1

1. For a further discussion of this issue, see the Introduction (London: Falmer Press, 1992), p. 1.
2. Kieran Mager, 'The Art, Craft and Design Syllabus in the 1990s', in *Contemporary Perspectives on the Junior Certificate of 1990* (London: Falmer Press, 1992), p. 12.
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4. *Ibid.*, p. 47.
5. *Ibid.*, p. 47.
6. *Ibid.*, p. 53.
7. *Ibid.*, p. 57.
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9. *Ibid.*, p. 18.
10. *Ibid.*, p. 47.



11. Rod Taylor, "Critical Studies in Art and Design Education: Passing Fashions and Missing Elements", in Critical Studies in Art and Design Education, p.32.
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13. Ibid., p.
14. Iseult McCarthy, "Art, Craft and Design: Time for Change", in Studies in Education, ed., Daniel Murphy and Rice, Valentine (Dublin: Department of Education, 1990), p.13.



11. K. Taylor, "Visual Studies in Art and Design: Testing the Limits of the Visual," *Visual Studies* 17 (2002): 1-12.

12. J. Bennett, "Visual Studies in Art and Design: A Critical Perspective," *Visual Studies* 17 (2002): 13-24.

13. D. Nye, "Art and Visual Education in the Study of Education," *Visual Studies* 17 (2002): 25-36.

14. D. Nye and P. Smith, "Art and Visual Education in the Study of Education," *Visual Studies* 17 (2002): 37-48.

15. Ibid., p. 49.

16. J. Bennett, "Visual Studies in Art and Design: A Critical Perspective," *Visual Studies* 17 (2002): 13-24.

17. J. Bennett, "Visual Studies in Art and Design: A Critical Perspective," *Visual Studies* 17 (2002): 13-24.

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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 than as a reason for 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.



## CHAPTER II

### 1. The Concept of a Core Curriculum

#### Origin of the Concept of a Core Curriculum Approach to Subject Study

A few but significant persons, Mr. and Mrs. R. H. B. have already stated learning through the

curriculum. This is a very old argument which is not at all new. It is

although the concept is being for reasons why some areas have been chosen

and others have the interest of the field. The curriculum is a result of the design

and important difference between subjects other than as a result of the design

exclusion is not the result of the design but a result of the design.

There will come a time when the curriculum will be in the hands

of the future. It is not the curriculum but the curriculum.

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A few more things to be taken to heart in the curriculum. It is not

education but the curriculum and the curriculum is the curriculum.

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Cross curricular linkage in art education is an area which needs to be explored in order to reestablish 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-curricular linkage in an education is an area which needs to be explored in order

to establish an in the school curriculum as it opens up a number of possibilities

within the areas of subject matter, teacher, pupil, resources and community within

the curriculum

It is not necessarily so much of the content of the curriculum as the educational climate. For this reason, all teachers should be encouraged to incorporate in their skills and knowledge into their instruction in order to achieve freedom and child all learning (2)

Allowing an education to move over into other areas of the curriculum is considered

by some to be extremely dangerous as it is felt that an should stand on its own

Every other subject, every question in what other subject, for example

English, the English language, raised many other subject or the curriculum in

now used in books in the community and in the media, yet English is not just become

a method to be used in other areas. It is treated as a subject in its own right with

particular internal elements such as syntax, grammar, style with past and present

examples of writers styles



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.



Art too can be seen in the home, community and it has become an important part of the arts teacher, yet for some reason these aspects of art are not explained 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.

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

How then have we 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 (?)

It is this area of cross-curriculum linkage that I wish to address in this dissertation. I propose to introduce a cross-curriculum approach to support studies in Art, Craft and Design. My interest in cross-curriculum 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.



This cross-curricular approach should enable students to 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.



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gain knowledge through all aspects of their individual, academic, creative,

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enable students to have a better understanding of the process involved in the

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overall education of an individual.



## FOOTNOTE: CHAPTER II

1. Vincent Lanier, "Enhancing the Aesthetic Potential", in Arts Education and Back to Basics, ed. Stephen M. Dobbs (Virginia: National Art Education Association, 1979), p.98.
2. "Towards a new era in Arts Education", in Arts Education, Beyond the Classroom, ed. Judith H. Balfe and Joni Cherbo Heine (New York: American Council for the Arts, 1988).
3. Dick Field, "Art and Art Education", in The Study of Education and Art, ed. Dick Field and Newick, John (Mass. USA: Routledge and Kegan, Paul Ltd., 1973), p. 38/39.
4. Vincent Lanier, "Enhancing the Aesthetic Potential", in Arts Education and Back to Basics, p.105.



FOOTNOTES CHAPTER II

1. Vincent Carosso, "Forming the Aesthetic Potential," in *Art Education and*

*Back to Basics*, ed. Stephen M. Dobos (Virginia: National Art Education

*Association, 1992), p. 92.*

2. "Toward a new art education," in *Art Education*, p. 11.

3. *Classroomed*, by John H. Balle and John C. Hume (New York: American

*Council for the Arts, 1983).*

4. Dr. Fred A. Art and Art Education, in *The Study of Education and Art*, ed.

Dick Field and Howard John (Mass: USA Reference and Virginia: Paul Lee

*1977), p. 123.*

5. Vincent Carosso, "Forming the Aesthetic Potential," in *Art Education and*

*Back to Basics*, p. 102.



## CHAPTER III

### Methodology - Research Project

#### Implementation 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 devised 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.



## CHAPTER II

### Methodology: Research Design

#### Implementation of the Research Design

St. Mary's College, Kalamazoo, Michigan is a very large secondary school. It is the largest of its kind in the state. It has an enrollment of over 1,000 students. The school is a public school. The school is a public school. The school is a public school.

During my teaching practice at St. Mary's College in 1992, I observed various of ways for all of my classes which had particular emphasis on the role of the student. One of the angles I took on my students was to give them the opportunity to learn and function the same way as they would in the real world.

#### Class Structure

I had two first year groups, the 1A's and the 1B's, with 30 students in each group. I chose the theme fruit and vegetables for both groups. A cross-curricular approach to my students was carried out with both groups. However, it is the sequence I carried out with 1A's during the first term that I wish to present in my dissertation.

#### The 1A's Theme

The class was a large class with thirty students in all. They showed good ability in the areas of Art, Craft and Design. The art department in the school was well equipped and the rooms were a good size with plenty of light and air. The school was a public school.



FIGURE 1



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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## OBJECTIVES ENCOUNTERED IN ORDER TO ACHIEVE AIMS

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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 papier 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).



Week Four: To compare themselves with their chosen fruit/vegetable by doing

the end color studies of the object

Week Five: To understand the three dimensions of each object by following a

front, top and side angles

Week Six: To gain an understanding of how children write and paint in space

can be used to create a three dimensional sculpture

Week Seven: To understand the skills involved in a outdoor chosen work into

action

Week Eight: To observe the skill involved in building a chicken wire into a form

Week Nine: To observe the skill involved in building a paper mache up into a form

Week Ten: To observe the skill involved in building a form and vegetable by

manipulating paper and paint along with other materials such as

PVA, tissue paper, paint etc

Week Eleven

Week Twelve: To observe the skill involved in building a form and vegetable and

build it into one form so that the form and the vegetable display of

the form is independent (to suit their own decision)



FIGURE 2



A student making a cauliflour  
for her project.



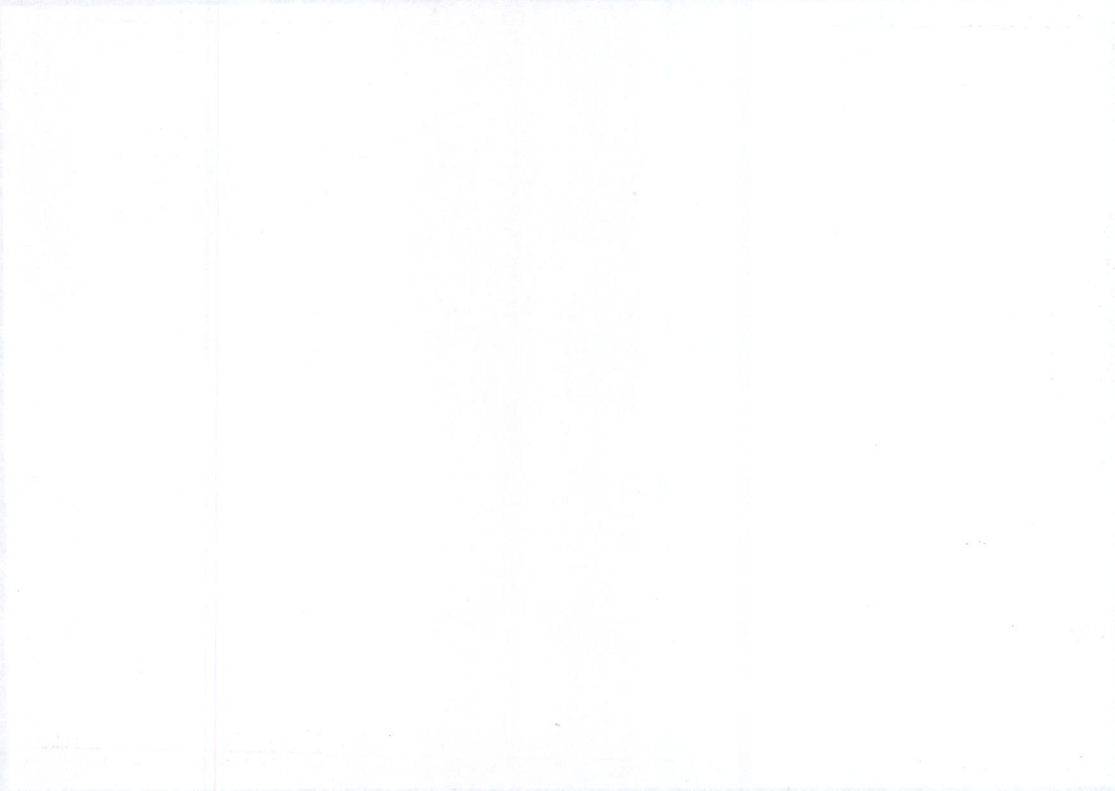




FIGURE 3



Students at work.







FIGURE 4



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 then 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 then took out the notebook I had done during the project. As we went through the notebook, 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

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(See fig. 5 & 6)



FIGURE 5

# 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 & also tastes from apples. Also their colour aren't all the same & that also goes for the shape of the fruit.



# Oranges

The orange has two main varieties. The navel & the valencia. The valencia orange is smaller than the navel but altogether more sweet & juicy. 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 mandarin. This type of orange originated from China. They are smaller than the other two in size & more manageable even than the navel.





Support Studies

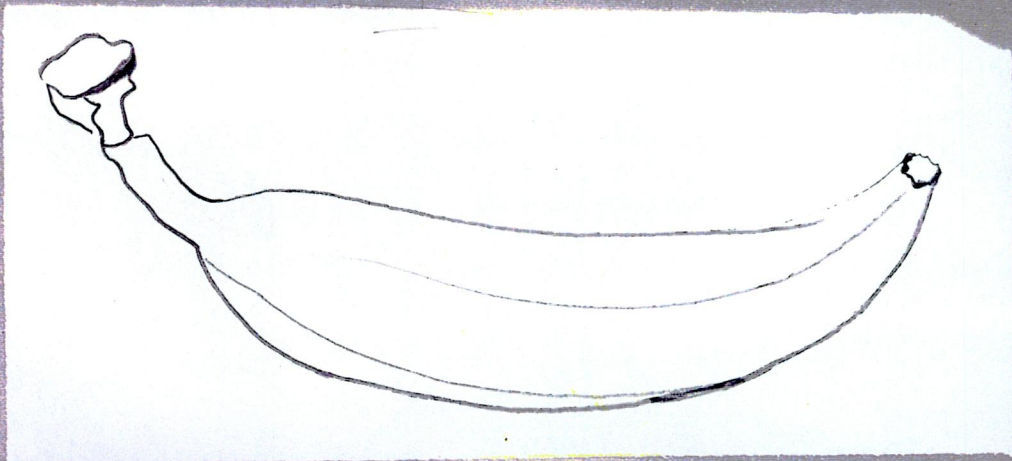
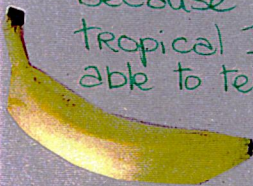
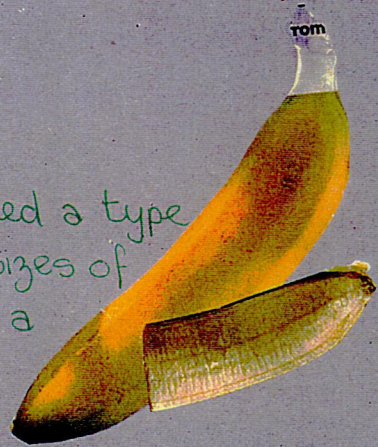


FIGURE 6

# Bananas

Did you know bananas are considered a type of berry. They grow in bunches. The sizes of these can range from fifty to over a hundred in one bunch alone.

The bananas we receive are imported from the Canary Islands & the west Indies. We purchase them from these countries because bananas need to be grown or raised in hot, moist tropical islands. Bananas change colours, by this we are able to tell whether they are ripe or not.



Outline drawing of a banana.







### 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.



## CROSS-CURRICULAR LINKAGE

During the twelve week term, cross-curricular linkages were brought in at key points.

### Week Five

By week five the student had their project copies up and running, with several

extra homework in all 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 turned 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 does it grow?" "What climate does it need to grow in?"

"How do oranges grow?" "What kind of soil is an orange?"

The students responded brilliantly, there was a review of life within the class and

an added interest in the theme that was vegetable. The students were motivated to

learn more and find out as much information as they could on the geography of their

chosen fruit/vegetable. They were encouraged to ask their geography teacher

about any topics and collect any relevant visual material on the subject.

### (see fig. 2)

### Week Seven

By week seven the students had started on the modelling of their fruit or vegetable

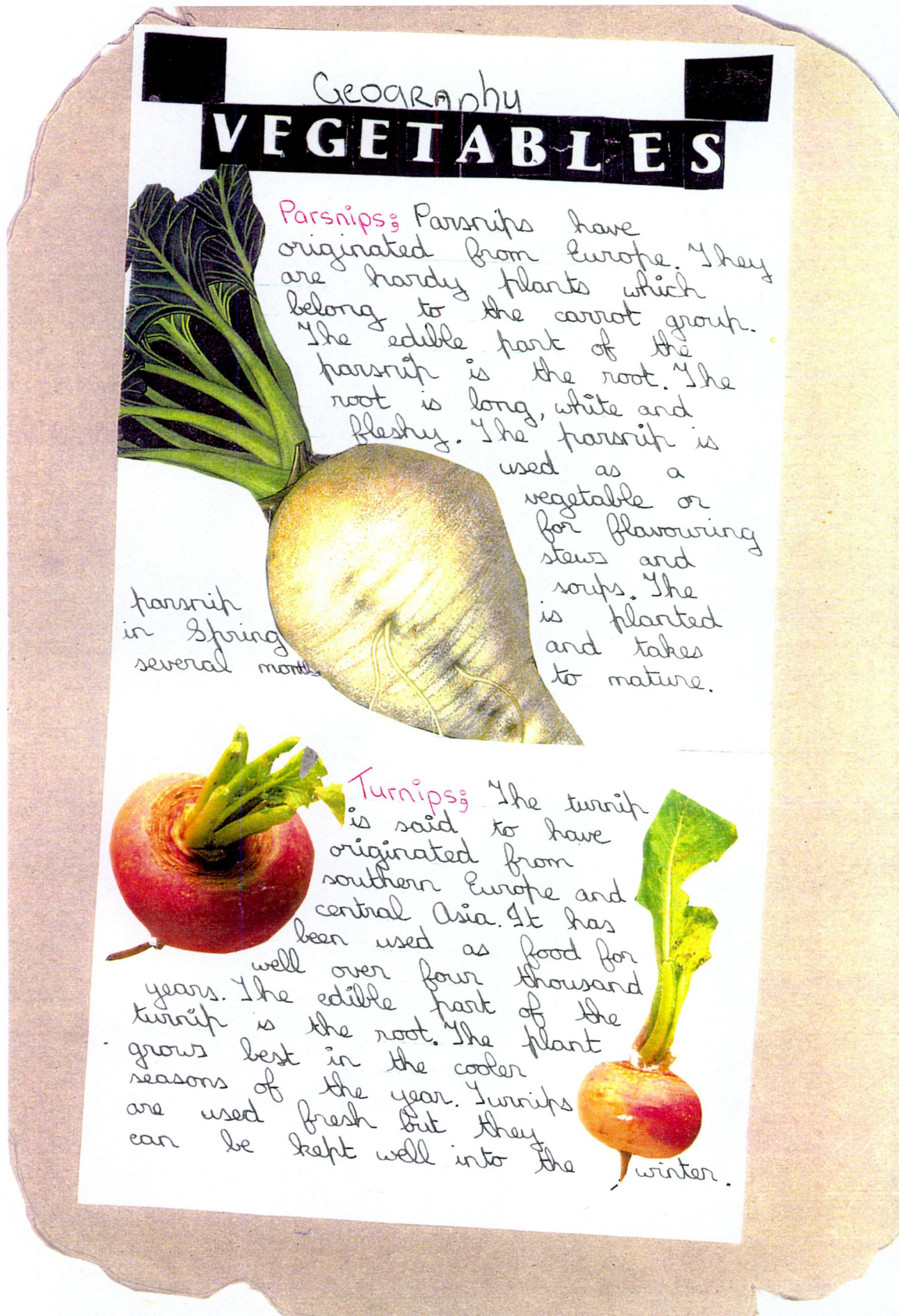
and this process was going to take at least three weeks in completion and a good

opportunity had to be given another cross-curricular link so as to stimulate a new

area of interest into the project.



FIGURE 7



Stupport Studies - Geography



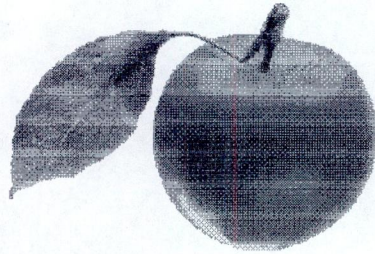




FIGURE 8

**WHY ARE THEY GOOD FOR US?**

**APPLE**



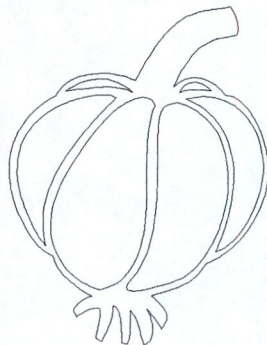
**APPLES** are rich in **PECTIN** and **VITAMIN C**.

**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**.



ANY OTHER INFORMATION

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CARL is a member of the UNION of the

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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 of?", "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:

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 papier 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.



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#### Week Nine

The students had got to the stage in their practical work where they had made their  
soups of fruit/vegetable from chicken wire and had built up layers of paper 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 menus.  
A fruit or vegetable 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.



I had a very good idea of what vegetables in fruit juice and I knew

cutting them up, pieces of apple, orange segments, banana, slices and carrot sticks

were handed out. We ate as we discussed. We talked about different pieces, colours,

flavours, textures of the different foods. The whole discussion was of our

group falling in place by the actual touching, smelling, tasting, seeing, tasting that

took place.

In one of the sensory books I found a recipe for Noodle (also called 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 colour was not distinguished.

This demonstration truly brought home to us the importance of the colour of

food is due to its colour and texture as was emphasised by discussing the

pointlessness of eating things which are not a pleasure to eat and which are not

for those who, the students had to choose a recipe to make up a dish that had been

chosen that vegetable as part of the ingredient. A recipe was to be chosen and

written out with an accompanying illustration (see fig. 2).

Week Eleven

Two weeks ago I had collected the project copies and looked through them. 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

points up on the board. Then I questioned the students about any historical discussion

centred around the points. A discussion broke out about the points having in

Week 12



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 author was to go home and had an as much interesting as could

from that time on. He had no more to do with the project or the

with it.

The author has finished his project and has no more to do with it. There was an

absence of communication and the author has no more to do with it.


around the art room and the project copies were handed up to the table here


for the last session.





FIGURE 9

### Strawberry Sponge


  
 Cake mix (4 oz)  
 3 eggs  
 1/2 lb of margarine  
 Sugar (3 oz)

  
 Strawberry  
 Strawberry flavour  
 Fresh whipped  
 cream

Add the cake mix, margarine and eggs and beat until light and fluffy. If wished add milk. Sieve sugar into mixture. Cook at 200° F and when it has risen to at least 3 inches turn off. For the middle and the topping whip the cream and slice the strawberries thinly. If wished leave whole strawberries on the top for affect.

### Strawberry Shortcake



### Strawberry










FIGURE 10



Students finished work on the  
fruit/vegetable project.







FIGURE 11



Students finished work on the  
fruit/vegetable project.







## CHAPTER: IV

### 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.



#### CHAPTER IV

##### 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 apparent distortion of their function, the project. The students achieved a high standard in their practical work and this was due to the effort they put into their projects.

The project books showed a genuine exploration of the human and vegetable. The interest in food is furthered by the link into home-economics which is a new concept. It could be a new concept book with all the topics the students came up with. From personal and observational to home-made remedies.

##### Evaluating Cross-Curricular Links with Home-Cooking

The 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 student's understanding of the descriptive part of their project hence the inclusion of colour and texture into their four themes which more artistic part of the project rather than being mere decorative. (See p. 10 & 11)

The students discovered the botanical picture, given by colour and texture of food and hence all contact with food now offers well enhanced their ability to make an

aesthetic judgement



### 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 origins 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 vegetable centre, while Julie took a much more commercial approach by illustrating her 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.



Introducing a world map into the art room is a definite way of putting 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 time/state in which they had to consider the origins 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 grows can tell you a lot about the actual town, for example, including the stem on a banana, not only helps us identify the town as being a banana it also tells us a lot about how the fruit grows.

We tested the benefit of this information in the graphics project on poster design which we undertook in the second term. The students' imaginations had already cooked 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, Allison, is designing a poster to promote an organic fruit and vegetable centre, while Julie took a much more commercial approach by illustrating her fruit and vegetables in a supermarket trolley. The question of what to draw partly 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 imposition into a more objective position.



### 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.



The scientific research the students did on their team and scientific research in interest in the theme of the project. It was a good idea to allow a theme to run through a whole year's work. Then the student research can interest and understanding of the subject matter. They are developing the subject matter. It is a link between science and art is very strong.

The art element could be taken from a scientific view point with use of the project. Also teaching students about the elements and using them using can interest. The student will use the art room while promoting creativity and

experimentation with combinations of different materials. However, the approach I took towards science was from an informative point of view, so as to catch the students' understanding of the 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. I have investigation into the elements of fruit and vegetable content along with the scientific studies of the fruit and vegetables had

an interest in the natural world of the theme, which is evident in the final project. Here again the value of the exercise became more visual during the second term in the group's project they were doing on their 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



### 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.



Due to my position as a student on teaching, and on one day a week with particular co-workers, the potential that cross-curricular linkages was only confined upon one in the limited access I had to the school and this to the effect that I would like to take this opportunity to express some of the activities I would like to have carried out during my tenure.

During my cross-curricular link with geography, I would have liked to have brought the student up to the geography room and ask that geography teacher to give them further insight into the geographical position of different countries and oceans. Information on different soil and weather could have also been provided by the geography teacher which would have had increased emphasis on the cross-over of subjects.

Similarly, the school contains 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 quantities of food by actually trial my dishes with emphasis placed on variation of colour and texture along with the presentation of food. The science lab 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.



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 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 devising 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.







#### FOOTNOTE: CHAPTER IV

1. 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).



## FOOTNOTES CHAPTER IV

Footnote 1: "The Role of the Teacher in the Learning Process"

Footnote 2: "The Role of the Teacher in the Learning Process"

Footnote 3: "The Role of the Teacher in the Learning Process"



## 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 the art 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 relevant 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 contemporary references and links with other subject areas.



## CHAPTER V

### Educational Package Proposal

#### Recommendations for Cross-Curricular Packages

The student of a cross-curricular approach to student and teacher learning and the related advanced training. The educational elements and skills needed to carry out these projects must be addressed before attempting to implement them. Learning. There is a need for design lesson plans to allow the teacher ample time for ongoing plans to relevant classroom availability or content of the assistance of certain teachers. The proposed packages are intended to be consistent with other subjects that will be the school curriculum in the government and the law. Exploring these avenues will fill into the lesson sequence. The packages are primarily concerned with the an element, the acquisition of skills and knowledge, an historical and contemporary, teacher and links with other subject areas.



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: 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 occasion where the shoe 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 a Shoe Design Project

## Shoe

## Project

To understand the importance of two dimensional shapes in the

Art

construction of a three dimensional piece

## Restriction

To design and make a shoe

of project

The students have to come up with a design for a shoe - the shoe

has to be wearable

The students are to give a particular occasion where the shoe is to

would be worn e.g. a ball, a sports event, a fancy dress party, an air

moon etc

## Shoe Design

Design books, art history books, fashion magazines, periodicals, etc

Research

Design

## Art Critique

Decorative elements, pattern, colour, shape, construction

Design

quality of design, The aesthetics of shoe design

Art Critique

Research the history of shoes

Art History

Shoes from different countries, the classic, the Indian moccasin shoe

cowboy boots, Japanese shoes, sandals, foot-pumps and mules



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

#### Cross Curricular Links:

History: This history of the shoe.

As civilization develops 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.



What?

Especially in the case of shoes.

Shoes, shoes.

including "Oxford shoes" 1941

Van Gogh

painting "Old Shoes" 1889

Lisa Milroy

painting "Shoes" 1930

Robert Rauschenberg

sculpture "Shoes" 1981

Kate Moss

"The Red Shoes" 1995

Shoes, shoes, shoes.

This history of the shoe.

History.

As a result, the shoe has many more functions and meanings.

Shoes, shoes - what was their function?

To enable one to walk properly in the real world.

Footings - The Romans were very interested in the foot and the

sole of their shoe (in the sand, etc.)

Footings - The Romans were very interested in the foot and the

sole of their shoe (in the sand, etc.)

shoes.

Shoes.

Shoes, shoes, shoes. Shoes, shoes, shoes.

Shoes.

Shoes, shoes, shoes. Shoes, shoes, shoes.

the fellow of the poor farmer's body.

Grades of the shoe slipper.

Shoes, shoes, shoes. Shoes, shoes, shoes.

the Fellow and the Shoe Maker.



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.



1911-12

How the environment affects the design of the house

1. The house is a product of its environment

2. The house is a product of its environment

3. The house is a product of its environment

4. The house is a product of its environment

5. The house is a product of its environment

6. The house is a product of its environment

7. The house is a product of its environment

8. The house is a product of its environment

9. The house is a product of its environment

10. The house is a product of its environment



FIGURE 12



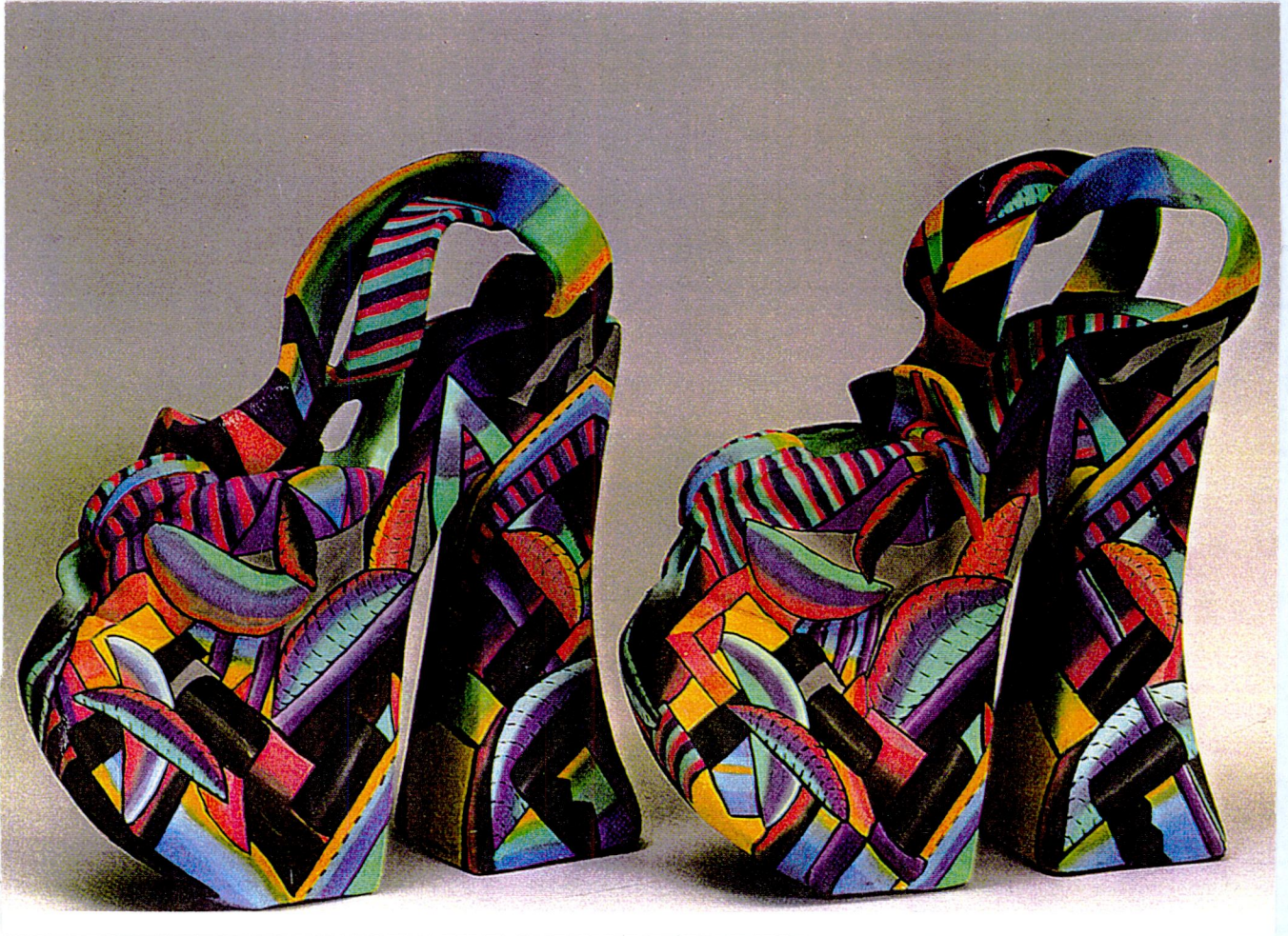
Indian Moccasins  
Stupport Studies







FIGURE 13



Shoes designed by Salvatore Ferragamo.  
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' clocks

Spring driven 'frame' clocks

Pendulum Clocks

Spring-driven plated clocks and watches

Iron clocks of the middle ages

16th Century witnessed the debut of the watch and the pocket watch.







The decorative quality of clocks throughout the ages. Clocks often mimicked architecture of the time.

The grandfather clock - explore possibility 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 Curricular Linkage:

History:

The history of the clock.

increases.

As civilization develops man's preoccupation with time

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 quality of clocks throughout the ages. Clocks  
 often mirrored attitudes of the time.  
 The grandfather clock - explore possibility of extending from the  
 face of the clock.

Artist's Designs  
 The Fabroni Carillon Clock of the 16th Century  
 The Grandfather Clock  
 The Royal Tongue Clock  
 Salvador Dalí - painting 'The Persistence of Memory' 1931

### Classroom Language

History  
 The history of the clock  
 As civilization develops, man's perception with time  
 increased  
 Stages of time in the human life span  
 Science  
 Fiction  
 John Galsworthy, *Ends of the Earth* - death with the theme of time -  
 time for the Doctor Who Martin Amis, *Time's Arrow*, Black

Science  
 Technology  
 The working of a clock  
 Egg timer  
 Construction of the mechanism of a clock  
 Digital clocks  
 Hand clocks and twenty-four hour clocks



Geography:

The solar system.

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

How the seasons are 'created' (calender).

English:

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.



Geography

The solar system

How day and night are caused - the sun and moon

How the seasons are caused (latitude)

Language

Poetry on the theme of time

Emily Dickinson

Robert Keats

William Shakespeare

King Lear

Woodwork

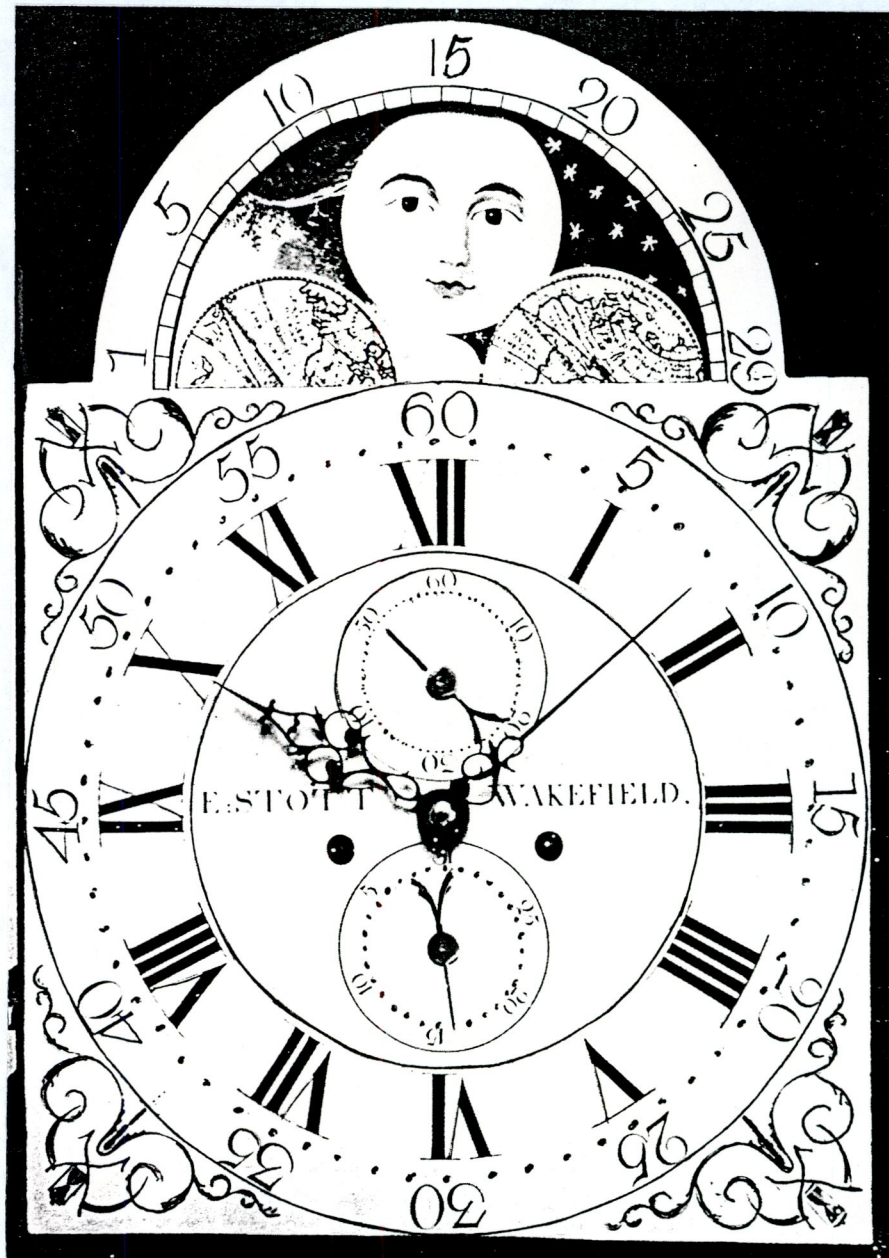
Metalwork

The use of materials and machines - cutting of wood, metal, etc.

Construction work - Carpentry



FIGURE 14



Eight - day dial clock by Eli Stott  
of Wakefull.



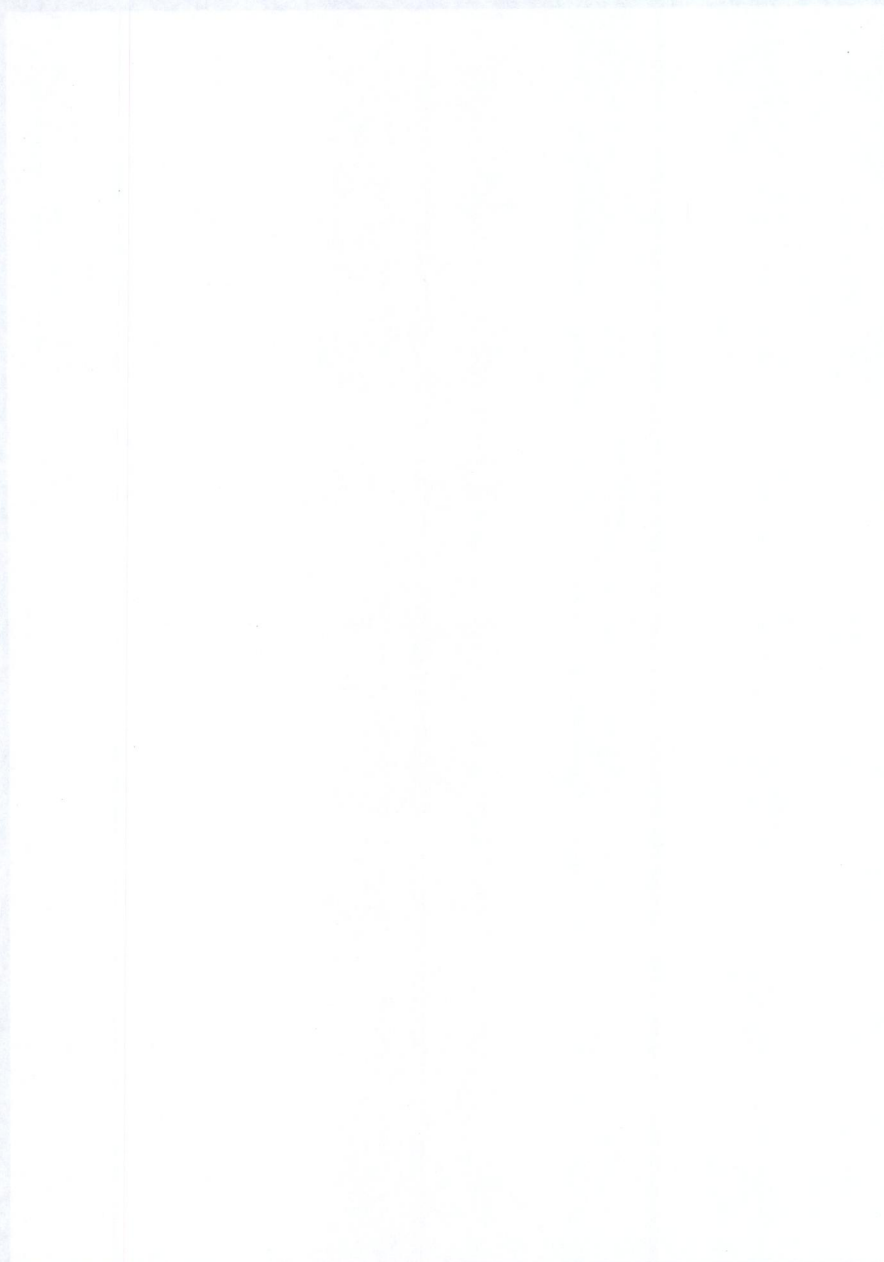
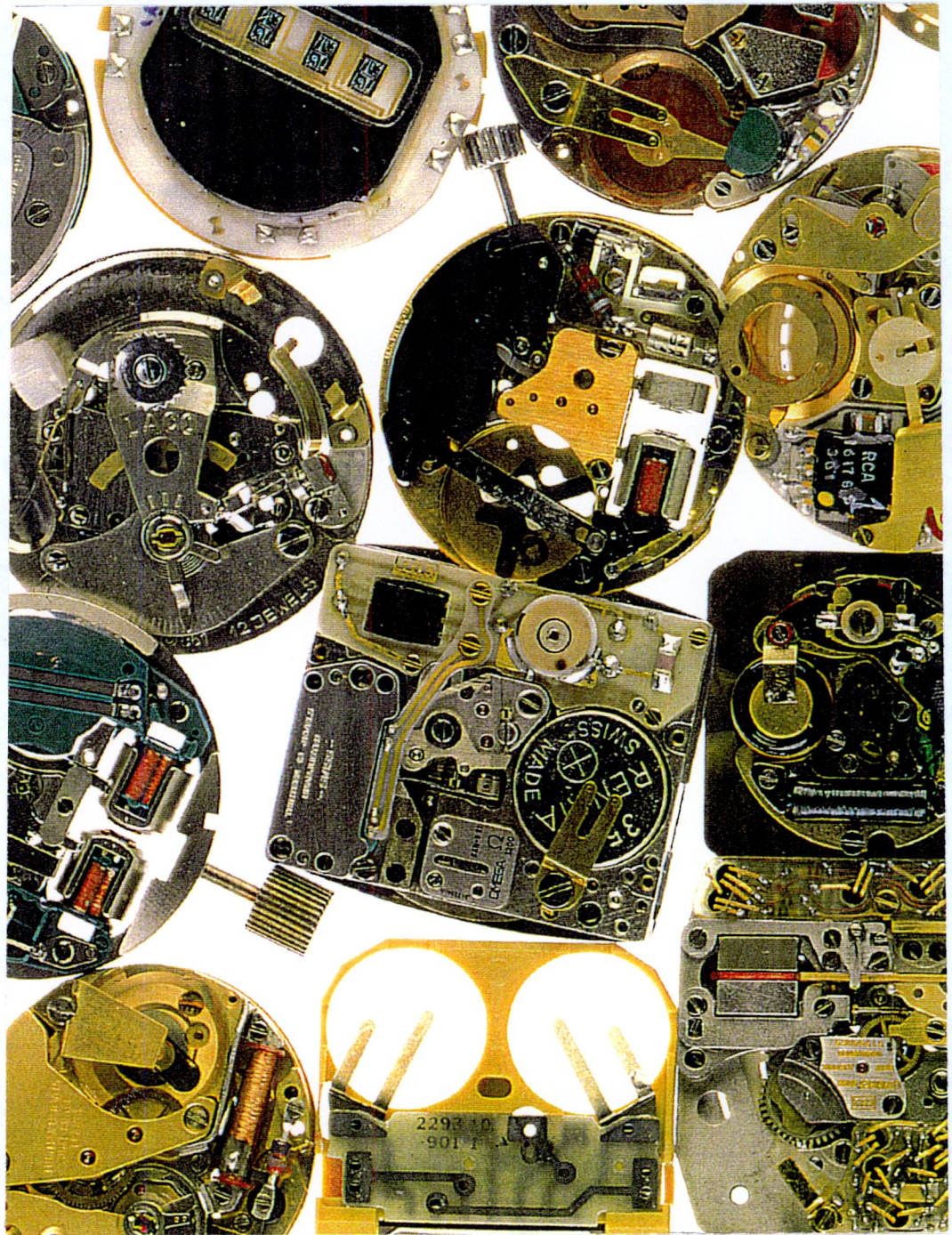




FIGURE 15



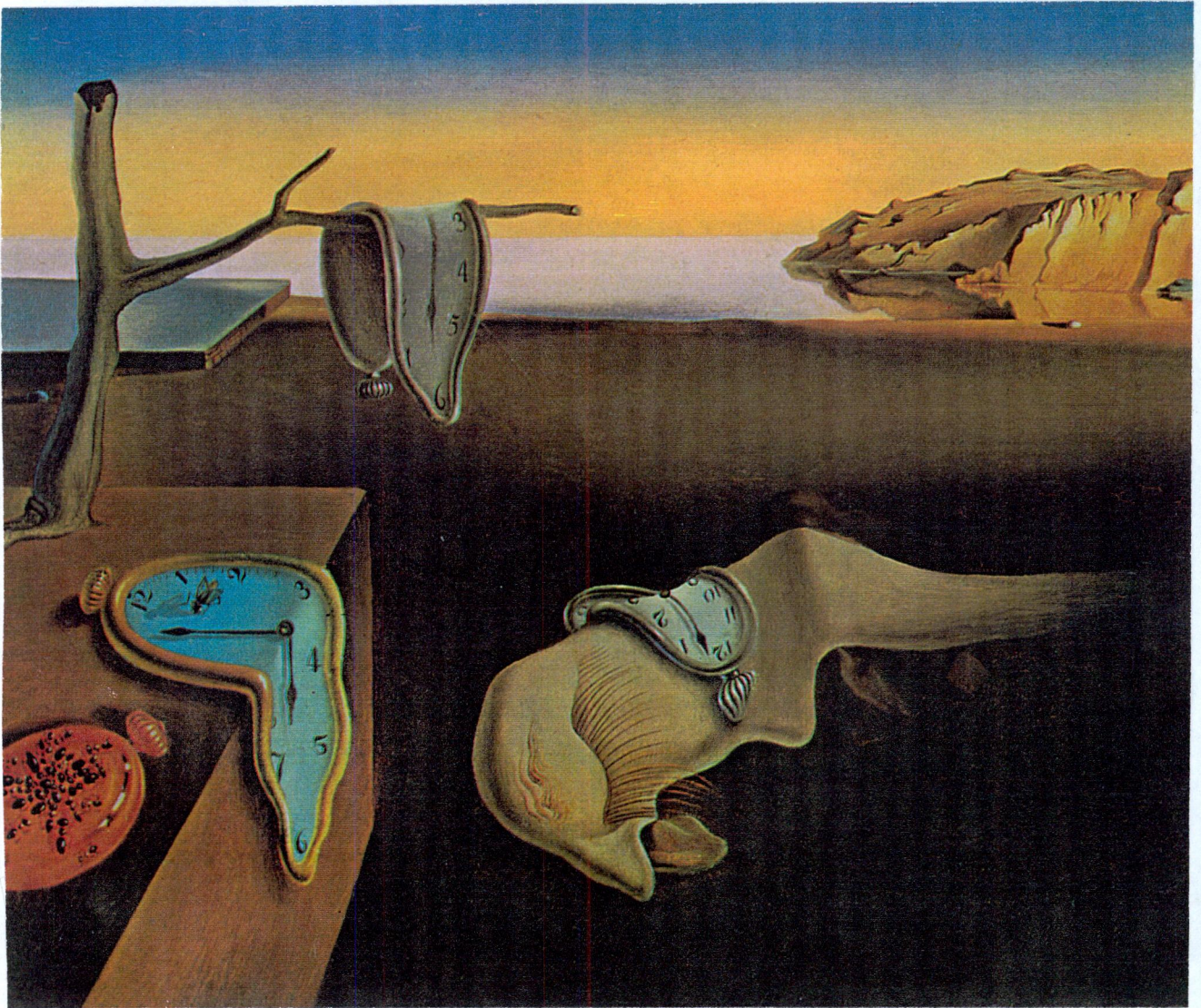
Inside parts of clocks and watches  
Support Studies.







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.



## CHAPTER VI

In this section, Chapter VI, and II explore the rationale and value of implementing a cross-curricular approach to the study of Support Studies. These factors 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 examined in Chapter IV. Results from the research project reveal that the student understanding of art is heightened, whilst the natural flow 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 viewing of the extensive 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 in research work, visual records of ideas preparation drawing, manipulation of materials and experimentation, along with relevant art literature resources and technology resources.

Support Studies should be an intrinsic part of the art 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 teacher should be responsible for the learning process.

Since as the students learn, they should be able to do their own work.

Learning is a process. This work should be assessed in the teacher's own

mind. This is a very high standard of assessment.

The teacher should not just become a passive observer.

It should be a process of learning within the teacher and the student.

Learning is a process. It should be assessed and evaluated.

within the classroom.

Learning should be a process of learning within the teacher and the student.

Learning is a process. It should be assessed and evaluated.

Learning is a process. It should be assessed and evaluated.

Learning is a process. It should be assessed and evaluated.

Learning is a process. It should be assessed and evaluated.

Learning is a process. It should be assessed and evaluated.

Learning is a process. It should be assessed and evaluated.



In Conclusion 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 possibilities 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 heterogeneous 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.



in Content Support Studies opportunities for both teacher and student. Although the role of support studies has been researched, documented, and appreciated, there is a substantial gap in the practical information available to teachers on the integration of support studies into a scheme. It should be possible for teachers to access information through books, video, computer technology etc. that they can utilize and explore in relation to the students and more importantly with respect to other subjects. For teachers to have access to proposed schemes which they can transform and modify to their situation that would be of fundamental value. Teachers can provide better service to students with the information and expertise that they need to explore different sources of knowledge. The inclusion of bibliographies and other sources as well as support information would lessen the burden of research for the teacher and leave more time to consider the practical and academic possibilities 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 experienced and it breaks down the barriers between subjects and encourages students to see art as a multi-faceted subject which has many different qualities and levels. Cross-curricular linkage enables students to broaden and the value of the work they are doing in a practical, editing and creative way. Students through support studies are able to personalize and direct their own creative process in a fun and interesting way which can benefit them enormously in and out of the process.



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