

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

Evaluation in Art, Craft & Design Education at Junior Certificate Level

B.A. in Art & Design Education

by
Louise Mac Manus

In this Dissertation, I have investigated the subject of Evaluation in schools, during the years prior to the Junior Certificate Examination, from first to third year. A survey was carried out on student, experienced teachers and an Examiner, on their views and methods on evaluation. By doing this I found out what criteria they worked with, and how positively they responded to my suggestion of more class based criteria in the Examination, on the basis of a more 'whole person' educative approach. Consequently, from this, I found their views on bringing the candidate's teacher into the Examination process, for this purpose, to be quite positive. In this role, the teacher would assess the pupil's progress in more personal areas during the project work and submit their profile of the child to be compiled with the conclusion of the Examiner.

In order to find the situation as it is at the moment, I played the role of Examiner and compared these teachers methods and results of Evaluation of one of their own pupils with my own. In doing this, I validated my fears, by finding large discrepancies in judgement, between both parties on what constitutes an A, B, C, or D grade. A discussion on the criteria used and the comments made followed.

I hoped to draw attention to the problem of evaluation and the need for teachers and examiners to have a closer idea of what constitutes each grade in such a difficult area of judgement in aesthetics. By doing this, I found that I was advocating some plans already suggested to the Minister of Education, in the period when the Junior Certificate was being designed. Some of these aspects of evaluation discussed, have not yet been implemented and may never be.

As a result, I proposed additional areas that could and should in my opinion be evaluated, such as the child's disposition and application during work. At the conclusion of these surveys I felt the need to recommend major in-service and training in the area of Evaluation and that more value and importance be given to same.

NC 0021098 6



**COLAISTE NAISIUNTA EALAINÉ IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

**EVALUATION OF ART, CRAFT & DESIGN AT
JUNIOR CERTIFICATE LEVEL**

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B. A. DEGREE IN ART AND DESIGN EDUCATION

by

Louise Mac Manus

April 1995

ON ARTS AND CRAFTS EXHIBITION
NATIONAL MUSEUM OF NATURAL HISTORY
WASHINGTON, D. C.

EXHIBITION OF ARTS AND CRAFTS
NATIONAL MUSEUM OF NATURAL HISTORY

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	(v)
Chapter	
I. EVALUATION: DIFFERENT VIEWS.....	1
The Problem of Evaluation	
What Do We Make Value Judgements of in Art, Craft and Design?	
Relevant Phenomena	
The Responsibility of Teachers	
Educational Objectives	
II. THE JUNIOR CERTIFICATE.....	7
The Junior Certificate	
What It Has Changed	
The Junior Certificate Syllabus in Art, Craft and Design	
The Art Elements	
Support Studies	
Options	
Starting Points	
Regulations	
III. EVALUATION & EXAMINATION IN JUNIOR CERTIFICATE ART, CRAFT & DESIGN	22
The Art, Craft and Design Examination	
The Project	
The Process	
Presentation	
The Syllabus	
Aims of the Syllabus	
Evaluation Within This Program	
Guidelines Suggested For Evaluation	
Evaluation of Support Studies	
Evaluation of Technical Skills	
The Marking Scheme	

REPORT OF THE COMMISSION

ON THE PROGRESS OF THE WORK DURING THE YEAR 1900

CHAPTER I. THE WORK OF THE COMMISSION DURING THE YEAR 1900

The Commission has during the year 1900, continued its work on the subject of the history of the English language, and has published its report on the subject of the history of the English language, and has also published its report on the subject of the history of the English language.

CHAPTER II. THE WORK OF THE COMMISSION DURING THE YEAR 1900

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IV.	RECOMMENDATIONS MADE FOR THE JUNIOR CYCLE.....	36
	Recommendations Made to the Minister Teacher as Examiner?	
V.	CONCLUSIONS OF THE CHIEF EXAMINERS REPORT 1992.....	45
	Preparatory Work	
	Design	
	Drawing	
	Support Studies	
	Repetition of the Same Image	
	Levels Chosen	
	The Conclusion in General	
	Results of the 1992 Examination	
	Responses to the Themes Given	
	Best Work at Both Levels	
	Drawing Examination	
	Exceptional Work at Higher Level	
	Prudence in the Choice of Level	
	Weak Work at Both Levels	
	Comments Made on the Support Studies Overall	
	In Conclusion	
	Recommendations	
VI.	WHAT TEACHERS UNDERSTAND AS EVALUATION IN ART, CRAFT & DESIGN.....	71
	Results of the Teacher Survey on Evaluation	
	What Does Evaluation Mean To You?	
	The Pupil's Personal Application	
	Interaction in the Art Class	
	Evaluating the Pupil's Personal and Individual	
	Application in the Examination	
	The Project	
	Presentation	

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VII. THE DIFFERENCE FOUND IN EVALUATIONS
BETWEEN: OUTSIDE EXAMINER V TEACHER 86

Teacher and Outside Examiner
Teacher 1
Evaluative Method of Teacher 1
Teacher 2
Evaluative Method of Teacher 2
Teacher 3
Evaluative Method of Teacher 3
Teacher 4
Evaluative Method of Teacher 4
External Assessor in the Classroom?

SELECTED BIBLIOGRAPHY..... 111

THE UNITED STATES OF AMERICA
BEFORE THE DISTRICT COURT OF THE DISTRICT OF COLUMBIA

IN RE: THE ESTATE OF
JAMES EARL RAY, DECEASED

Case No. 17-10000-01
Filed: 10/1/73

James Earl Ray, Plaintiff
vs.
The United States, Defendant

James Earl Ray, Plaintiff
vs.
The United States, Defendant

James Earl Ray, Plaintiff
vs.
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James Earl Ray, Plaintiff
vs.
The United States, Defendant

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To Professor Iseult McCarthy, my warmest thanks for her help, understanding and support, this year and last, within the circumstances of my Degree and the Dissertation.

MEMORANDUM

TO : Mr. Tolson
FROM : Mr. [Name]
SUBJECT: [Subject]

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3. [Text]

CONFIDENTIAL

EXHIBIT B-100

LIST OF TABLES

1	The Core Syllabus of the Junior Certificate Art, Craft and Design Course.....	9
2	Graphic Representation of What Constitutes the Core of the Syllabus.....	12
3	The Junior Certificate Art, Craft and Design Examination Paper 1995 - Ordinary Level.....	14
4	The Junior Certificate Art, Craft and Design Examination Paper 1995 - Higher Level.....	18
5	The Examiners Marking Sheet.....	24
6	The Course and Assessment Objectives of Art, Craft and Design in the Junior Certificate.....	28
7	The Aims and Principles of the Junior Certificate.....	30
8	The Examiner's Ratio of Marks Allotted to Each Area of Study.....	35
9	Point 9.1 of Assessment and Certification Made by the Curriculum and Examinations Board.....	38
10	Statistical Analysis of Results of the Junior Certificate Art, Craft and Design Examination 1992.....	58
11	Amount and Percentages of Grades Awarded in 1992...	70
12	Areas of Study and Range of Materials Used for the Project Examination 1992.....	54
13	A Comparison of Grades Awarded to Pupils by Myself in the Role of Examiner and by Their Own Teacher.....	98

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LIST OF FIGURES

1	Exemplar: Grade D - Ordinary Level.....	46
2	Exemplar: Grade A - Higher Level, The Enviroment.....	47
3	Exemplar: Grade A - Higher Level, The Enviroment.....	48
4	Exemplar: Grade A - Higher Level, Drawing - Human Forms.....	50
5	Exemplar: Grade A - Higher Level, Drawing - Human and Manmade Forms.....	51
6	Exemplar: Grade A - Higher Level, Drawing.....	52
7	Exemplar: Grade A - Ordinary Level, Drawing - Human Form.....	53
8	Exemplar: Grade A - Higher Level, 3D Studies.....	59
9	Exemplar: Grade A - Ordinary Level, 3D Studies.....	60
10	Exemplar: Grade A - Higher Level, The Enviroment, Graphic Design, Preparatory Study and Painting.....	62
11	Exemplar: Grade A - Higher Level, The Enviroment, 3D Studies Construction, 3D Option - Construction.....	64
12	Exemplar: Grade D - Ordinary Level, Painting.....	68
13	'Teacher's Survey', presented to the student teachers, experienced teachers and the ex-Examiner.....	88

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CHAPTER 1 EVALUATION: DIFFERENT VIEWS

Introduction

As a future teacher, I have chosen to investigate one of the most important aspects of teaching, that being Evaluation, but given this, it is also one of the most complex, ambiguous and unsettling areas to deal with. The term to evaluate, according to the Collins English Gem and the World Book Dictionary, is to “find the value of” something. In teaching it is used as a method to find out where precisely the student may need help, guidance and additional learning. Therefore, in the practice of evaluation, there must be some set of standards to evaluate from. Inevitably, these standards vary from teacher to teacher, especially in the area of Art, Craft and Design Education.

Modes of evaluation derive from theories of Children’s Art leading to the setting up of most standard criterion. These sets of criterion, as found from a wide range of opinion, can vary from the importance of technical ability to the qualities in a child’s work that defy specification. In this Dissertation I will discuss the different nature that evaluation in Art has for many writers and theorists of Children’s Art, as regards their own theories and/or particular set of criterion. I will be covering the area of evaluation with regard to the people who use it for educational purposes, and the educational objectives they use as a guide. Concentrating on the Junior Certificate Examination along with the

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concepts that were behind it and introduced by it, I will note those concepts that have in my view, yet to be answered for, especially in the area of Art, Craft and Design. The main central theme is directed towards the Art, Craft and Design Examination and how it is evaluated. I will attempt to challenge the status-quo by introducing new elements of evaluation to the overall equation. In order to come to a rational conclusion, I have carried out evaluative surveys with a group of teachers, in which I have attempted to find out their opinion of 'evaluation', how they carry it out and what they would suggest for examination purposes. Through these insights, we should be able to see more clearly the importance, value and treatment of evaluation in our own teaching and how and if, this translates into state examinations. By unearthing certain drawbacks, setbacks and areas blatantly overlooked as of yet in the present system, I hope to bring forth some suggestions to right the situation of evaluation that we now have. I have made varied proposals and put them to student and experienced teachers as well as an Ex- Examiner, to assess their practicality. This journey of enquiry is the main body of my work and will arrive finally, to a port of proposal.

Problem of Evaluation

An Unenviable task

To make a value judgement or to evaluate in Art is equivocal in the extreme. No one surely knows who is right or wrong, or what is for that matter. The teacher finds him/herself in this unenviable position of

judgement, in which ideally, they wish to be fair and truthful. Some aspects of evaluation of artwork at Junior Certificate Level, the level I wish to focus in on, can be reasonably comfortable to handle in comparison to more elusive areas.

What do we make value judgements of, in Art, Craft & Design?

Educational theorists and thinkers alike have helped explore the best way to evaluate children's Art, Craft and Design as Elizabeth C. Clarke found in her essay on evaluating children's artistic progress. (1) Firstly, the Piagetian theory of cognitive development, where the child's art product is reflective of their stage of development, in this theory, the child then draws what they know. (2) This approach being firmly 'stage-specific', infers that the child will be compared to their peers and deemed either normal or abnormal, does this suggest that all people should ideally be at the same average level? In this context Elliot Eisner asks "If most children of a particular age were to have ten cavities in their teeth, would we be justified in assuming that a child who had five, should develop five more? I think not" (3) you can easily see his point. Additional detail in the work would be taken as showing how much more the child knows.

Another approach would be that of children knowing what they feel. "Children's Art is the materialisation of strong emotion, being such it is the language of truth", Arno Stern concluded (4). This idea has grown

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from the Freudian concept of the subconscious state affecting visual representations. The belief is that Art as medium of communication is essentially non-verbal, therefore it does not intervene at all with the intellect. Leading to the evaluation of the quality of expressiveness, as the emotional truth of the content, cannot be evaluated.

Another theory Clarke noted, is that of children drawing what they see, that is perceptual development. This involves the realisation that children draw as they perceive the visual world, not necessarily how it really is. Leading us to the conclusion that visual perception is seen as a more gradual process toward increasingly more defined discrimination of visual detail. The "Theory of Recapitulation" remains along the same lines of the child's developmental stage, but with the child using archetypal images of his/her own sense of aesthetic, dots for eyes lines for nose, etc. The child uses symbols universal to his/her contemporaries of a particular stage in their lives. Rhonda Kellog, (5) a leading proponent of this theory, speaks of the only standard being that of the child's own pleasure in the activity stating that adults cannot evaluate their work with their totally different sense of aesthetic. After mulling over this variety of interpretations as to where value in Art lies, one comes to the conclusion, broadly speaking, that three main criteria are sought after;

- (i) degree of representational detail
- (ii) expressive quality
- (iii) accuracy of drawing

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Relevant Phenomena

Evaluation is a process of value judgement, Eisner recommends that;

Evaluation is not just a description of phenomena, but an appraisal of it's worth, import or significance with regard to educationally relevant phenomena (6)

The "educationally relevant phenomenon" spoken of here, in the context of art would be elements such as quality of expressiveness, representational accuracy, technical skill in use of materials, and use of colour among many other aspects. But these areas of attention that the Teacher chooses to evaluate, and are very much employed for use by the evaluator to whatever degree deemed necessary. This is where the differences occur.

Responsibility of Teachers

This disparity among teachers is unfortunate but real, as each has a substantial responsibility to use their knowledge and skills to draw out from the child his/her own possibilities. Form, matter, content, structure, texture, intention, effect and consequence are some areas that the Art Teacher will find themselves exploring in the object of evaluation, but these being fairly straightforward concepts, or even terms, do not disguise that the teacher does have a grave duty to be aesthetically educated. They should be in a state of "Enlightened Cherishing" where they have "An informed understanding and responsive appreciation of the aesthetic" H.S. Broudy advises (7).

Educational Objectives

Educational objectives are crucial to evaluation being required; firstly, in order to supply goals towards which the curriculum is aimed; secondly, to help facilitate the selection of content to be taught; and thirdly, when expressed in behavioural and content terms they make it possible to evaluate the outcomes of the curriculum in question. I feel personally that the outcomes of instruction are far too numerous to be specified for 'educational objectives' to encompass, although their value is great. A teacher may, in this dilemma, find themselves often sensitive to the changing interests of their students and may try to capitalise on these situations by 'milking them' of what is educationally valuable. But at the same time these objectives provide a stable backdrop for referral and guidance needed when teaching a curriculum.

In the Junior Certificate there are Aims and Principles as well as Educational Objectives relevant to the area of Art, Craft and Design. In the next chapter I will discuss these, introduce the Junior Certificate as a school programme and then pursue the objectives in the Art, Craft and Design curriculum.

CHAPTER 2

THE JUNIOR CERTIFICATE

The Junior Certificate course was introduced in 1992 to replace the Intermediate and Day Vocational (Group). It claims to unify the best features of Irish Education of the past with more recent progressions in Ireland and the European Community. A national certificate is awarded to successful participants at about the age of fifteen. This records the pupils achievement and accomplishment in the subjects taken, and it will form the basis for further education at senior cycle, such as the Leaving Certificate. If studies are not pursued further, it can be used for selection by employers, or training authorities. All subjects offered can be taken at two levels, Ordinary and Higher, Irish, English and Mathematics are offered at three levels, Foundation, Ordinary and Higher. These levels are made available so that students are "challenged to achieve the highest possible standards".(8) "External written examinations are provided in all subjects," other skills such as "listening skills in language, and practical skills in technical subjects" will be assessed. Pupil performance will be recorded on the Certificate in the grades achieved, these range from an 'A' to a 'NG', with corresponding percentages as listed below;

A	85-100	D	40-54
B	70-84	E	25-39
C	55-69	F	10-24
NG	Under 10		

What has it changed?

The Junior Certificate has revolutionised education, where students in addition to learning, are actively involved in their own instruction. There has also been a better balance put in place taking into account the different ways people learn. Emphasis still remains on skills such as literacy and numeracy. Certain expansive initiatives have been taken in several subjects where 'hands-on', real life experiences are had by all. In the area of Art, Craft and Design pupils are "involved in activities that develop their visual awareness, design skills and creative faculties".

I must appraise the introduction of the Junior Certificate programme itself as it has furthered the cause of Art Education in clearly emphasising it as a discipline of abundant value and the important relationship between its three major disciplines, Art, Craft and Design. It is also good to note that Ireland is 'exceptional' among the European Community member states, and other developed countries in carrying out a full externally examined system of assessment at this early stage in the senior cycle of schooling, and the end of compulsory education.(9)

The Junior Certificate Syllabus in Art, Craft & Design

The Junior Certificate for Art, Craft and Design is awarded on two levels, Ordinary Level and Higher Level. Common to both is the 'core syllabus', (see Table 1) (10) This involves the main rudimentary areas that are to be covered under the headings of Drawing, Two-Dimensional

Art, Craft & Design, and Three-Dimensional Art, Craft & Design. Each of these different disciplines require exploration of techniques under certain areas, for example, lettering and lettering with image would be explored in the Graphic design area. Intrinsic to the exploration of these practices are the Art and Design Elements as well as Support Studies which I will clarify in due course.

TABLE 1
THE CORE SYLLABUS

4.1 The core syllabus

Drawing

Observation/analysis]
Recording]

Drawing]

Two-Dimensional

Art, Craft & Design

Image making]
Image manipulation and]
development]
Lettering]
Lettering and image]

Painting]
Printmaking]
Basic photography]
Graphic design]

Art and
Design
Elements
and

Three-Dimensional

Art, Craft & Design

Additive]
Subtractive]
Constructional]

Modelling/Casting]
Carving]
Construction]

Support
Studies

Source: The Junior Certificate Art, Craft and Design Syllabus
The Department of Education, p. 5.

The Art Elements

Fundamental to the teaching of Art, Craft and Design are the Art Elements mentioned above. They must permeate all aspects of learning and may be stressed when occasion permits in specific lessons. The list printed in the Department of Education Syllabus reads ...

Dot	Colour	Pattern	Unity
Line	Form	Volume	Harmony
Shape	Light	Balance	Contrast
Tone	Space	Scale	Symmetry
Texture	Structure	Rhythm	Proportion (11)

Support Studies

Support Studies are also a necessary constituent to aid the learning process. These studies would involve the use of Art, Craft and Design historical references that relate well to the project and exploration in hand. These could be references from the past, up to the present and encompass a wide selection of the work of child and adult artists alike from many cultures. The pupil is encouraged to use his/her critical opinion of these works so as to lead to a further understanding and respect for his/her own work and the that of others. Within Support Studies, the use of tools and equipment for safety and efficiency purposes should be recorded as well as certain scientific, mathematical and technological elements that have been used. An accurate working vocabulary should be evident in these accounts as it is vital for the students development in the particular area. (12) As well as the three rudimentary disciplines or areas of study mentioned above is an area called 'Options' which is to be explored to the same degree.

Options

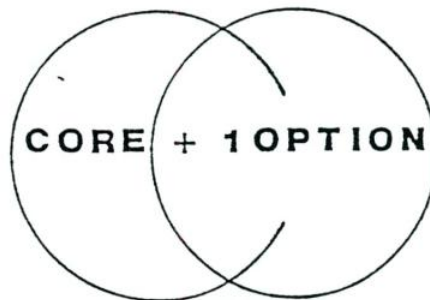
Different Option requirements pertain to those taking the Ordinary and Higher Level papers. The major difference between both has been simplified in graphic terms in Table 2 (13). The list of Options include explorations that take elements in the Core syllabus one step further. To take on more than one Option the candidate therefore would need more than adequate technical skills. Hence, in the Ordinary Level only one Option is required and in the Higher Level, the completion of two Options must be carried out. For example an O.Level student could choose to do Animation while their H.Level counterpart could choose Carving and Fabric Print. It is important to note that with each Option taken, relevant drawing, visual research and support studies must be presented for Examination as with the core syllabus areas. As with any other area, these exercises can only be carried out if they have a starting point.

Starting Points

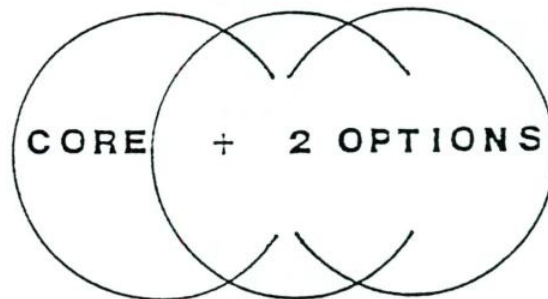
The Starting Point (14) is the stimulus and basis from where the project will begin. In the Exam paper, issued in November of each year, there ~~are~~ a list of themes to choose from and the one theme chosen is to be used throughout the project. This starting point can be the student's direct experience, real, imagined, or both, of the natural, human and man-made environment. These experiences should be selected with the guidance of the teacher to ensure substantial visual motivation. As with

TABLE 2

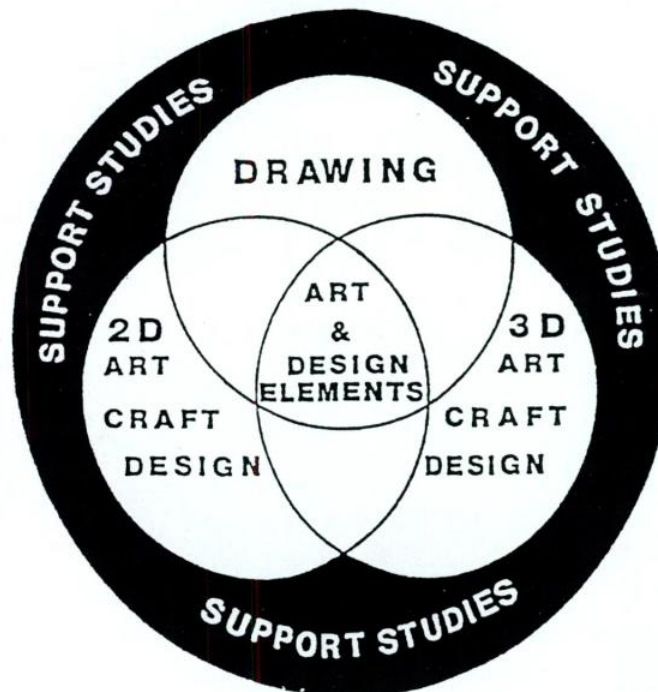
THE CORE OF THE SYLLABUS



ORDINARY LEVEL



HIGHER LEVEL



Source: The Junior Certificate Art, Craft and Design Syllabus,
The Department of Education, p. 6.

all examinations in life, there are regulations to prevent chaos at examination time, so, in the classroom as with examination, care should be taken to remain within the specifications shown.

Regulations

As regards the size and dimensions of the work 3D and 2D, the specifications are found in the relevant areas through the papers as can be seen in the sample papers of Higher and Ordinary Level to be found in Table 3 and 4. These should be adhered to in order to make the job of the Examiner that bit less difficult. The structure of the Examination is laid out in the following chapter.

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TABLE 3

JUNIOR CERTIFICATE ART, CRAFT & DESIGN EXAMINATION PAPER 1995 - ORDINARY LEVEL

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DEPARTMENT OF EDUCATION

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Junior Certificate Examination 1995

ART, CRAFT, DESIGN - ORDINARY LEVEL

PROJECT

Issued to candidates, 14th November, 1994.

Project must be completed by 5th May, 1995.

300 marks are assigned to this paper as follows:

PREPARATION 100

DEVELOPMENT 100

REALISATION 100

Minimum Recommended time: 42 hours

PROJECT - INSTRUCTIONS TO CANDIDATES

- (i) Ensure that your examination number is clearly shown on all work submitted.
- (ii) The work in all areas of the project must not exceed the stated dimensions.
- (iii) Preparatory studies are an integral part of the project and on completion of a work-piece in any area of the project a selection of the relevant preparatory studies showing the origin and development of the work should be mounted on a sheet of drawing paper 59 x 42 cm (A2) maximum dimensions. See diagram on page 4.
- (iv) Please ensure that all your selected 2D work is placed in the Department Envelope supplied, when your project is completed. Your examination number must be clearly shown in the appropriate space on this envelope. Do not seal this envelope at this stage. The envelope will be kept in safe keeping by the school authority.
- (v) The envelope containing your 2D work will be returned to you at the Drawing Examination by the examination superintendent. At the conclusion of the Drawing Examination you should place your drawings in this same envelope which will then be sealed and returned by you to the Superintendent.

THE PROJECT

1. STARTING POINT

Select any one of the starting points as the basis for beginning your project.

You may develop your idea starting from sources of either 2D, 3D, or Support Studies working from direct observation or imagination or a combination of your observation and imagination.

List of starting points of which you are to select one:

- | | |
|--------------------------------|-----------------------------------|
| 1. My Hobbies. | 3. Pollution. |
| 2. Water "Waste not want not". | 4. Buildings and their occupants. |
| 5. My own cartoon character. | |

Having selected your starting point, begin preparatory work on the Project. The procedure and method of working should allow for the free flow and involvement of ideas and possibilities as the project develops linking and relating the work of the required areas of study.

2. REQUIRED AREAS OF STUDY

The required areas are:

(A) 2D Studies, (B) 3D Studies, (C) Option, (D) Support Studies.

The sequence and order of the required work will largely be determined from the chosen source area of your starting point which could begin from either 2D, 3D or Support Studies.

A. 2D STUDIES, Painting or Graphic Design

PAINTING (mixed media may be used)

Make a painting based on your starting point. The maximum dimensions of the painting must not exceed 59 x 42 cm (A2).

OR

GRAPHIC DESIGN Dimensions in these areas must not exceed 59 x 42 cm (A2).

Design and make one and only one of the following based on your starting point:-

- (i) Poster, or (ii) Video Cover, or (iii) Book-Jacket, or (iv) Postage Stamp or (v) Record Sleeve or (vi) C.D. Cover, or (vii) Logo, or (viii) Brochure.

B. 3D STUDIES

Develop an idea based on your starting point and carry it out in one or any combination of the following:-

(i) Modelling, (ii) Carving, (iii) by Construction.

The maximum size of the work-piece must not exceed 80 cm in its largest dimension.

C. OPTION

Continue with your chosen starting point as a basis to design and execute one option of your choice from the following list.

It is essential that the maximum dimensions specified be complied with in each case.

Batik	maximum size 59 cm x 42 cm (A2)	Carving, max. dim.	26 cm
Block Printmaking	do	Art Metalwork	do
Bookcrafts	do	Modelling/Casting	do
Embroidery	do	Packaging	do
Fabric Printing	do	Pottery/Ceramics	do
Calligraphy	do	Puppetry max. dim.	60 cm
Screenprinting	do		
Weaving	do		

D. SUPPORT STUDIES

Support Studies can be in visual and written form and should relate and reinforce each area of your project i.e., 2D Studies, 3D Studies and Option. The final selection of these should be mounted on two sheets of paper 59 cm x 42 cm (A2). See diagram on page 4.

3. Work required for examination.

When your project is completed the following selection of work is required for examination:-

- A. 2D Studies - Submit, the completed work-piece with its preparatory studies.
- B. 3D Studies - Submit one work-piece only with its preparatory studies.
- C. Option! - Submit your Option with its preparatory studies.
- D. Support Studies - Submit Support Studies which relate to each area of your project.

The order, sequence and presentation of your 2D project work, including the preparatory studies for your 3D work, illustrated as follows, must be strictly adhered to:-

Maximum sheet size is A2 - Do not work on reverse side.

PROJECT

SHEET ONE

Painting or Graphic Design

SHEET TWO

Preparatory Studies for either Painting or -
Graphic Design

SHEET THREE

Preparatory Studies for 3D Work

SHEET FOUR

Preparatory Studies for Option.

SHEET FIVE

Support Studies
(A, B, and C)

SHEET SIX

Support Studies
(A, B, and C)

DRAWING EXAMINATION

SHEET SEVEN

Drawing from Natural Forms or Man-made
Forms

SHEET EIGHT

Drawing from Human Forms

These eight sheets to be placed in the ONE supplied Department of Education Envelope which will also contain your Option if you have chosen a 2D Option.

TABLE 4

JUNIOR CERTIFICATE ART, CRAFT & DESIGN EXAMINATION PAPER
1995 - HIGHER LEVEL

DEPARTMENT OF EDUCATION

12012

Junior Certificate Examination 1995

ART, CRAFT, DESIGN - HIGHER LEVEL

PROJECT

Issued to candidates, 14th November, 1994.

Project must be completed by 5th May, 1995.

300 marks are assigned to this paper as follows:

PREPARATION 100

DEVELOPMENT 100

REALISATION 100

Minimum Recommended time: 42 hours

PROJECT - INSTRUCTIONS TO CANDIDATES

- (i) Ensure that your examination number is clearly shown on all work submitted.
- (ii) The work in all areas of the project must not exceed the stated dimensions.
- (iii) Preparatory studies are an integral part of the project and on completion of a work-piece in any area of the project selection of the relevant preparatory studies showing the origin and development of the work should be mounted on a sheet of drawing paper 59 x 42 cm (A2) maximum dimensions. See diagram on page 4.
- (iv) Please ensure that all your selected 2D work is placed in the Department Envelope supplied, when your project is completed. Your examination number must be clearly shown in the appropriate space on this envelope. Do not seal this envelope at this stage. The envelope will be kept in safe keeping by the school authority.
- (vi) The envelope containing your 2D work will be returned to you at the Drawing Examination by the examination superintendent. At the conclusion of the Drawing Examination you should place your drawings in this same envelope which will then be sealed and returned by you to the superintendent.

THE PROJECT

1. STARTING POINT

Select any one of the starting points as the basis for beginning your project.

You may develop your idea starting from sources of either 2D, 3D, or Support Studies working from direct observation or imagination or a combination of your observation and imagination.

List of starting points of which you are to select one:

- | | |
|--------------------------------|-----------------------------------|
| 1. My Hobbies. | 3. Pollution. |
| 2. Water "Waste not want not". | 4. Buildings and their occupants. |
| 5. My own cartoon character. | |

Having selected your starting point, begin preparatory work on the Project. The procedure and method of working should allow for the free flow and evolution of ideas and possibilities as the project develops linking and relating the work of the required areas of study.

2. REQUIRED AREAS OF STUDY

The required areas are:

(A) 2D Studies, (B) 3D Studies, (C) Options, (D) Support Studies.

The sequence and order of the required work will largely be determined from the chosen source area of your starting point which could begin from either 2D, 3D or Support Studies.

A. 2D STUDIES. Painting and Graphic Design

PAINTING (mixed media may be used)

Make a painting based on your starting point. The maximum dimensions of the painting must not exceed 59 cm x 42 cm (A2).

AND

GRAPHIC DESIGN Dimensions in these areas must not exceed 59 x 42 cm (A2).

Design and make one and only one of the following based on your starting point:-

- (i) Poster, or (ii) Video Cover, or (iii) Book-Jacket, or (iv) Postage Stamp or (v) Record Sleeve or (vi) C.D. Cover, or (vii) Logo, or (viii) Brochure.

B. 3D STUDIES

Develop an idea based on your starting point and carry it out in one or any combination of the following:-

- (i) Modelling, (ii) Carving, (iii) by Construction.

The maximum size of the work-piece must not exceed 80 cm in its largest dimension.

C. OPTIONS

Continue with your chosen starting point as a basis to design and execute two options of your choice from the following list.

It is essential that the maximum dimensions specified be complied with in each case.

Basic	maximum size 59 cm x 42 cm (A2)	Carving, max. dim.	25 cm
Block Printmaking	do	Art Metalwork	do
Bookcrafts	do	Modelling/Casting	do
Embroidery	do	Packaging	do
Fabric Printing	do	Pottery/Ceramics	do
Calligraphy	do	Puppetry max. dim.	60 cm
Screenprinting	do		
Weaving	do		

D. SUPPORT STUDIES

Support Studies can be in visual and written form and should relate and reinforce each area of your project i.e., 2D Studies, 3D Studies and Options. The final selection of these should be mounted on two sheets of paper 59 cm x 42 cm (A2). See diagram on page 4.

3. Work required for examination.

When your project is completed the following selection of work is required for examination:-

- A. 2D Studies - Submit the completed work - pieces (Painting & Graphic Design) with their preparatory studies.
- B. 3D Studies - Submit one work-piece only with its preparatory studies.
- C. Options - Submit both Options and their preparatory studies.
- D. Support Studies - Submit Support Studies which relate to each area of your project.

The order, sequence and presentation of your 2D project work, including the preparatory studies for your 3D work, illustrated as follows, must be strictly adhered to:-

MAXIMUM SHEET SIZE IS A2 - DO NOT WORK ON REVERSE SIDE.

<u>PROJECT</u>	
<p>SHEET ONE</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Painting</div>	<p>SHEET TWO</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Preparatory Studies for Painting</div>
<p>SHEET THREE</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Graphic Design</div>	<p>SHEET FOUR</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Preparatory Studies for Graphic Design</div>
<p>SHEET FIVE</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Preparatory Studies for 3D work</div>	<p>SHEET SIX</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Preparatory Studies for Option one.</div>
<p>SHEET SEVEN</p> <div style="border: 1px solid black; padding: 5px; margin: 5px auto; width: 80%;">Preparatory Studies for Option two.</div>	
<p>SHEET EIGHT</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Support Studies (A, B, and C)</div>	<p>SHEET NINE</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Support Studies (A, B, and C)</div>
<p><u>DRAWING EXAMINATION</u></p>	
<p>SHEET TEN</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Drawing from Natural Forms or Man-made Forms</div>	<p>SHEET ELEVEN</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;">Drawing from Human Forms</div>

These eleven sheets to be placed in the ONE supplied Department of Education Envelope which will also contain your Option if you have chosen a 2D Option.

CHAPTER 3

EVALUATION & EXAMINATION
IN JUNIOR CERTIFICATE ART, CRAFT & DESIGN

The Art, Craft & Design Examination

There are two main parts to this Examination, the project work carried out from November to May, (15) and the Drawing Examination that takes place in the Centre (the school in question) on a specified date after completion of the project. The Examination is broken down into five areas;

<u>O. Level</u>	<u>H. Level</u>
3D Studies	3D Studies
2D Studies	2D Studies
Option	Option
	Option
Support Studies	Support Studies
<hr/>	
Drawing	Drawing

The Project

All aspects named above, except the area of the discipline of Drawing, are covered in the project work period which has a minimum recommended time of 42 hours, spanning from November to May. In the project there will be a list roughly five Starting points from which the candidate will choose one. The exploration of related “ideas and possibilities” along with indepth investigation on the chosen starting point should take place, before linking in with the required areas of study as advised in the paper.

CHAPTER I

THEORY OF THE CRYSTAL

1.1. THE CRYSTAL LATTICE

The crystal lattice is the arrangement of atoms in a crystal. It is a periodic arrangement of atoms in three dimensions. The atoms are arranged in a regular pattern, and the distance between them is constant. This distance is called the lattice constant. The lattice constant is a measure of the size of the crystal. It is the distance between two adjacent atoms in the same direction. The lattice constant is a function of the temperature and the pressure. It is a measure of the expansion and contraction of the crystal. The lattice constant is a function of the temperature and the pressure. It is a measure of the expansion and contraction of the crystal.

1.2. THE CRYSTAL STRUCTURE

1.2.1. THE CRYSTAL STRUCTURE

The crystal structure is the arrangement of atoms in a crystal. It is a periodic arrangement of atoms in three dimensions. The atoms are arranged in a regular pattern, and the distance between them is constant. This distance is called the lattice constant. The lattice constant is a measure of the size of the crystal. It is the distance between two adjacent atoms in the same direction. The lattice constant is a function of the temperature and the pressure. It is a measure of the expansion and contraction of the crystal. The lattice constant is a function of the temperature and the pressure. It is a measure of the expansion and contraction of the crystal.

The areas of study are 2D studies, 3D Studies, Option and Support Studies. In project work these can be carried out in the order that makes most sense to the student except for Support Studies which should permeate through the other areas from the beginning. On the Examination papers (Tables 3 & 4) 100 marks are given for each aspect of Preparation, Development and Realisation. This will apply to each area of Study, as to each Option, and will involve Support Studies as an integral part of each which will then be figured out on the Examiners Marking Sheet (Table 5). In the Examination paper, a list of Graphic design and Option avenues are provided from which a topic, or two in the case of Higher Level, may be chosen.

The Process

This is the most crucial part of the project as it is the point where varied ideas are explored until a final approach is taken up. It involves Preparatory Studies that should show the thought process, ideas, plans and applications that go into the project as a whole. Since there is abundant value in the “process of research, investigation, planning and the execution” the value of which, the candidate should then determine by what and how they place their goal and realisation in the final ‘statement’ or ‘Piece’. This statement is meant to inform the Examiner in itself of the way the idea originated, developed and was then realised. It also should be able to show how the student developed with regard to the objectives of the syllabus and also the work’s potential for further

TABLE 5

THE EXAMINERS MARKING SHEET

Art, Craft, Design Junior Cert. '9

School: _____

	Candidate	Prep.	Dev.	Real.	Total		draw.	TOTAL	Grac
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25									

Source: Ex-Examiner of the Art, Craft and Design Junior Certificate Examination.

learning situations. On completion the student's work is examined altogether as a unit with equal regard for process and product.

Presentation

The presentation of work is vital for the work itself but also in the gathering up of all the relevant pieces to be examined. There are clear instructions on the back page of the Paper as to how this should be done. On Sheet 1 Painting or Graphic design for Ordinary Level and both for Higher Level will be presented, the corresponding Preparatory work will go on Sheet 2, Sheet 3 will be home to the 3D Preparatory work and Sheet 4 to the Option Preparatory work. On Sheets 5 and 6 will be the Support Studies for all the above. With the inclusion of the Drawing Examination, Sheet 7 will be of the Drawing of Natural or Man-made forms and Sheet 8 will be the Drawing from Human forms. All of these Sheets are put in order into the envelope supplied by the Department of Education unsealed with the 3D work placed on top. Examination may then commence.

The Syllabus

The Teachers role is strengthened by the Options available alongside the core syllabus of Drawing, Two-dimensional and Three-dimensional Art, Craft and Design, as well as Support Studies. This strength in the

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

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

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and summary of the work.

5. The fifth part is a list of references.

6. The sixth part is a list of figures and tables.

7. The seventh part is a list of appendices.

8. The eighth part is a list of footnotes.

9. The ninth part is a list of symbols and abbreviations.

10. The tenth part is a list of acknowledgments.

11. The eleventh part is a list of the author's address.

12. The twelfth part is a list of the author's other works.

13. The thirteenth part is a list of the author's publications.

14. The fourteenth part is a list of the author's awards.

15. The fifteenth part is a list of the author's honors.

16. The sixteenth part is a list of the author's memberships.

17. The seventeenth part is a list of the author's contacts.

18. The eighteenth part is a list of the author's interests.

19. The nineteenth part is a list of the author's hobbies.

20. The twentieth part is a list of the author's family.

21. The twenty-first part is a list of the author's friends.

22. The twenty-second part is a list of the author's pets.

23. The twenty-third part is a list of the author's books.

24. The twenty-fourth part is a list of the author's records.

25. The twenty-fifth part is a list of the author's achievements.

26. The twenty-sixth part is a list of the author's awards.

27. The twenty-seventh part is a list of the author's honors.

28. The twenty-eighth part is a list of the author's memberships.

29. The twenty-ninth part is a list of the author's contacts.

30. The thirtieth part is a list of the author's interests.

Options comes from choice, being able to ..

...suit the ability, developmental stages, previous experience, interest and potential of the students. The teachers specialist skills, the school's resources and facilities and local identity and tradition should be taken into account. (15)

The pupil can select a minimum of one Option for Ordinary Level and two for Higher Level.

Support Studies should involve History, Appreciation, Critical Appraisal, Evaluation, Science, Technology and a correct Working Vocabulary. The lessons are hoped to be “..sequential, practical, learning experiences..” using Drawing and Support Studies where suitable. Crucial to developing the student's personal response is the subject matter or starting point, which should be visually oriented and come from direct experience with “natural, social or manmade enviroment”. This syllabus is split into three main areas;

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

It states very clearly within the syllabus that;

The benefits of an education in Art, Craft and Design for the student at this developmental stage extend far beyond competence in the subject itself (and the ability to apply it through life)...

It goes on to say that this education develops many personal qualities such as initiative, perseverance, sensibility and self-reliance. The syllabus is “..designed for the full ability range in the Junior cycle..”

stating that “ ..it is essential that sufficient time be allocated to the subject..” but to the teacher’s dismay, no proposed time allocation is suggested.

Aims of the Syllabus

The specific aims of the Junior Certificate Syllabus that pertain more directly to the question of evaluation would be to stimulate.

... an informed, inquiring and discriminating attitude to environment as to relate to it in tactile, visual and spatial terms

..a sense of identity and personal esteem through practical achievement in functional, expressive and communicative modes

..to understand Art, Craft and Design in historical, cultural, economic, social and personal contexts

..ability to evaluate criteria for their own work and that of others as well as in natural, social and manmade environment and mass media

..understanding and competence in skills within visual and constructional design and problem solving

..aesthetic sensibilities and powers of critical judgement, appreciation and to enhance qualities of imagination, creativity, originality and ingenuity (17)

The Course and Assessment Objectives (18) are presented in the syllabus as the same twelve points on what abilities are to be, or have been developed (see Table 6).

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TABLE 6

THE COURSE AND ASSESSMENT OBJECTIVES OF ART, CRAFT & DESIGN IN THE JUNIOR CERTIFICATE

- (i) give a personal response to an idea, experience or other stimulus
- (ii) work from imagination, memory and direct observation
- (iii) use drawing for observation, recording and analysis, as a means of thinking and for communication and expression
- (iv) use the core two-dimensional processes in making, manipulating and developing images, using lettering and combining lettering with image, in expressive and communicative modes
- (v) use the three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes
- (vi) use and understand the art and design elements
- (vii) use a variety of materials, media, tools and equipment
- (viii) use an appropriate working vocabulary
- (ix) understand relevant scientific, mathematical and technological aspects of art, craft and design
- (x) sustain projects from conception to realisation
- (xi) appraise and evaluate his/her own work in progress and on completion
- (xii) develop an awareness of the historical, social and economic role and value of art, craft and design and aspects of contemporary culture and mass media.

Source: The Junior Certificate Art, Craft and Design Syllabus, The Department of Education, p. 3 or p. 11.

Evaluation within this program

The Junior Cycle covers the years between first year to third year. As evaluation is a measure of value judgement, there must be a scale to

measure against. In this case we would measure against the Course and Assessment Objective as well as the list of Aims and Principles of the Junior Certificate (see Table 7). These aims and principles apply to the subject of Art, Craft and Design as to any other so it is helpful to state them clearly as a constant evident backdrop to the more specific syllabus structure of the Art, Craft and Design course.

Guidelines suggested for Evaluation

In the Guidelines for Art, Craft and Design in the Junior Certificate published by the National Council for Curriculum and Assessment through the Department of Education, there is a very brief section on Evaluation. It advises that three main areas should be of primary importance;

- the degree to which the learning objective has been fulfilled
- level of individual response
- level of class group response

Emphasis should be placed on evaluating the learner in the process of learning and evalutaing the students' work as a whole
(own underlining) (19)

But, the primary purpose of evaluation as stated is that of recording "information that will enable the teacher to improve the educational process" therefore being a device by which the teacher can change things for the good of the pupil, for whom the syllabus has been designed to serve. In an area such as Art, Craft and Design, novel and creative responses are to be encouraged and developed but cannot easily be identified. It could be said that 'creativity' and 'originality' be

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TABLE 7

AIMS AND PRINCIPLES OF THE JUNIOR CERTIFICATE

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

The curriculum should provide a wide range of educational experiences within a supportive and formative environment. It should draw on the aesthetic and creative, the ethical, the linguistic, the mathematical, the physical, the scientific and technological, the social, environmental and political and the spiritual domains.
4. Each Junior Certificate syllabus is presented for implementation within the general curriculum context outlined above.

Source: The Junior Certificate Art, Craft and Design Syllabus, The Department of Education, p.1.

specified in the objectives but there is a great difference between evaluating these as compared to the accuracy of a mathematical equation. There is also the difference here between quantitative and qualitative evaluation. Quantitative evaluation looks for the quantity of ideas and work, whereas qualitative would look for quality within each work in a more thorough sense, the latter being more suitable to the Arts. In the Arts, standards are less applicable, it is required that one view the product with respect to the uniqueness displayed, in relation, to the sensibilities and experience of the child. These unique experiences can only be qualitatively evaluated in the most accurate way, when and where they happen as noted by the NCCA in the excerpt above, but in practice this is still not recognised. Since these problems do arise in the context of Art, Craft and Design evaluation at Junior Certificate level, I wish to try and investigate different forms of evaluation and the credence, or lack of it, that they give to the real true meaning of the term Education. As Dr. Howard Gardner insists that "the basic role of Education should be understanding..." (20). The importance of the student's understanding is evidently important in evaluation as we have seen the learning process stressed, but it could be given a lot more weight if the evidence of the pupil and/or the teacher who witnesses the learning of the pupil were accounted for in a more concrete sense, within the state examination.

Evaluation of Support Studies

Historical, sociological and cultural backgrounds of painters or groups of artistic interest could be discussed and investigated through the medium of Support Studies, where they complement their practical learning with a supporting body of research (written and visual) into the relevant area. Their works, motives, declared intentions and discrimination of perception could be included and consequently evaluated, within the candidates own relevant selection of material, it's application and coherency.

Evaluation of Technical Skills

The Aesthetic development of a child's work can be seen in the use of pigment, quality of brushwork, its fragmentation, in the purity of tone rendered and how weight and joints sit together in a sculpture. In this way we can figure out to what extent the work provides evidence that the student is developing increased control over the material with which he is working. The following sample questions regarding the development of skills were devised by Educational Theorist Elliot W. Eisner (21);

- Does the student have control over these materials?
(too much water used when painting, paper buckles)
- Are colours out of control?
- Does clay separate at various sections?
- Can he score the surface? Use slip?
- To what extent does the work present evidence that the student is developing increased control over the material?
- To what extent has the student attended to organization of form in the work?

- What type of expressive character does the work display? (to see if extra attention may be needed in the expressive area) The work of Matisse, Tanguy and Jackson Pollock could be used to show how they mastered the material they chose to work with.

This could lead one to ask whether they used the material in any fresh new way, with ingenuity or with a new insight into its' uses. Imagination is what is involved at this stage and in order for the child to attempt to express him/herself, I feel it very important to be aware that his/her level of competence technically will always be either an aid or a hindrance to this expression.

The Marking Scheme

<u>O. Level</u>	<u>H. Level</u>	
3D Studies	3D Studies	
2D Studies	2D Studies	
Option	Option	75% PROJECT
	Option	
Support Studies	Support Studies	
<hr/>		
Drawing	Drawing	25% DRAWING

Each aspect i.e. 3D Studies, 2D Studies or an Option, are called the 'areas of study'. Each of these areas of study has its own breakdown of marks divided into three criteria, but intrinsic to these criteria are the presence of Support Studies to back up the work in each area. The Support Studies although related, are marked separately. Since the marking system is highly confidential, it was possible only to acquire for

1. The first part of the report is a general
description of the project and its objectives.
2. The second part is a detailed description of the
methodology used in the study.

3. The third part is a description of the results
of the study, including a discussion of the
findings and their implications.

CONCLUSION

The results of the study indicate that the
methodology used is effective in achieving the
objectives of the project.

4. The fourth part is a discussion of the
limitations of the study and suggestions for
future research.

5. The fifth part is a summary of the
conclusions of the study.

6. The sixth part is a list of references.

use in this Dissertation, the rough ratios of marks for each area of study (see Table 8). In each of the areas, shown in blue, marks going for realisation are slightly higher than those going for the other two. This is simply because the realisation is the finished piece which does encompass many aspects of development and the solution of the personal

design brief. As shown in Table 8, the marks for criteria in Drawing and Support Studies are all equal. What is seen in this Table, is the present marking scheme criteria used for the Junior Certificate Art, Craft and Design Examination for both levels.

In Table 5 you will find the marking sheet used to correlate the marks achieved by each student. The candidate number is in the first column, the next three deal with the overall Preparation, Development and Realisation of the Project work, 100 marks going for each or those. The total achieved from these three is marked out of 300. The two smaller columns that come next are for the 2 Drawing pieces with 50 marks for each. The Drawing total achieved is marked as the sum of these two under the section entitled 'draw.' The entire total marks are put in the last 'Total' box and the ultimate grade is then reckoned from this information. (22)

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

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

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

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

5. The fifth part is a list of figures and tables.

6. The sixth part is a list of appendices.

7. The seventh part is a list of footnotes.

8. The eighth part is a list of acknowledgments.

9. The ninth part is a list of abbreviations.

10. The tenth part is a list of symbols.

11. The eleventh part is a list of units.

12. The twelfth part is a list of definitions.

13. The thirteenth part is a list of terms.

14. The fourteenth part is a list of abbreviations.

15. The fifteenth part is a list of symbols.

16. The sixteenth part is a list of units.

17. The seventeenth part is a list of definitions.

18. The eighteenth part is a list of terms.

19. The nineteenth part is a list of abbreviations.

20. The twentieth part is a list of symbols.

TABLE 8

THE EXAMINER'S RATIO OF MARKS FOR EACH AREA OF STUDY

DRAWING	Human forms	Natural or Man-made forms
Observation		
Structure		
Action		
Realisation	(equal marks for each aspect)	
2D STUDIES		
Painting	(and/or)	Graphic Design
	Preparation and development of idea	
Composition		Design
Realisation		Realisation
3D STUDIES		
Modelling, Carving or Construction		
Preparation and development of idea		
Composition		
Realisation		
PREFERRED OPTION		
Preparation and development of idea		
Design		
Realisation		
SUPPORT STUDIES		
Research		
Synthesis		
Realisation	(equal marks going for each aspect)	

Drawing, seen as **green** is awarded the most amount of marks, each of the **blue** areas **2D**, **3D** and **Option** are all of equal totals to each other being slightly less than Drawing. The **orange support studies** have slightly less marks again, awarded. The ratio of marks are **5:4:4:4:3**. Because of this, the area of 2D work shares out it's total marks between the disciplines of Painting and Graphic Design.

SOURCE: Ex-Examiner of Junior Cert. Art, Craft and Design Papers.

TABLE

CHAPTER 2. THE DESIGN OF THE STUDY

2.1. THE DESIGN OF THE STUDY
2.1.1. THE DESIGN OF THE STUDY
2.1.2. THE DESIGN OF THE STUDY

2.2. THE DESIGN OF THE STUDY
2.2.1. THE DESIGN OF THE STUDY
2.2.2. THE DESIGN OF THE STUDY

2.3. THE DESIGN OF THE STUDY
2.3.1. THE DESIGN OF THE STUDY
2.3.2. THE DESIGN OF THE STUDY

2.4. THE DESIGN OF THE STUDY
2.4.1. THE DESIGN OF THE STUDY
2.4.2. THE DESIGN OF THE STUDY

CHAPTER 3. THE DESIGN OF THE STUDY

3.1. THE DESIGN OF THE STUDY

3.2. THE DESIGN OF THE STUDY

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3.4. THE DESIGN OF THE STUDY

3.5. THE DESIGN OF THE STUDY

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3.7. THE DESIGN OF THE STUDY

3.8. THE DESIGN OF THE STUDY

3.9. THE DESIGN OF THE STUDY

3.10. THE DESIGN OF THE STUDY

CHAPTER 4

RECOMMENDATIONS MADE FOR THE JUNIOR CYCLE

If the child is viewed as an art product and the teacher as a critic, one task of the teacher would be to reveal the qualities of the child to himself and to others. In addition, the teacher as critic would appraise the changes occurring in the child. But because the teacher's task includes more than criticism, he would also be responsible, in part, for the improvement of the work of art.(23)

Elliot Eisner here, shows clearly that the child, the 'object' of the exercise as regards the true meaning of education, is being lost sight of, in many subtle ways in education, it can be seen in Ireland and quite likely elsewhere. It is almost a perverse reality that in official evaluations carried out in state examinations, the understanding and quality of education of the child is still not, in my mind sufficiently evaluated. I would support the present Junior Certificate method of Examination in Art, Craft and Design Education more rigourously if alongside the presentation of project work and drawing tests came some sort of account of the student's personal application during the process. This would help to clarify or show his/her understanding and affinity with the subject. It would also give weaker students (in the technical sense) the opportunity to prove themselves strong and dedicated.

In the years just prior to the implementation of the Junior Certificate Examination in our schools, a new approach was being advocated vibrantly in papers produced by the Curriculum and Examinations

board as we were assured that ...

In the consultative documents, "Issues and Structures in Education" and "Assessment and Certification", the board enunciated a number of principles relating to assessment and certification. Among the main recommendations of the Board were that modes and techniques of assessment and examination should be congruent with and reflect the diversity of objectives and processes in curricula; that the information relating to assessment and examinations should be obtained over a period of time and in a number of different situations; that teachers have an important role to play in assessment and examinations; that monitoring of school-based assessment will be required; and that in-service courses will be required for teachers. (own underlining)(24)

The idea of school-based assessment, was being explored by the Curriculum and Examinations Board as early as 1987. The term 'school-based assessment' refers to the assessment of Examination projects not before or during, but at their completion, quite different to the continual assessment that the teacher would be able to carry out within his/her own class. This paragraph quoted above under the points on Assessment and Certification shows an openness to the reality of the variety of ways of expressing understanding and application in the Arts as a whole. I have underscored the statement that suggests the validity of the teachers role in examinations and the suggestion of in-service courses for teachers which I understand would be on the very issues of their role in examinations, this issue still needs to be addressed. The Board goes on to propose that..

Assessment procedures must respect the validity of individual responses and value judgments. A greater element of school-based assessment may be appropriate in Arts education to take account of the process as well as the product.(25) (see in full in Table 9)

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research. It also provides a brief overview of the methodology used in the study.

2. The second part of the report is a detailed description of the study. It includes a description of the sample, the data collection methods, and the analysis techniques used. It also discusses the results of the study and the conclusions drawn from the data.

3. The third part of the report is a discussion of the findings of the study. It compares the results of the study with the findings of previous research and discusses the implications of the study for future research.

4. The fourth part of the report is a conclusion. It summarizes the main findings of the study and provides a final statement on the importance of the study.

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TABLE 9

POINT 9.1 OF ASSESSMENT AND CERTIFICATION

In formulating general recommendations on assessment and certification, cognisance has been taken of the distinctive contribution of Arts education to the curriculum. The diversity of aims requires a system of assessment and of certification which will admit the different ways of knowing which are the essence of the Arts. The system must accommodate the individual view and reflect the value which the Arts place on individual meaning and expression. While a consensus exists on the need to apply objective criteria to the measurement and reporting of achievement, such criteria require sympathetic application and interpretation. Assessment procedures must respect the validity of individual responses and value judgements. [A greater element of school-based assessment may be appropriate in Arts education to take account of process as well as product.]

Source: Assessment and Certification in The Visual Arts, Curriculum and Examinations Board

What is meant here by 'greater element' of school-based assessment may have meant the 'future' (past now) short-lived inclusion of the teacher's evaluation of the child in more general terms which was then adapted to the conclusion of the Examiners evaluation of the process of the project. As can be suspected this was inefficient and poorly prepared for at the time, but very valuable lessons can be drawn from this by adapting the plan and instituting widespread in-service in this area.

Recommendations made to the Minister

Within the 'Recommendations to the Minister' mentioned in the same chapter of a publication on the framework of curriculum and assessment, it states that ..

It is recommended that priority in the use of new procedures should be given to areas which cannot be adequately assessed by written examinations (e.g. the assessment of oral, aural and practical skills and of project work)(26)

This has been taken care of within the context of the curriculum of Art, Craft and Design being discussed here, but only to a certain degree.

The following point continues..

.. Care should be taken to ensure that the assessment procedures are sensitive to the variety of experiences provided for the students in schools..(27)

How this point is carried out in practice it does not say, or if it were, how would it be done if this were to be taken into account for a State Examination? The following point proposes..

The following components should be included as appropriate in assessment of student performance:

general assessment of a student's performance in a curricular area (e.g. progress in class, completion of homework of other assignments, field work, project work)

.....

assessment of knowledge and skills either through tests by the teacher, written tests or examination (28)

As can be witnessed in the manner in which the Junior Certificate 'script's' are marked in Art, Craft and Design, the student must display curiosity and direct experience with their subject as well as show

evidence of development and decision making that resulted in the realization of the finished pieces. As the Curriculum and Examinations Board continued

The primary purpose of assessment is to promote student learning. Certificate-related assessment should be a logical and practicable extension of the teaching/learning experience in the classroom. It should encompass areas of learning in which students demonstrate interest and skill and give due credit to the direct experience of the creative processes involved.(29)

(own underlining)

This extract clearly relates to the future Junior Certificate but it's message of the importance of the "direct experience of the creative process" is yet to be fully realised.

Teacher as Examiner?

Proposed areas of improvement as regards assessment are consequently suggested...

Assessment procedures should be sensitive to the variety of experiences which will be encountered by the student during a course. A corresponding variety of modes of assessment will be required. Assessment procedures could include all or some of the following components: an assessment by the teacher of the student's performance in a given area - portfolio assessment, the assessment of projects, and of written, practical, oral or aural achievements. The balance between the various components will be determined by the syllabus aims, nature and level of the particular course.(30)(own underlining)

I have chosen to underline key words used in the above extract to draw attention to the desired involvement of the Art teacher into the examination process, which appears to be here at the dawning of the new Junior Certificate. This contribution could relate to project work

and practical exams. There is no doubt that the teacher is a biased party, and would have great difficulty in taking this responsibility, however he/she is the one who has witnessed the child grow through understanding and exploration. There is one way to compromise, and that would mean involving the Art Teacher after the work in total has been examined by the State employed examiner. A resume-type form on the application of each child would be filled out and the sound effect of this judgement would be left up to the Advisory Examiner. As I have mentioned similar plans has been previously tried, not as a grading of the project and process but of an overall estimation of ability. The idea was discarded for the present as it was found that teachers needed training as their grades differed wildly to those of the experienced Examiners'. If any such procedure of teacher assessment were to come into effect, one would clearly have to be careful that along with adequate training, there should be necessary resources, facilities and supports services in order that it would work well and this is possible, if the teacher support were fully behind it.

These are at present, no components in the state examination available to the teacher for assessment in their entirety. Project work and examinations are available for outside examination, but would it not be to the advantage of future generations of students to come that they should be assessed in a fuller and fairer manner with the added evaluation of the student's understanding and performance in the

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learning situation. This could be the additional evaluation by the students' teacher that should make up alone a small percentage of the State Examination, roughly 10%. This would fit in quite well with what is proposed here by the Board pre-Junior Certificate;

Where appropriate, part of the assessment for public examinations should be school-based... The system of school-based assessment should ensure that, where appropriate and feasible, the assessments which are presented for certification are the joint responsibility of more than one assessor. Students should be informed when assessments are to be carried out, as far as practicable, these should be clearly distinguished from other assessment activities.(31)(own underlining)

The Report suggests that similar procedures may well be adopted;

While external examinations should continue to form the major component of most assessments, such examinations should be complemented by other forms of coursework assessment and assessment of student performance. The relative credit weighting given to the various components may be changed as the necessary instruments and expertise become available to allow an extension in the range of assessment procedures which may be used.(32)

(own underlining)

In the area of Art, Craft and Design, practical and project work may be assessed but there is no oral test, this could be a valid procedure to be added to "the range". I must note that this Report on the Arts by the Board of Studies (The C.E.B.) was proposed in 1987, eight years ago, with the wisdom of some suggestions, such as change and extension of assessment procedures still remaining ignored. Since the very nature of Art Education does not have a set curriculum as you may have in science for example, the child in the Art class is, in a much stronger way, the object of evaluation themselves as it is their interpretations and

ideas that are being evaluated. If this more personal evaluation were to take place, the student would have to document their thought process through the project being examined. There are different ways in which this may be done some mentioned before, - by an extended project diary (within the support studies), through supervision by an external examiner during execution of the project work, or by a type of oral test such as an interview. In this interview situation, the examiner and the child may communicate positively in an informal situation about the process and development of ideas in the project work and Support Studies. This method would help technically weak students who find the medium may not quite adequately express their ideas and hopes for realisation, it will also give a more cerebral importance to the cognitive process involved in creativity that has so long been overlooked, showing that it is not merely systematic activity. It is a thought process that takes skill and application to translate effectively. It may be said that the ability to translate ideas through skills and application is a main part of the criteria being examined so a weak child would logically lose marks here. But if the interview system was adopted, the student would see the greater place and relevance of Art Education in the his/her life. Adequate teaching procedures will have to be put into place to ensure preparation, through discussion of direction and self evaluation of the childs' work to complement this purpose. As it stands, this is an idealistic proposal but as yet quite impracticable. There are great expenses incurred currently for the Examiners to do their job that

involves costly travel and accomodation expenses. The introduction of interviews would mean the Examiners would have to 'stay' an extra week in each region, the cost would be astronomical. Less direct and personal a procedure, the teacher's involvement in the grading would be a challenge to organise but is a more reasonable proposition.

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CHAPTER 5

CONCLUSIONS OF THE CHIEF EXAMINERS REPORT 1992

This report was made after the first Junior Certificate Examination in Art, Craft and Design was carried out. It presents an overall view of the new Syllabus and of the promises it held for the future. The new syllabus was reported to have evoked great 'enthusiasm' amongst both teachers and pupils, and showed a marked increase in the range of, and level of, skills learned. The description of some work as 'Stunning', shows the excitement the Examiners felt. Consequently, there was an unprecedented amount of grade A's awarded with some candidates even acquiring full marks. I wish to relate the findings of this report in a general manner at first and then as it is presented in the report, describing what made the exceptional work, exceptional and the weak work, weak. As there are many areas covered they will be presented under specific headings.

Preparatory work

The Report suggests that those candidates who had done thorough preparatory work thrived on it and bloomed throughout the entire project (see Figs. 1,2,3). Clearly, following on from this, unsubstantial preparatory work produced weak Projects. This important preliminary stage of work was found in some instances to have been done at the end of the project, making a mockery of the term 'preparatory', and robbing the project of a strong foothold. A type of approach such as

EXEMPLAR: GRADE D - ORDINARY LEVEL,



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

FIG. 2

EXEMPLAR: GRADE A - HIGHER LEVEL, THE ENVIROMENT



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

FIG. 3

EXEMPLAR: GRADE A - HIGHER LEVEL, THE ENVIROMENT



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

this is contrary to the requirements of the syllabus as preparatory work if not carried out in its proper place, is of little worth to the student.

Design

There was found to have been some large problems still evident in this area. These arose from examiners finding themselves faced with some fine finished pieces with backup preparatory work, work obviously done after the piece had been made. The submission of works that are not the result of a progression of ideas and a design process, is missing out the fundamental point of the design process. The pupil should be able to learn correct work procedures and not be cheated in this way.

Drawing

The standard of drawing, in the Drawing Examination was reported to have been quite high as the 'powers of observation' in many drawings was commended (see Figs. 4,5,6,7). Although this was so, there was a disappointing lack of drawing skills explored in the project work. It was said to be the 'basic tool' of Art and Design and its importance must be stressed. This importance can be seen as there is a whole section given to a Drawing Examination. As well as being a "basic tool", drawing also forms the basic structure on which the Project depends. Different media can be used in order to inquire and further develop the ideas the pupil may have (see Table 12). From this we can conclude that Drawing is essential to the project in whatever form it may take.

FIG. 4

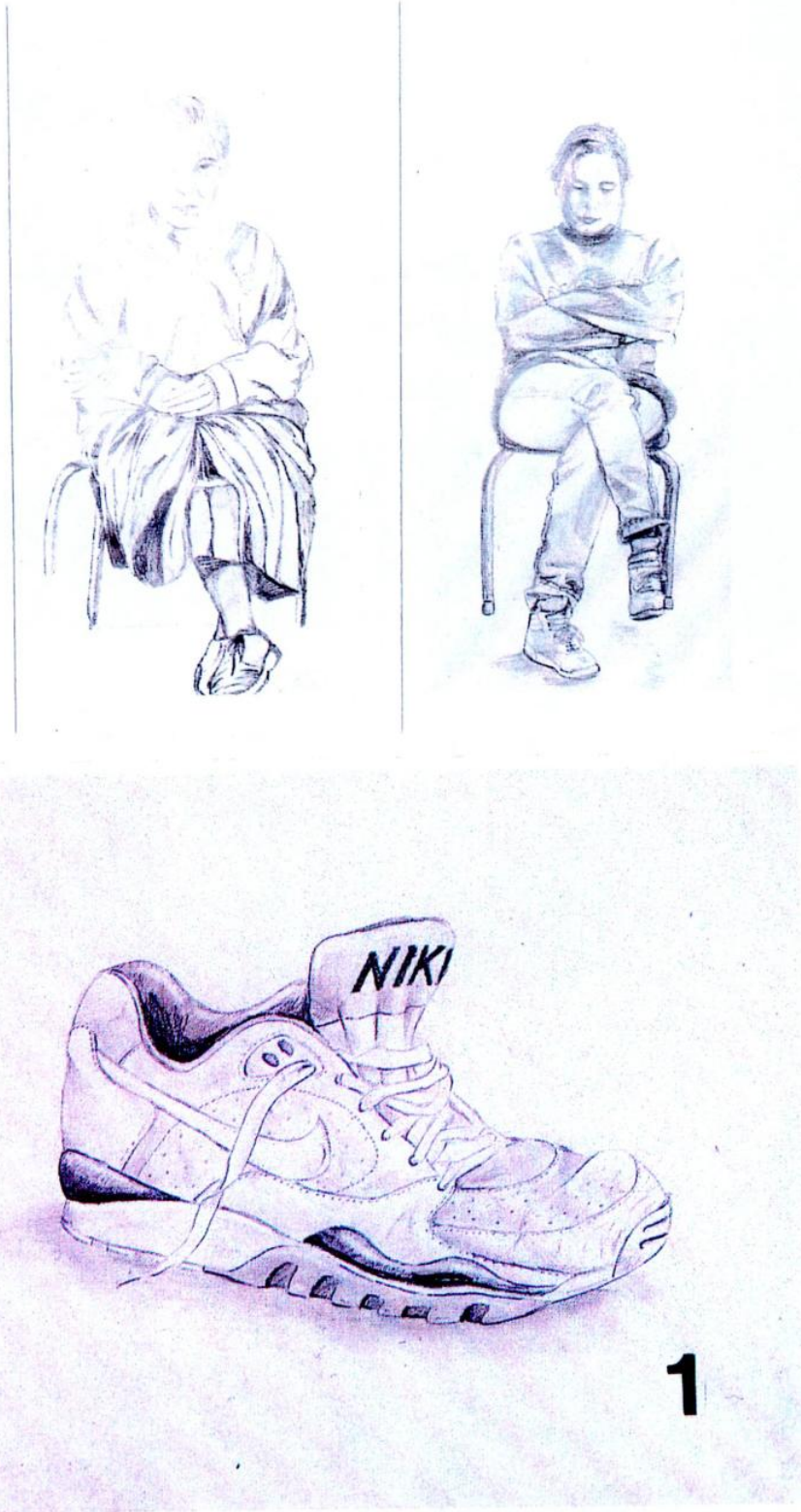
EXEMPLAR: GRADE A - HIGHER LEVEL, DRAWING - HUMAN FORMS



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

FIG. 5

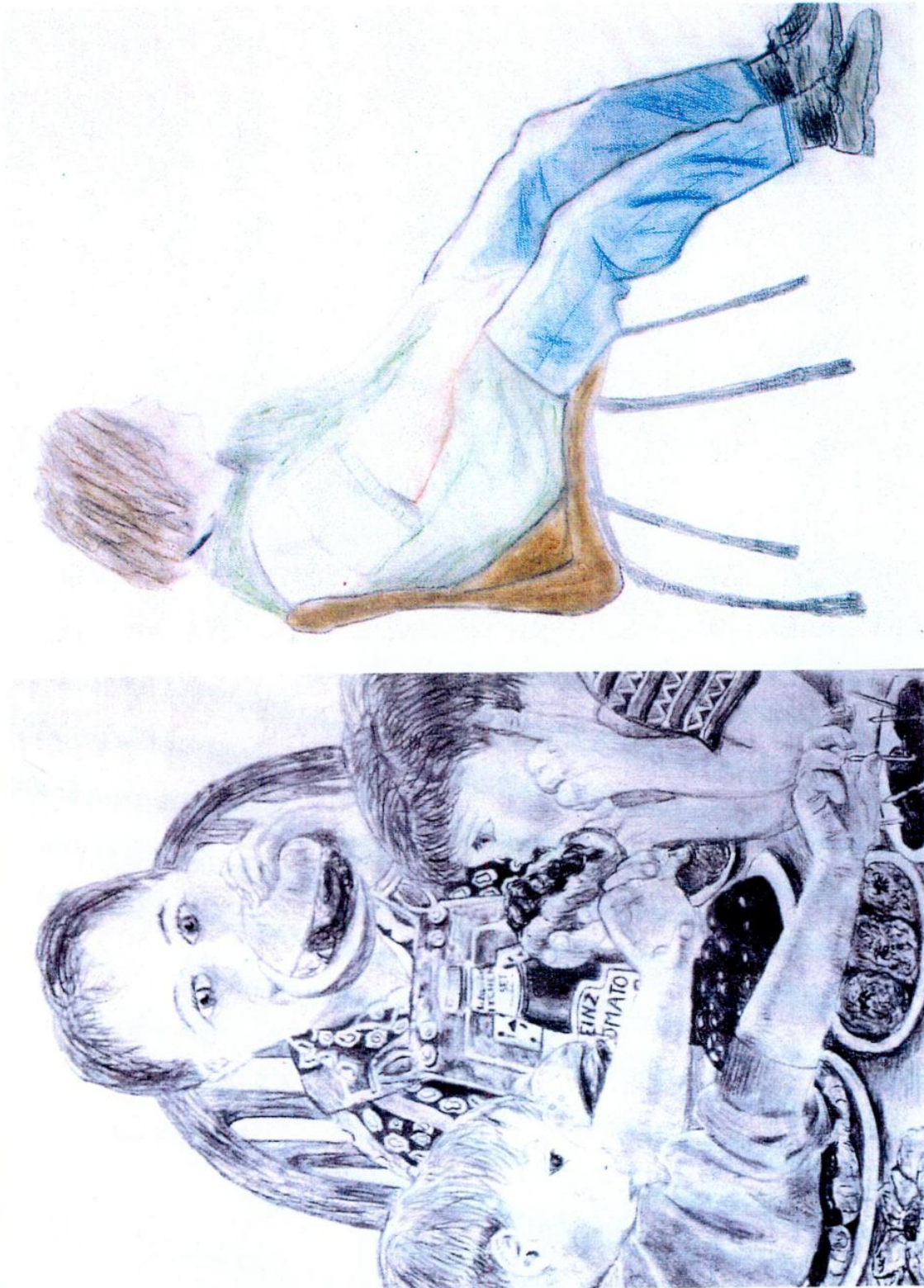
EXEMPLAR: GRADE A - HIGHER LEVEL, DRAWING - HUMAN AND
MANMADE FORMS



Source: Exemplars for teachers of Art, Craft and Design, The Junior
Certificate, The Department of Education

FIG. 6

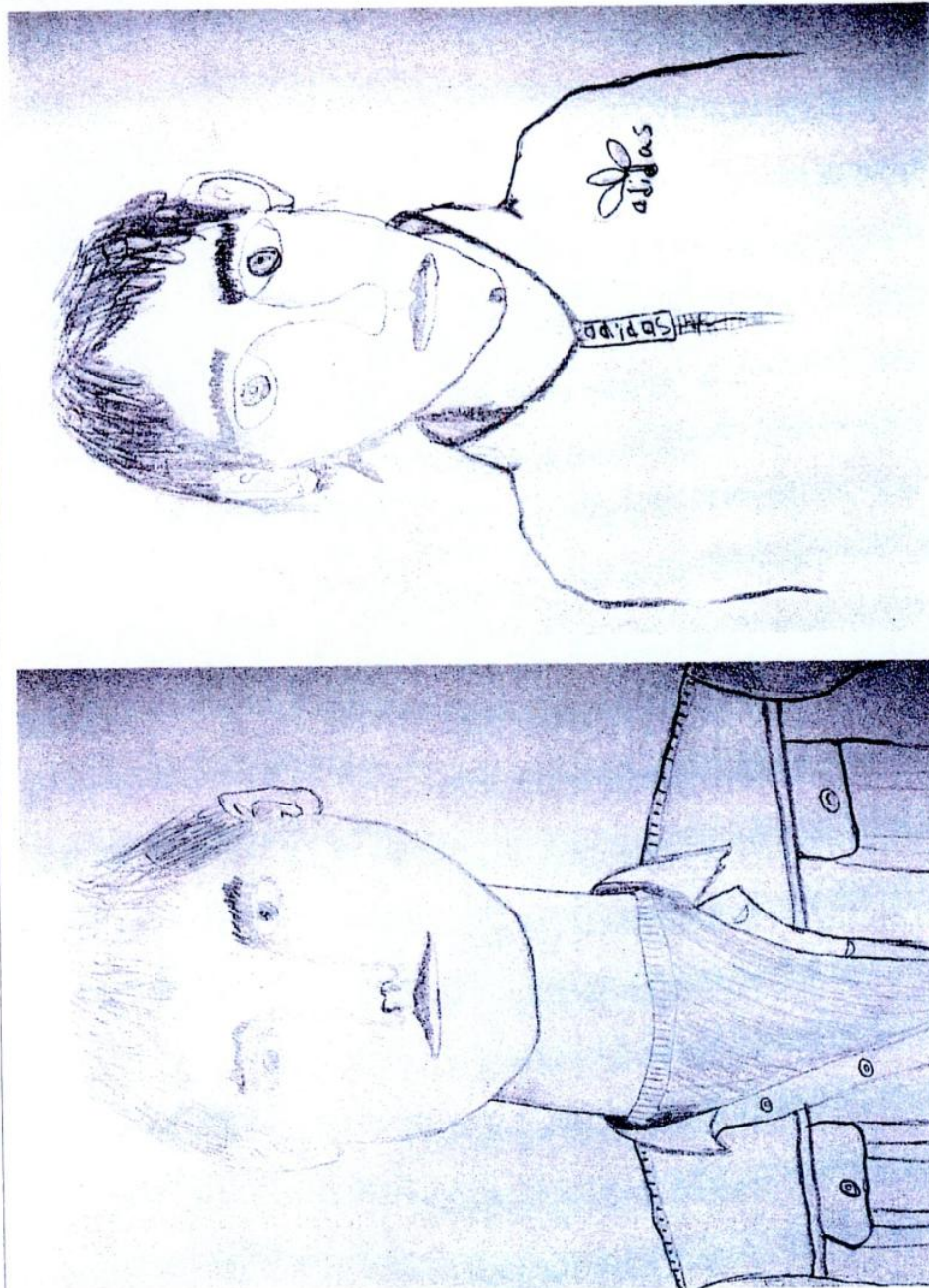
EXEMPLAR: GRADE A - HIGHER LEVEL, DRAWING



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

FIG. 7

EXEMPLAR: GRADE A - ORDINARY LEVEL, DRAWING - HUMAN FORM



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

TABLE 12
AREAS OF STUDY AND RANGE OF MATERIALS USED FOR THE
PROJECT EXAMINATION

2D. STUDIES

- | | |
|----------------|---------------------------------------------------------------------------------------------------------------------------------|
| PAINTING | — water colour, poster, gouache, acrylics, oils, coloured pencils, markers, pastels, crayons, chalks, charcoal, inks, collage. |
| GRAPHIC DESIGN | — posters, book-jackets, video covers, stamp designs, advertisements, comics, record sleeves.
— Printed by block and screen. |

3D. STUDIES

- | | |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| MODELLING | — clay, wire, wood, plasticine, Das, new clay |
| CARVING | — wood, plaster, soap |
| CONSTRUCTION | — found materials, objects (natural and man-made)
— wood, plastics, metals, fibres |
| SUPPORT STUDIES | — Drawing, sketches, visual sequences
— Visual and printed material from magazines, books etc.
— photocopied images, articles
— Written research material, annotation
— Recording on film — prints in colour and black and white
— Photograms |

OPTIONS

- | | |
|---|-------------------------------------------------------------------------------------------|
| — | All areas were attempted at both levels together with Computer Graphics and Video-Making. |
|---|-------------------------------------------------------------------------------------------|

Source: The Chief Examiners Report 1992, The Junior Certificate, The Department of Education

What was common to weak work was the lack of preliminary investigation in the research and drawing. This initial lack made for limited work, as many repeated the same images throughout their Projects halting any hope of progression. It was felt that many had been instructed to work in that way with the basic Art Elements, additionally, not being built on. With these drawbacks, in some of the work the lucidity of the Project itself was damaged.

Support Studies

There was seen to be much commendable work in this area in both Ordinary and Higher Levels consisting of structured work in visual and written guises, integrated into the progression of the Project (see Figs. 2 & 3). Some short-comings were evident such as the use of irrelevant cut-outs or photocopies that were only vaguely related to the Projects, and consequently, the students own particular direction. Visuals, articles of interest and research should be carefully selected in order to have specific purpose to the Project in hand.

Repetition of the same image

The Projects are designed to encourage the unbridled flow of ideas to be expressed within the area of Art, Craft and Design although this message does not seem to be behind some of the work. As the text states.. “ The development from the chosen starting point into different areas and in different directions will determine the on-going development of the

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Project.”(33) ‘Different’ areas and directions will mean that repetitious imagery is of little use in reaching this requirement, this was not fully understood by all candidates, and not at all by some. To lack this crucial element of exploration can only mean that the Projects themselves must have been very boring and tedious to do.

Levels Chosen

It was noted that some entering for Higher Level were found clearly not to be of that standard, had they entered at Ordinary Level they may have achieved a pass. Some Higher Level candidates had not undertaken the additional areas of work that distinguished them from the Ordinary Level.

The Conclusion in General

It is advised that the projects are ‘sustained’ and ‘nourished’ as they progress, where increased exploration of the visual and tactile occurs and the communication there is between the Art Elements is established in an exciting manner. The implementation of this advice should aid motivation and help educate the student in and through their work. The aims and objectives as well as the Guidelines for Teachers in this area should be carefully considered and fully established during the three year course.

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Results of the 1992 Examination

There was a general spread of results from outstanding to extremely weak but the vast majority of work was of a good standard as can be seen in the statistics given in Table 10.

Responses to themes given

Themes were responded to directly and as starting points for the development of related work, both avenues are perfectly valid. The themes for the 1992 Examination were...

- Enviroment
- Making Music
- Heroes
- Dancers
- Food

The direction taken generally was firstly drawing, leading to 2D and then 3D work (see Figs. 8 & 9). There was ample evidence of a nurturing classroom experience, where the student was encouraged to pursue ideas and developments that would lead to well founded project work. It was discovered that more stimulated work came from this new direction in Art, Craft and Design education at Junior Cycle level , compared to the previous Syllabus. In the area of Design, the standard of working drawings was praised as showing a definite improvement in 3D work and Options in particular. It was noted that Higher Level work on a whole reached a higher degree of coherence.

TABLE 10

STATISTICAL ANALYSIS OF RESULTS OF THE JUNIOR CERTIFICATE
ART, CRAFT & DESIGN EXAMINATION 1992

TOTAL NUMBER OF CANDIDATES	—	23,264	
Higher Level	—	14,069	
Ordinary Level	—	9,195	
HIGHER LEVEL — 14,069			
Grades A + B + C	—	8,332	— 59.23%
Grade D	—	4,315	— 30.67%
Grade E + F + N/G	—	1,422	— 10.10%
Grade (A + B + C + D)	—	12,647	— 89.90%
ORDINARY LEVEL — 9,195			
Grades A + B + C	—	3,628	— 39.46%
Grade D	—	3,798	— 41.30%
Grades E + F + N/G	—	1,769	— 19.24%
Grade (A + B + C + D)	—	7,426	— 80.76%
Overall Pass (H.L. + O.L.)	—	20,073	— (86.29%)
Grades E + F + N/G	—	3,191	— 13.71%

Source: The Chief Examiners Report 1992, The Junior Certificate, The Department of Education

FIG. 8

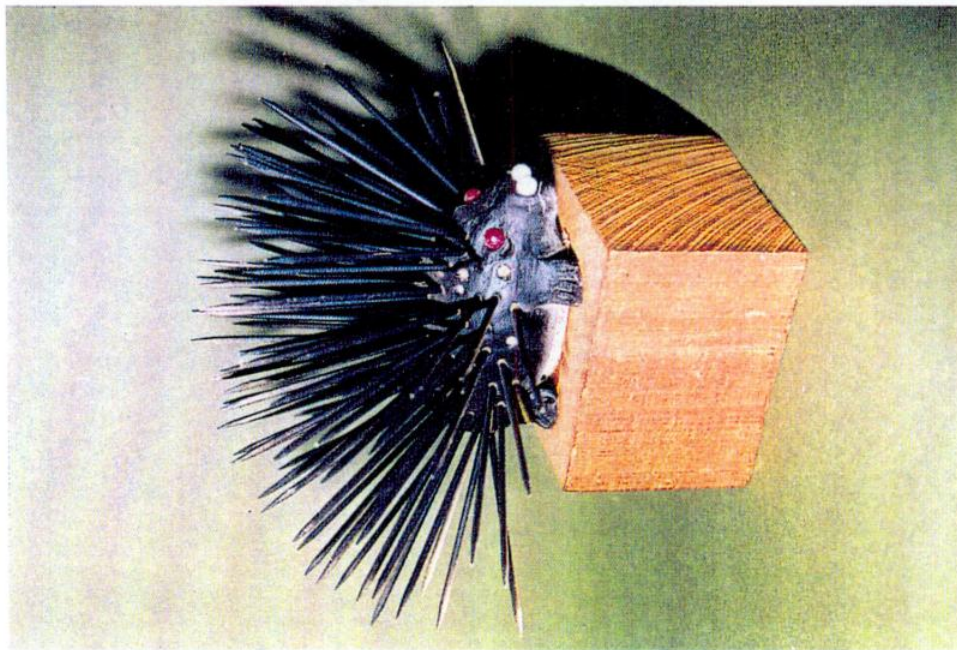
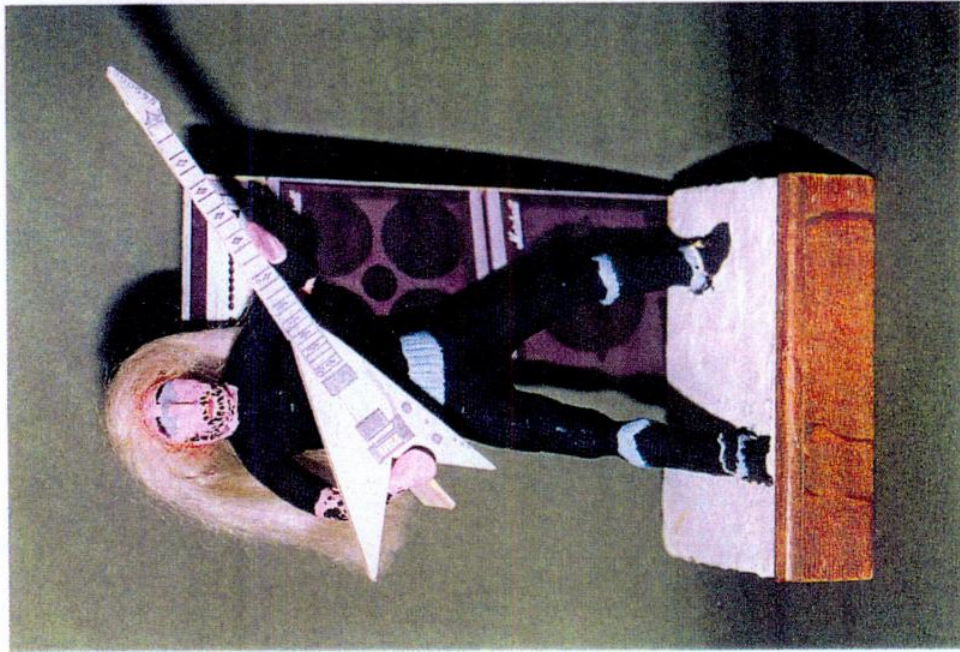
EXEMPLAR: GRADE A - HIGHER LEVEL, 3D STUDIES



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

FIG. 9

EXEMPLAR: GRADE A - ORDINARY LEVEL, 3D STUDIES



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

From this point there is further feedback presented on the characteristics found in the best and weakest work, encompassing both levels. This will give the teacher a view on what is and is not recommended for future reference.

Best Work at Both Levels

This analysis is presented in the Report under the headings of Preparation, Development and Realization, the three main areas that work is examined under as is stated on the Examination sheet recieved before the Project begins. 100 marks are shared out between these three criteria to conclude how the child has achieved. In the case of best work, the following outcomes were reached. An example of Higher Level success can be found in Figures 2, 3, 10 and 11 of a Grade A Project chosen on the theme of Enviroment. The theme was brought through to the use of the butterfly to make a book cover, painting, bookends and model. The work presented for the Drawing Examination is consistent with it's high standard, one is of a head and shoulders pose and the other of a 'Nike' runner (see Fig. 5).

Preparation

The best work was found to have been from observation of primary sources of natural or man-made forms. The most part of the preparatory work was of a sufficient standard to be brought to a successful conclusion. This preparatory work was presented in the form

Page 1 of 1

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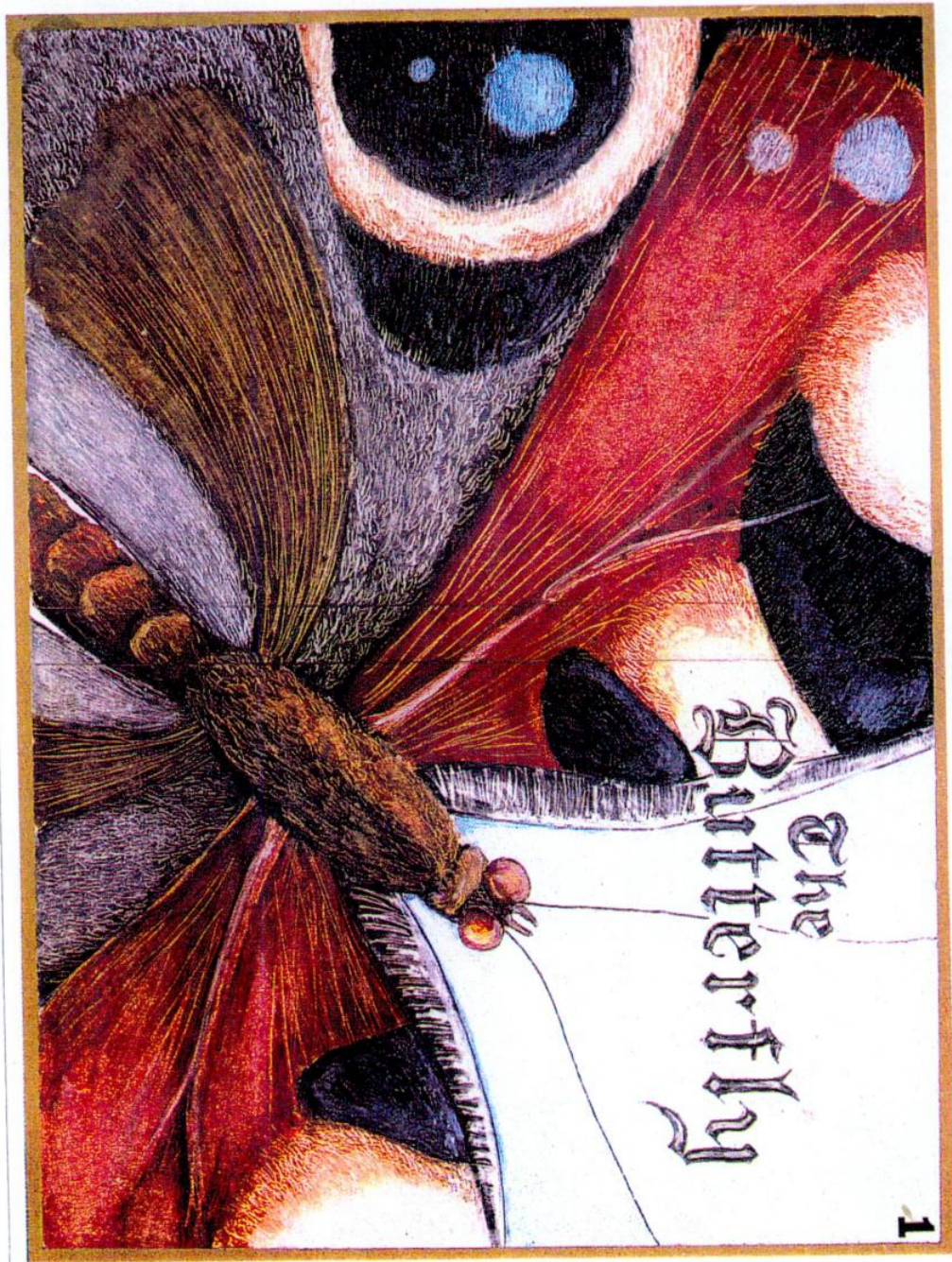
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FIG. 10

EXEMPLAR: GRADE A - HIGHER LEVEL, THE ENVIROMENT -
GRAPHIC DESIGN, PREPARATORY STUDY AND PAINTING



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

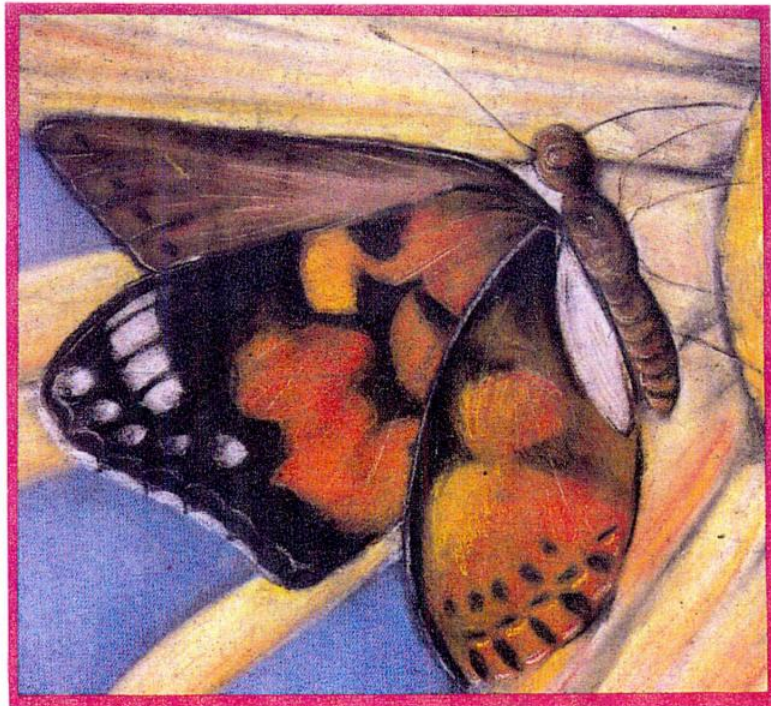


FIG. 11

EXEMPLAR: GRADE A - HIGHER LEVEL, THE ENVIROMENT - 3D
STUDIES CONSTRUCTION, 3D OPTION CONSTRUCTION



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

of 'investigative' drawing and research, photography and colour studies, where a high quality of research was evident. The range of approaches and variety in materials used was said to be nothing short of 'staggering' (34). There was a lot of visual and written research on contemporary and past artists, designers and craftsmen from national and international perspectives, showing application in the areas of history and appreciation.

Development

There was a good standard of attentiveness in the area of connecting preparatory work with this developmental stage. Drawing, tone and colour were used well as was the expansion of ideas coming only from well prepared projects. The Report states.. "Where visual enquiry is limited - development of ideas suffered."(35)

Realisation

There was a good standard reached in general with a large number of candidates doing exceptionally well. The quality of work shown at the three stages 'reflected a pride' in the student's work throughout the project. Substantial preliminary work, we are reminded gives space for a 'well realised' and 'integrated' Project.(36)

The next section where marks are awarded, is the Drawing Examination which comes in two parts, drawing from Human Forms and from Man-made or Natural Forms.

Drawing Examination

Human Forms

The angle taken varied from sketches, gesture drawings, to contour and modelled drawings with the pose of the head and shoulders being most popular (see Figs. 4 to 7).

Natural and Man-made Forms

There were plenty of Man-made objects used, especially runners, but also other forms of footwear, one Examiner commented that sight of another runner would frankly irritate! (see Fig. 5). Maybe they should be steered clear of in the future. There was a good level of visual enquiry evident and a wide range of media, such as pencil, charcoal, crayon, chalks, oils and watercolours.

Exceptional Work at Higher Level

Those who developed their work from primary sources gave themselves strong foundations for expansion leading to a good continuity in the whole Project (see Figs. 2,3, 10 & 11). Many candidates connected their work visually as well as thematically using the Art elements. Although of a high standard, some projects were unfortunately

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incomplete with only one Option being taken instead of two, and either Graphic Design or Painting being taken instead of both.

Prudence in the Choice of Level

A large number of those who took Higher Level were not wise to do so, as their work was incomplete or showed a lack of strength and progression. There was over-use of secondary images and the selection of material was based more on information rather than the joy of visual enquiry as outlined in the Syllabus. This leads us on to the topic of work that was deemed to be weak.

Weak Work at Both Levels

Preparation

Preparatory studies were poor and lacking in visual enquiry. There was a large dependency on secondary sources and imagery and evidence of limited drawing, stumping the progress of the Project in some cases (see Figs. 1 & 12). Support Studies were being confused with Preparatory Work and found images had a very superficial connection with the Themes chosen. Development and sustenance of the ideas consequently suffered resulting from the standard of work done at this stage.

Development

This area suffered if the Preparation had been weak. Ideas, application and media used were limited and many repeated images throughout the

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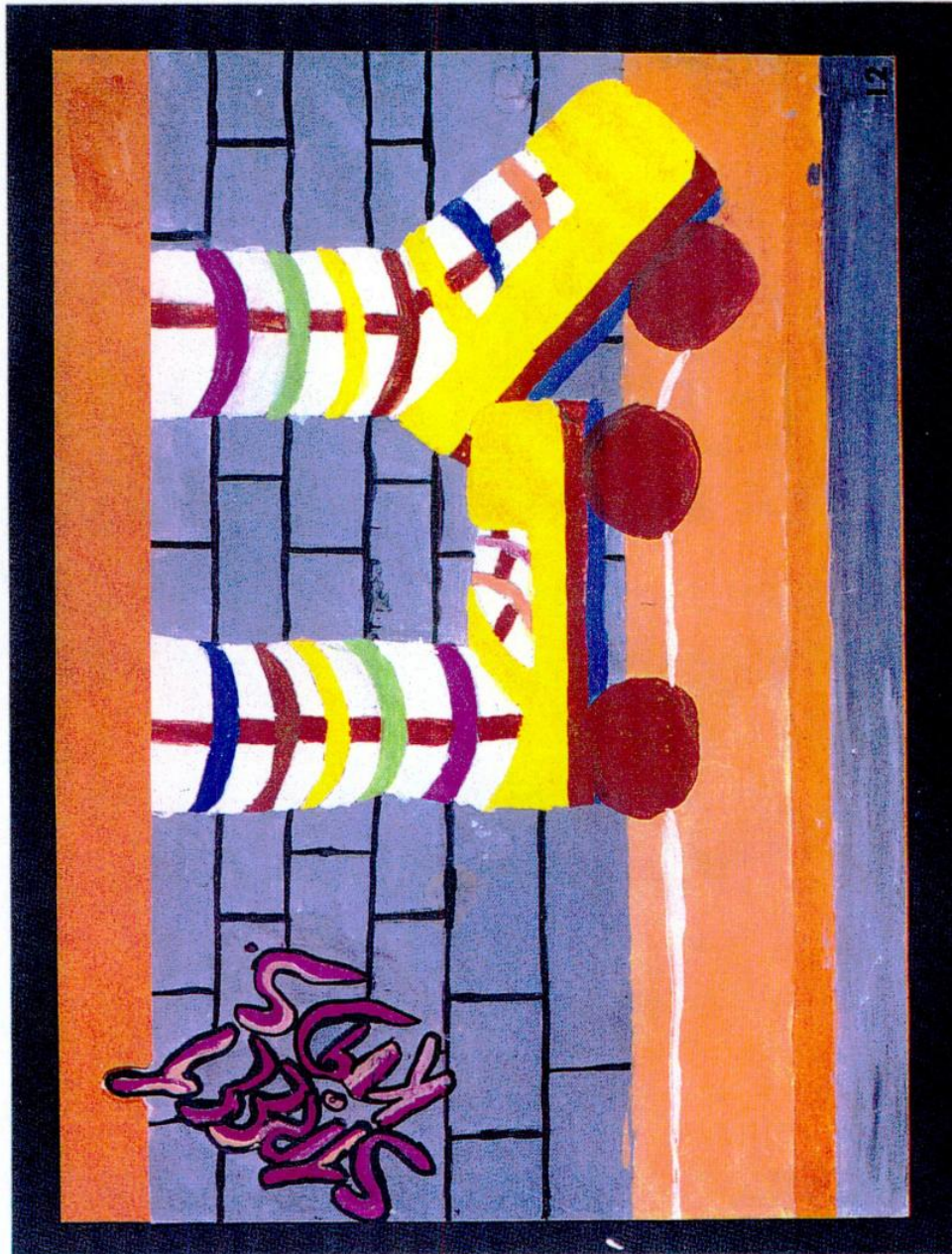
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FIG. 12

EXEMPLAR: GRADE D - ORDINARY LEVEL, PAINTING



Source: Exemplars for teachers of Art, Craft and Design, The Junior Certificate, The Department of Education

Project, as if wishing to skip the developmental stage. Integration of Support Studies with the Project work was of a low standard, as were the Design processes and working drawings, if attempted.

Realisation

Little connection was evident between the chosen starting point and the 3D pieces produced, and poor technical skills were apparent. A lot of the Ordinary Level work (see Fig. 9) was 'poorly presented' indicating a lack of understanding of the processes used. As a result of initial lack of application the Project suffered at this realisation stage, in some cases candidates did their preparatory work after they had made their piece!

Comments made on Support Studies Overall

Successful Projects encompassed Support Studies that were well structured using both written and visual work that was integrally related to the Project theme and direction (see Figs. 2 & 3). There are still improvements to be made as the following points will show;

- 1 All visual imagery, cut-outs and photocopies as well as magazine articles and media, should be carefully selected on their relevance to the Project title and particular direction taken by the candidate.
- 2 There should be a strong focus on the work of Artists, Designers and Craftspersons with relation to "ideas, movements, working methods, influences, meanings, impact, problems encountered and solved."
- 3 Candidates should be inspired to make use of their own sketches and note taking to create visual details and arrangements. Written essays and observations should also be an option to develop their ideas.

1. The first step in the process of the investigation is to determine the scope of the problem.

2. The second step is to identify the causes of the problem.

3. The third step is to develop a plan of action to solve the problem.

4. The fourth step is to implement the plan of action.

5. The fifth step is to evaluate the results of the investigation.

6. The sixth step is to report the findings of the investigation.

7. The seventh step is to take corrective action.

8. The eighth step is to monitor the results of the corrective action.

9. The ninth step is to document the results of the investigation.

10. The tenth step is to review the process of the investigation.

11. The eleventh step is to improve the process of the investigation.

12. The twelfth step is to prevent the problem from recurring.

13. The thirteenth step is to communicate the results of the investigation.

14. The fourteenth step is to provide feedback to the staff.

15. The fifteenth step is to close the investigation.

16. The sixteenth step is to evaluate the effectiveness of the investigation.

17. The seventeenth step is to improve the effectiveness of the investigation.

18. The eighteenth step is to prevent the problem from recurring.

19. The nineteenth step is to communicate the results of the investigation.

20. The twentieth step is to provide feedback to the staff.

21. The twenty-first step is to close the investigation.

22. The twenty-second step is to evaluate the effectiveness of the investigation.

23. The twenty-third step is to improve the effectiveness of the investigation.

24. The twenty-fourth step is to prevent the problem from recurring.

25. The twenty-fifth step is to communicate the results of the investigation.

26. The twenty-sixth step is to provide feedback to the staff.

- 4 The various 'integrated areas of study' should also be taken into consideration when gathering data, this would include skills used such as lino cutting or marbling, or discussing safety measures needed, all constituting an essential part of the Project as a whole.(37)

In Conclusion

It seems that the overall results at both Ordinary and Higher Level on average were much the same as those of the previous Intermediate and Group Certificate Examinations but it was noted that there was a higher degree of Grades A,B and C awarded this time round, particularly at Higher Level. Some that did not pass at Higher Level would have done so if they had taken the Ordinary Level because their work did not have the necessary 'substance'. Table 11 shows the amount and percentage of each grade awarded in 1992.

Recommendations

Since this Examination is strongly linked with the 'pedagogical sequence of the syllabus', it is advised that the Syllabus and Guidelines laid out for Teachers must be better understood and complied with.

TABLE 11
AMOUNT AND PERCENTAGES OF GRADES AWARDED IN 1992
PERCENTAGES OF GRADES

HIGHER LEVEL		ORDINARY LEVEL	
A.	901 - 6.40%	A.	145 - 1.58%
B.	2,413 - 17.16%	B.	806 - 8.77%
C.	5,018 - 35.67%	C.	2,677 - 29.12%
D.	4,315 - 30.67%	D.	3,798 - 41.30%
E.	1,132 - 8.04%	E.	1,092 - 11.88%
F.	245 - 1.74%	F.	506 - 5.50%
N/G	45 - 0.32%	N/G	171 - 1.85%

Source: The Chief Examiners Report 1992, The Junior Certificate,
The Department of Education

It is the policy of the United States to support the people of the Republic of China in their struggle for freedom and democracy.

The United States will continue to provide military and economic assistance to the Republic of China, and will oppose any attempt to use force to change the status of Taiwan.

The United States will also support the Republic of China's efforts to maintain its international status, and will oppose any attempt to deny it the right to participate in the United Nations.

The United States will continue to work for a peaceful resolution of the Taiwan question, and will oppose any attempt to use force to change the status of Taiwan.

CHAPTER 6

WHAT TEACHERS UNDERSTAND AS EVALUATION IN ART CRAFT AND DESIGN

Results of the Teachers Survey on Evaluation

In order to learn of different opinions and practices in the area of Evaluation I chose to do a survey with four student teachers and two teachers of wider experience. I also wished to clarify and bring to their attention the differences in their own practice of evaluation, and that carried out in the State Examination in Art, Craft and Design. To aid my enquiry, I aquired the assistance of a past Examiner who advised me on evaluation plans that had possibilities and those deemed for failure. With respect for the privacy of those surveyed, their names shall not be mentioned.

More general questions that pertained to the teacher's own understanding of the term "Evaluation" and what it meant to them in their own practice, were presented at the beginning of the survey. I also asked what they would include under the term, as they evaluated their pupils work. How the live, interactive and active enviroment coloured or took from their own evaluation procedure. I then asked how important they felt their personal knowledge of the child was in their evaluation as teachers, and how they felt about this not being an issue in the State Examination at present.

CHAPTER 1
THE NATURE OF THE PROBLEM
AND THE SCOPE OF THE STUDY

The purpose of this study is to investigate the factors which influence the development of the child's personality. The study is limited to the period from birth to the age of five years. The scope of the study is limited to the physical, intellectual, and emotional development of the child. The study is based on the following assumptions: (1) that the child's personality is shaped by the environment; (2) that the child's personality is shaped by the child's own experiences; (3) that the child's personality is shaped by the child's own characteristics; (4) that the child's personality is shaped by the child's own characteristics; (5) that the child's personality is shaped by the child's own characteristics.

The study is based on the following assumptions: (1) that the child's personality is shaped by the environment; (2) that the child's personality is shaped by the child's own experiences; (3) that the child's personality is shaped by the child's own characteristics; (4) that the child's personality is shaped by the child's own characteristics; (5) that the child's personality is shaped by the child's own characteristics. The study is based on the following assumptions: (1) that the child's personality is shaped by the environment; (2) that the child's personality is shaped by the child's own experiences; (3) that the child's personality is shaped by the child's own characteristics; (4) that the child's personality is shaped by the child's own characteristics; (5) that the child's personality is shaped by the child's own characteristics.

What does Evaluation mean to you?

The first student teacher gave their view of what evaluation means to them personally as ..

'..assessing (grading) the child's work as objectively as possible using definite criteria known to the child, while at the same time recognising the subjective nature of artistic assessment. It is also, hopefully, a motivator for the child to either achieve and to do better or to maintain a certain standard. But using grading as a deliberate motivator can have dangerous results for the child's self esteem.'

The first part of this would be commendable in my book, as we must be as objective as we can knowing that we can not stop or ignore our own degree of affinity for the work. Elliot W. Eisner quoted Victor Lowenfeld on this dilemma, by making us more aware that..

...For the child, art is not the same as it is for the adult. Art for the child is merely a means of expression. Since the child's thinking is different from that of the adult's, his expression must also be different. Out of this discrepancy between the adult's taste and the way in which a child expresses himself arise most of the difficulties and interferences in art teaching.(38)

Although the students used in the survey were of the Junior Certificate Level, ranging in age from 13 to 15, they are still at the childish age where they are about to embark on the process of developing an adult way of thinking. To recognise the child in these adolescents is essential, in order that the teacher does not disillusion them by imposition of an adult reality that is not quite so clear to them yet.

To be operated in a just and fair manner the criteria should always be known and available to the pupils, as the teacher's more adult expectations

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will need to be clarified. Grading to my mind should not be looked on as a means to aid, let alone be a motivator in itself, certainly not in the field of Art, Craft and Design as it should involve the joy of enquiry and creation. Another student teacher proposed their view of what evaluation meant as;

‘.. a means to focus in on a students work in order to clarify their direction. It also enables a teacher to assess a student’s technical skills, research and analytical skill and general understanding of the project in hand’

This view shows two different uses and applications of the term, an interesting one being, that of clarifying the direction of the process. This clarification would most likely be carried out by mini-evaluations at the end of each double class period or through the guise of monthly school reports. There is no mention of criteria or subjectivity here which leads me to believe that this method of evaluation described above is that of a constant presence throughout the project which will accumulate in order to reckon the end result. We will call this type Accumulative Evaluation, and grading through know criterion, will be termed in this work as Conclusive Evaluation. The Assessment of the technical skills seems to be clear to all teachers surveyed, but research and analytical skills are also very important as they are the cogs that make it possible for the machine to perform well, without which the project will go rusty and rot. These skills would be evident in the work itself as well as in the Support Studies in their annotated form. The next

personal account of evaluation reads as..

.. a means of assessing the students progress throughout the project, their involvement, learning, realisation and development of ideas, how they followed these ideas and concepts through from beginning to end, if they followed the project brief properly, or did not stick to it.

An additional emphasis here is on yet another aspect, that of relevance to the brief or project posed and the appropriateness of the pupils response in this regard. The coherence and continuity through the project and suitable realisation or conclusion are assessed in this application of evaluation. Behind the terms "involvement, learning and development of ideas" one can only surmise are the areas of boundary pushing (or inventiveness), divergent thinking and relevant exploration that would have been underlying in the preceding definitions also. The last student teacher puts emphasis on "development of work /though", "evidence of the design process" and as with the second student teacher, "what is or is not learnt within each class and overall". This view, as in the two preceeding definitions, seems to find the individual reality of what is happening in each class to be of substantial importance, a slant I would stress myself, as discoveries must be constant and are embodied in the whole concept of 'sound' motivation. Another aspect introduced by this student teacher is the importance of the design process, which is involved in any project that a pupil could take on. I am heartened to see it mentioned as it is misunderstood and badly managed by the weaker students as the view of the Chief Examiner in his Report would endorse,

when he remarks ...

..many were in reality attempting to jump from initial ideas to end-product without the work necessary for foundation and development ...

..Design process was weak when very few properly produced working drawings were made ...

..Many candidates worked in reverse e.g. making a realised piece and then afterwards creating preparatory studies for same ...

The design process is essential but we as teachers must be aware that it is a very new and daunting procedure for the student who, up until this stage has only been used to creating pieces, with the design process being carried out in their heads. Emphasis should be placed strongly on learning how to back up, lay out and expand their ideas as well as learning how to think on paper, in models and through research.

A more experienced teacher described Evaluation as being ..

..the means by which you can assess the performance of the students, and the effectiveness of their learning - through their practical work.

This teacher in his/her view of evaluation relies heavily if not solely on the practical work to assess what has been learnt and the level of response. The ex-Examiner, also having been a teacher for several years, had a more detailed and specific account to give. He/she clarified that "The students reaction to a given theme against established criteria" is the subject of evaluation. This teacher stressed the importance of knowing the child's age, stage and level of ability before commencing to evaluate, but how this point could be reconciled with the practice of this

teacher as Examiner is another problem. The candidates sensitivity to materials, their skill in handling wet and dry materials and the evidence of a progression in the building of skills, were other criteria that he/she proposed. As regards the differences between the use of evaluation in the classroom in comparison to the Examination, the response of the Examiner was that the two methods should be more linked, that students, he/she stressed strongly, should be made more aware of what constitutes an A, B, C, or D grade. He/she proposed that the child's attendance should be reflected in their examination result, as well as the resources and status of Art in the school, as these are major factors that will affect the child's work and progress. These elements need to be accounted for due to the reality that one child having the same standard ability as his/her contemporary in a school with very poor resources and lack of funds, will be up against the other candidate's Dublin Comprehensive with its team of five trained Art teachers working together to build excellent resources and opportunities for him/her to avail of.

The Pupils' Personal Application

With a view to exploring the importance of the live class experience, I teased out what the student teachers found relevant to note about the pupil in their evaluations. The attributes listed were "Attendance, Disposition, Application, Concentration, Contribution, Dedication, and Extended Interest". All student teachers surveyed found that "Application, Contribution and Extended Interest" were relevant. These

three qualities can be evident in the work itself but the classroom reality is also a great source. With regards to "Contribution" it could be taken in an impersonal sense as the child's personal and unique "Contribution" in light of their ideas and work or in the personal sense, it could mean the "Contribution" and involvement given in class. "Dedication" was chosen by three to be of importance, as it shows the pupils' determination to express in the most appropriate way they decide. The element of "Concentration" was deemed not so important as it was chosen by two and rejected by the other two. Interpreting "Concentration" as 'being focused', would have been more popular I suspect but as regards 'keeping attention' it would not have been quite as relevant in this context because of its difficulty to measure or gauge. "Attendance" and "Disposition" were rated applicable by only one student teacher, mainly because the personal life of the child may be a reason for not being 'up to the mark' in these areas. There may be trouble at home, or the child may have had to adopt some adult responsibilities in order that the family could cope, such as taking on a job during weeknights or caring for younger siblings. It can never be totally assumed that these problems do not exist for a child, though on the other hand, excellence in "Attendance" and "Disposition" should be noted.

The experienced teacher found that all of the listed factors were of relevance to note in his/her evaluation technique, in my opinion, this is

probably because these criteria are already registered in the evaluators mind, either by choice or unconsciously making the practice of elimination appear too theoretical. The Examiner/teacher took a different view. I surveyed him/her as a teacher and then as Examiner on these factors, with very different results. He/she chose to number the chosen factors on a scale of one to four to stress their importance, so in the role of teacher, he/she to my surprise chose "Attendance" to be the number one factor, but as examiner it was the candidates' "Application" that was most telling. As teacher "Application" came second in significance, but as Examiner "Concentration" was deemed worthy of the place. The third most relevant factor to the teacher as for the Examiner was "Dedication", and the fourth for the Examiner was the evidence of "Extended Interest". The two factors that stood out as being of importance to this experienced teacher/Examiner, in both roles were "Application" and "Dedication" which hold many separate factors within them including some of the others in the list. I think this is worth noting, however on the issue of "Contribution", the Examiner noted that this factor rarely comes up as the pupils do not usually volunteer information on their work, but in the artistic sense I feel the Examiner would see their "Contribution" under the term "Dedication".

Interaction in the Art Class

When faced with chat in the class about topics other than Art, all of the student teachers surveyed found that they could use this interaction as a

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positive means to "build on teacher student relations", I had listed this along with four other possibilities leaving them free to tick the ones relevant. One student teacher definitely found that a "distraction" and a "nuisance" when carried out between pupils, a view which is understandable since it is not related to Art in any way. It surprised me that the others did not feel this way, yet I can see the situation where a child could be deeply excited and involved in his work while still talking of a football match. As long as it is kept under control, interaction can compliment the learning situation. Surprisingly, not all surveyed found conversation in the class to be "a possible source of ideas", maybe the one that did not, has not in his/her experience, seen it to be, or used it for that purpose, as of yet. Two of the student teachers, bravely admitted to finding this interaction a source of "entertainment"! which no doubt it could be, relaxing the atmosphere and making it more conducive to welcoming ideas and thoughts from the students on their work.

Concerning the more accomplished teachers they both agreed that interaction of this kind was an aid to student teacher relations and also a source of ideas for projects. The Examiner/teacher added that one should be "open to the experience of the class", by seeing the possibilities it could hold for the development of new programmes.

Evaluating the Pupil's Personal and Individual Application in the Examination

With regard to using some of the aforesaid criterion in the Junior Certificate Examination the opinions differed, as was subsequently evident, some found certain things more relevant than others. Those surveyed all found the element of "Contribution" to be of relevance to evaluation in the Examination, although one student teacher made the valid point that evaluation of verbal "Contribution" would penalise introverts. However, "Contribution" is not only verbal, it is quite an indefinable term regarding the overall value of the child's unique insight. On a more practical note, another teacher concluded that "Contribution", amongst other criteria should be sufficiently evident for evaluation in the Support Studies work. This is also true, but like the previous point we would be cutting off certain sorts of "Contribution" that may be very important and commendable in one child but not so in the other, so it seems best to leave all avenues clear with no penalisation, just recognition. The "Extended Interest" shown by the pupil was deemed by all to be of strong relevance as being a factor that deserves credit. Three of the surveyed, chose "Dedication" and "Application" as being relevant factors because they show commitment whether in the way of attendance, quality of research or involvement witnessed during class time. "Attendance" was noted by only one student teacher as being of importance, the reason being that it showed commitment, however another teacher noted that there could be some valid and unfortunate reasons for failure in this area, as I mentioned before. This was the

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same reason given for the irrelevance of evaluating the issue of the child's "Disposition", on which all student teachers agreed. "Concentration" was considered inappropriate also, by all as it is a highly subjective and difficult factor to gauge. "Application, Contribution, Dedication, and Extended Interest" are the four factors recommended by the surveyed student teachers, to be evaluated in the Junior Certificate Examination, in Art, Craft and Design. In addition, one teacher wished to stress the fact that children can have bad attitudes for a multitude of reasons one being peer pressure, (very powerful in the mind of a child), which would be a further argument against the evaluation of "Disposition". The student teacher who spoke out for the introverts (another result of peer pressure), endorsed my view that the teacher should evaluate some of these factors along with other strict criteria in order to benefit the evaluation of the "whole person". Consequently, I would advise that a section of marks in the Examination should be given over to evaluating these factors that pertain more to the individual and their development.

The Project

As regards the project work itself, I asked.. "Did you discuss where the project would go, after you had come to the end? If so, why?" The responses in this case were unanimously yes, they went on to explain that the pupil must see this project as only a part of a continuing process, and that it could lead on to further group or individual work within the

school or interestingly enough, outside of school. In the comments stated above it is clear that these two teachers want to ensure that the child understands that learning in Art has a purpose and a relevance to the greater scheme of things in school and in everyday life. This is of great value, as children can tend to view things as being explored for the sake of exploring them, where the purpose and effect is not visible to them. One teacher mentioned that when discussing how the pupils would present their project, the possibilities of where it could be brought were developed, while another teacher would bring the class into discussion on other areas of what could be explored with that project as a starting point. These methods are perfectly valid as the education of children involves opening up new horizons and possibilities, being of paramount importance in any creative discipline.

The more practiced teachers also replied affirmatively to the question of discussing further possibilities of the project work. The first teacher said that it "enabled the pupils to become involved in their own learning - and thus motivate them". The Examiner/teacher discerned the further possibility of bringing the Junior Certificate class to see the larger challenge of extending their examination work into the next transition year.

Presentation

As a result of the teachers' own training, presentation was of great importance to them having it at the forefront of each stage in the project to the degree of placement of the image on a page. The reason they held this aspect in such high regard ranged from it's use to further motivate, to increase self-esteem to the view that the students were letting themselves down by "not doing their work justice". "It develops a design element in the students' awareness" one student teacher noted, but then added that he/she does not spend much classtime on it but leaves it for the pupil to do as home activity. In such a technical area, I would think they do need more guidance within the classroom situation. Those surveyed are at pains to stress to their pupils the importance of how good presentation transforms their work.

Both of the experienced teachers pointed out the importance of presentation of work, especially stressing the foresight of displaying the class work for the benefit and motivation of future examination classes that would use the Art room. Presentation was a constant in both their schemes of work, being of very high importance. The same view was propounded by the teacher in the role of Examiner, he/she stated that "if work was to be completed to a standard, it must be presented to a standard".

On the subject of considering the more personal criteria and factors previously spoken of, in the Junior Certificate Examination, the first experienced teacher felt that the presentation of ideas to a third party was "the main design problem, and should be assessed as such". However, he/she commented that the "continual assessment of the pupils character, attitude and contribution" in his/her own school experience "was very time consuming" and would need to be structured in the schools firstly to "accommodate overall assessment within the timetable if it were to be introduced at all levels". He/she went on to note that in the area of the Examination, the teacher would have to be the assessor as they would know the pupil in the "whole person sense", agreeing with the suggestion that this information should be then handed on the Examiner. "School-based assessment, must be school based" he/she stresses, and should also be subject to the collective picture of that child supported by other teachers within the school. The inclusion of the comments made by the other teachers in my mind seems to be less relevant as it does not pertain to the subject of Art in examination, but as regards school practice, it would be more commendable. The idea of a student profile was supported also by the teacher/Examiner, where he/she agreed with my proposal that better teacher training was required urgently in this area. Since the inclusion of the teacher in the Junior Certificate Examination process was briefly tried and failed before, a large move he/she agreed, would need to be made in the area of supplying widespread in-service workshops for teachers of Art, Craft

and Design in separate clustered areas, for example four main workshops could be set up in the Dublin area. These classes he/she recommended would address the "basic kernel of what evaluation, and a standard in drawing is" (or Art, Craft and Design for that matter). A booklet entitled "Evaluation made simple" was also suggested to be distributed, I would add that this problem of evaluation pertains to all the Arts subjects to differing degrees and should encompass these other areas also.

CHAPTER 7

THE DIFFERENCE FOUND IN EVALUATIONS BETWEEN: OUTSIDE EXAMINER V TEACHER

Teacher and Outside Examiner

In this chapter I wish to investigate by comparison and contrast, the difference in results awarded to pupils by their own teachers and those awarded by an outsider. The purpose of this exercise being so that we can see if there are substantial discrepancies between both parties, and if so, address this as a problem that must be put right. The differences clearly being those of familiarity with the child, a knowledge of the way they think and work and also of their limits inasmuch as how hard they push themselves.

A survey was carried out with the kind cooperation of four fellow student Art, Craft and Design teachers, where they gave of their time to apply themselves to an honest evaluation of one of their pupils' project work. As they have been teaching these pupils' for the year, since September, I asked them to choose a child on the grounds of their overall impression so far, whether the child showed high or low standard in their work. This, I urged them to do in a non-committal way, not as a label or stern judgment of the pupil but as a means to bring the survey forward from different perspectives. These student teachers found it almost difficult to do this as they remarked "But they are all good!" If they had an exceptional class I proposed they would choose the best or the weakest student from the group. Three student

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
RESEARCH REPORT NO. 1000

The following results were obtained from the study of the reaction of the various compounds with the reagent. The results are given in the table below. The values are given in the order in which they were obtained. The values are given in the order in which they were obtained. The values are given in the order in which they were obtained.

TABLE I

The following results were obtained from the study of the reaction of the various compounds with the reagent. The results are given in the table below. The values are given in the order in which they were obtained. The values are given in the order in which they were obtained. The values are given in the order in which they were obtained.

teachers worked on pupils of high standard and one worked on a child of a weak standard, reminding you that these words are used in a very superficial manner. The survey presented to them can be seen on Figure 13.

The next step for me, also a student teacher, was to evaluate the project work of the same child from my detached perspective in the role of an Examiner, where I went out to the schools to view and experience the work myself, on its' completion. I answered the relevant survey questions which in turn shed light on areas of common agreement and discrepancies.

In order to come up with an accurate investigation into the difference in opinion between teacher and Examiner, I chose to use the exact same survey for the teacher as for myself, in evaluating the same child. Each student teacher has been given a number which will be used in discussion of his/her survey, the name of the pupil and the school have also been withheld, in order for them to maintain privacy and anonymity. In the survey I presented a number of different criteria which I proposed they use in order to evaluate their pupils' work. These criteria ranged from practical to more subjective factors that could be noted in the work being examined. As the teachers went through the survey, I supplied room for written comments as well an area at the end of each of the criterion for a grade to be given. The grade was required as a

FIG. 13

**TEACHERS SURVEY PRESENTED TO STUDENT TEACHERS,
EXPERIENCED TEACHERS AND THE
EX-EXAMINER**

Teacher's Survey

Anonymity guaranteed, please be honest at all costs!

As an Art, Craft and Design Teacher;

What does 'Evaluation' mean to you personally?

Is evaluation used differently when it comes to the State Examination of Junior Certificate Art, Craft & Design? In your opinion should they? what are your views on that?

Do you see any relevance in noting with your Evaluation, the student's;
(Tick those relevant)

	as teacher	as examiner
Attendance	()	()
Disposition (Attitude)	()	()
Application	()	()
Concentration	()	()
Contribution	()	()
Dedication	()	()
Extended interest	()	()

As teacher:

Do you find chat or interaction during Art Class about topics other than Art;

a distraction	()
a nuisance	()
an entertainment	()
an aid to Teacher student relations	()
a source of ideas to be directed to the project in hand	()

Did you discuss where the project could go, after you had come to 'the end'? Why? Why not?

How much time and emphasis goes on presentation?

Why is it important?

Do you 'feel' that these aspects should be accounted for in the Evaluation of the students' work in the Junior Certificate Examination? Which ones would you include and please explain how.

Any further comments, as regards Evaluation in the classroom and in the more formal situation of a State Examination:

Thanking you kindly,

Louise

Teacher,s Survey

Anonymity guarteed, please be honest at all costs!
 (Please grade each response to the questions in the column found
 to the right of each page)

Teacher's Name:

Age of student (approximately):

Class Grouping if specific:

How you would rate this Student's standard - Low ()
 High ()

Name of project being Evaluated;

Is the project being brought to conclusion that is 3D or 2D ?
 (Pease circle)

Materials used throughout process;

Brief Evaluation of the Students' Work

How is the Students' ;

... judgement in the use of materials?

...technical skill in the use of materials?

.....presentation of work?

How is his or her ability, as regards:

.... responding to the Brief or project presented to them?

.... quality of idea shown in their work?

.... evolution of idea (putting it into practice)?

Is there evidence of visibility and clarity of form, shape and of idea?

Has the student stretched or pushed any boundaries of the norm?
i.e. unusual inventiveness in the use of materials, tools or ideas

Was this boundary pushing something witnessed in class or is there
evidence in
the Pupil's work that would be visible to an outsider?

How is his/her:
..... sense of balance and composition?

.... use of colour?

... originality in presentation?

.... originality in direction?

..... originality in subject matter (if they had a choice)?

.... originality in depiction?

Quality of translation from conception to ultimate realisation?

A rough description of the Evaluative method you normally use:

Evaluative Comment awarded to this Student for their work:

Equivalent grade awarded:

Do you prefer to use Grades ()
Percentages ()
Evaluative Comments ()

Why?

Does your personal experience interacting with this pupil, colour your judgement of their work? Is this a valuable source of information on the child or should it be ignored?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page.

Louise MacManus

guide to show the teachers and I, in a direct way where this child is loosing and gaining marks. These grades also gave me more scope to note comparisons between my marks and those of the teacher's. In Table 13, you can see the results of this comparison carried out on the four teachers (T1,T2,T3,T4) with the marks I awarded in the role of Examiner (EX). The difference between both are signified by the (+) or (-) signs in the column (D) meaning "difference". The sign for "no change" is an amalgamation of positive and negative - (\pm). The grading that Teacher 4 gave was the closest to mine as Examiner, with nine out of fifteen grades remaining the same! But the grades of other teachers differed quite a bit more. As Examiner, I pulled up two of the candidates marks and brought down the other two, usually by one grade. In practice I did not register the marks the teachers gave until I had given my honest evaluation of the candidates work.

Teacher 1

The first teacher, Teacher 1, was quite personal in his/her approach, speaking of the child's "lack of care and attention". The child's "response to the project" was said to have been "half-hearted, a little lazy. Needs to be encouraged a lot", my opinion in the role of Examiner, was that the "End product was ... basic in its simplicity, but effective". I felt that the child could have pushed themselves more but the brief, I found was sufficiently responded to. Another area in which

TABLE 13

**A COMPARISON OF GRADES AWARDED TO PUPILS BY MYSELF IN
THE ROLE OF EXAMINER AND BY THEIR OWN TEACHER**

THE CRITERIA	T1	EX	D	T2	EX	D	T3	EX	D	T4	EX	D
Judgement in the use of materials	C-	B	+	A	A	±	A	B	+	B	B	±
Technical skill in the use of materials	C+	C	-	B+	B	-	A	C	+	C	B	+
Presentation of work	D	C	+	A	B	-	B	C+	-	B	B	±
Ability to respond to the brief presented	C-	B	+	A+	A	-	A	C	-	B	B	±
Quality of idea	D	C	+	B	B	±	C	D	-	C	B	+
Evolution of idea	D	D	±	A+	B	-	B	C	-	C	C	±
Evidence of visibility, clarity of form, shape and idea	C-	B	+	A+	B	-	A	D	-	C	C	±
Quality of inventiveness	/	C		C	C	±	B	D	-	B	B	±
Is the inventiveness visible to an outsider?	NO	YES	+	YES	YES	±	NO	NO	±	/	YES	
Sense of balance and composition	C	C+	+	B-	B	+	B	B	±	B	B	±
Use of colour	D	D+	+	/	C		B	B	±	C	A	+
Originality in presentation	D	D	±	C	B	+	B	C	-	C	A	+
Originality in direction	D	D	±	D	B	+	B	D	-	B	B	±
Originality in subject matter	C	D	-	/	B		C	C	±	C	C	±
Originality in depiction	D	C	+	C	C	±	C	D	-	C	B	+
Quality of translation from conception to realisation	D	D	±	B-	B	+	A	C	-	B	C	-
OVERALL GRADE AWARDED	C3	C	-	B	A	+	B	C+	-	C	B	+

THE KEY T= teacher Ex= Examiner D (bold)= difference (-)= decrease in grade

(+)= increase in grade (±)= no change in grade

Source: My own work



I disagreed with Teacher 1 was on the subject of there being “visibility and clarity of form shape and idea”, he/she commented that there was clarity of form and shape “due to his/her manipulation of materials, but no real clarity of idea”. However, I saw good clarity of idea, as it was evident in the finished piece through choices the child had made, to make the Piece more effective. I could see what the candidate could have done, and the difference that they did choose to make. The candidate had succeeded, as I the Examiner, could see that difference. In this evaluation, when compared with Teacher 1, it was clear that my evaluation was so deeply rooted in the work shown, while Teacher 1 in his/her evaluation gave the strong impression that they felt in a more personal way that this child could work a lot better, having a negative impact on the results given, and justly so. Teacher 1 remarks - “.. she could push herself more and this could not really be seen by an outsider”, this was very telling. A further point that could only be made by the candidate’s teacher, was on the subject of the “use of colour”, he/she stated that the subject had a “teenage preference for black”! In my view the use of black was very apt to the purpose, and commended it as such, although by a very small margin.

Evaluative method of Teacher 1

He/she wrote ...

I evaluate work under the criteria of the specific project (known to pupils) and take into account how I feel the mark will affect

their individual self-esteem. I use marking more as a motivation tool than an evaluative or categorical one.

Consequently the evaluative comment awarded to this candidate by his/her teacher read .. "good ability but should work a lot harder" with little reference to the work evaluated, the grade awarded was C3. Even though my comments and grades throughout the criteria were more positive, the grade I awarded was only a slightly more positive C. My accompanying evaluative comment read as ..

tried very hard at beginning with tonal drawing ... seems evident could have pushed further and challenged herself with finished piece ... very average to good idea but could have been taken to town.

I asked if his/her personal experience of interacting with this pupil colour his/her judgement of the work, his response was that it definitely does, ".. it annoys me to think she is wasting ability." is how he/she phrased it.

Teacher 2

Teacher 2's project was by a thirteen year old student of very high ability. The project was brought to a two dimensional conclusion with the added technicality of using a craft knife on thick card. The candidates technical skills were very good, I remarked, but Teacher 2 went on to add that she was.. "Highly skilled dexterous and analytical". Because of the structure and technicalities of the project there was evidently limited scope for showing quality of idea, but this candidate

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managed to show some, we both agreed. In this case, the factor of “inventiveness” was evident more so in the candidates Support Studies.

Evaluative method: Teacher 2

Enclosed with the survey Teacher 2 had given me an example of the evaluative method he/she was using. There were three sections marked out:

Drawing examination: proportion, tone & form, texture, use of materials

Notebook: content, analysis, layout & visual qualities

Project work: tone, proportion, skill, overall rendering

The drawing exam held 50%, the notebook 20% and the project 30% for this school assessment. Teacher 2 prefers to use percentages because grades are too general, he/she also uses comments because they reinforce the students confidence and motivation. Just like Teacher 1, Teacher 2 recognises the role comments have in the child's motivation. Teacher 2 did not believe that his/her experience and knowledge of the child affected his/her judgement, but did state that it ..

“may give me an insight into their individual style or method of working, which is important to understand the student's work.”

Teacher 3

Throughout the criteria Teacher 3 had awarded significantly higher marks to his/her first year candidate than I had. I feel that when this occurred with the teachers it may have been through the knowledge of the limitations that their project held for the child's individual

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expression. As a result the candidate may have worked within a safe limit in order to get things "right" for the teacher. However, in the role of Examiner, those problems are not an issue as I evaluate the work at face value. I brought the mark of "B" down to a "C+". In "response to the brief presented to them" I felt this candidate responded reasonably well but applied themselves poorly to the Support Studies area. Teacher 3 did not remark on the Support Studies at all but praised the student in carrying out the basic requirements of the brief proposed. I did not recognise much "quality of idea" but, yet again, like Teacher1, Teacher 3 felt the child was not showing their full potential when he/she remarked ...

- good mind - full of ideas. Pity teachers comment on class conversations cannot be presented. A diary of Junior Certificate project would be ideal to record such conversations.

I, as Examiner saw no evidence to show that this candidate had many ideas on the work, naturally, as they were not carried out. I think that this situation of a theoretically creative child who is practically less so, is common. Their creativity witnessed in discussion should be accounted for but not to such an extent that the integrity of the project application is 'allowed' to suffer in any way. The diary of which Teacher 3 speaks, is I sense of the teachers notes on each child. These notes could be kept and accumulated in order to be used at the end of the year to do a personal evaluation that will be a supplement to the Examiners conclusion. I noted there was average "clarity of shape" in the work but

certainly not of form, Teacher 3 commended this criteria with an "A", which I do not understand. No unusual inventiveness was found as Teacher 3 explained that this project did not provide opportunities as each Piece was to be presented uniformly with the others. In the context of first year, this type of project that is directed towards a uniform result, is good practice but in second and obviously third year, projects should be a lot more individual and personal to the student to allow for their strengths to flower and present themselves. To me it seemed this child was not bothered or interested in the project in the least, now I see it may have been because of restrictions given. As a consequence there was no "originality in presentation, direction or subject matter" but there could have been "originality in depiction". Teacher 3 commented that this student worked her preliminary ideas through patiently until she had decided on the finished design, she compared well against other students in the class who just proceed with the first idea no matter how crude. But in my answer as regards "translation to realisation", I commented that she just "carried out the task with no inclination towards originality". My overall "evaluative comment" on this candidate read ..

very limited presentation and information in Support Studies book
 - weak in use of line - good in use of colour - is clear and simple
 in direction but lacks drive

By comparison Teacher 3 comments' were a lot more commendable, he/she noted ..

Full attendance, enthusiastic and eager to learn, always willing to listen to advice or suggestions, but yet independent to make up her

own mind about decisions. Good progression of thought from beginning to end.

As you can see, the gulf between these two evaluative comments is far too wide, and is an example of relevant evidence that there needs to be indepth and widespread education for teachers (myself included) on Evaluation in Art. This may have been the type of dilemma that faced Examiners when this teacher & Examiner partnership failed in the past. Both these comments should not be reconciled easily, and the idea was abandoned and still remains so.

Teacher 3 noted that he/she found their personal experience of the child did affect the evaluation, a point with which I agree wholeheartedly. the teacher put it well in stating that

.. if a more stubborn child had produced equally good work, I would find it difficult to praise them as I would have experienced their behaviour which may have disrupted the class.

He/she saw that the Examiner would be correcting the work on it's own but felt that the personality should also be taken into account.

Evaluative method of Teacher 3

The whole process was taken into account with this teacher, that would be "all preparatory and intitial work - how ideas were refined and why,". The students' "attendace, receptiveness, involvement and enthusiasm" were also recorded. This teacher did not discuss or list any

and the other side of the mountain.

The first of these is the mountain itself.

The second is the mountain's position.

The third is the mountain's shape.

The fourth is the mountain's color.

The fifth is the mountain's texture.

The sixth is the mountain's height.

The seventh is the mountain's width.

The eighth is the mountain's depth.

The ninth is the mountain's volume.

The tenth is the mountain's mass.

The eleventh is the mountain's density.

The twelfth is the mountain's weight.

The thirteenth is the mountain's force.

The fourteenth is the mountain's energy.

The fifteenth is the mountain's power.

The sixteenth is the mountain's influence.

The seventeenth is the mountain's impact.

The eighteenth is the mountain's effect.

The nineteenth is the mountain's result.

The twentieth is the mountain's outcome.

The twenty-first is the mountain's conclusion.

The twenty-second is the mountain's end.

The twenty-third is the mountain's finality.

The twenty-fourth is the mountain's completion.

The twenty-fifth is the mountain's fulfillment.

The twenty-sixth is the mountain's realization.

criteria he/she would use, but did make it clear that the classroom experience played a large part in his/her evaluation.

Teacher 4

The comparison of grades awarded to this candidate by both their teacher and I were as I mentioned before, remarkably close. The work was of a very high standard and I feel may have been a strong area of study for that child, if this is so, this area should then be encouraged for their Junior Certificate project. Teacher 4 stated that there was "clarity of form and shape" but not necessarily of "idea", in this opinion I differed as I found there was strong "clarity of idea" especially evident in the preparatory work but did not translate quite so efficiently in the finished Piece. We both agreed that this candidate showed a good quality of inventiveness in the work, but our comments differed. Teacher 4 felt so, "considering her (the candidate's) background in Art", I noted that the candidate had used unusual methods and materials throughout to acquire the desired effect in the work. I found that the use of colour was excellent with "very good toning and harmony" but Teacher 4 must have misunderstood as he/she commented that they had not involved colour yet! The teacher's evaluative comment was in total, "not interactive enough", declining to give a grade. The equivalent grade taking the criteria grades into account, would have been a "C". Without a grade, this candidate would have been given quite an unfair

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evaluative comment from their teacher I would feel. Teacher 4 went on to note that his/her interaction with the student does not colour his/her judgement although stating as the evaluative comment "not interactive enough"! The quality of personal interaction seemed to be so dominant, and may have been so in class, that the quality of the candidates work had been completely ignored. To confuse matters further Teacher 4 added that he/she preferred to use evaluative comments as "there was less labelling involved"!

I hope that it can be deducted from these surveys that there is some sound evidence to justify a largely needed program of lessons for teachers across the board, on Evaluation in Art. The danger of misuse in evaluations in the classrooms can give the pupils a distorted vision of their abilities and capabilities that will lead them to a surprise, however welcome or unwelcome, when they receive their Junior Certificate Examination results. It is only fair that the students and the teachers, know in practice, and be very familiar with, what constitutes each of the grades. The teachers and Examiners should share their ideas and come up with a plan that will be conducive to both for evaluation in the classroom that will reflect clearly the results that the Examiner may award.

Evaluation method: Teacher 4

“Related questioning - group discussion - critical analysis of group and individual work - worksheet - related home activity” were the list of activities related to evaluation that was given by Teacher 4. These areas would be evaluated as well as the level of problem solving and decision making in the work and the notebooks.

External Assessor in the classroom?

When I was formulating these surveys I had the idea of introducing an External Assessor into the school situation to assess the candidates learning progress in the ‘whole person’ sense from first year up to the Junior Certificate Examination. I suggested that this would be carried out by “regular sporadic visits, known to the teacher, where the students behaviour and involvement would be given credit”. I felt that this should be done, as education is “not solely about the acquisition of skills or the capacity of the child’s memory bank.” Teacher 1 commented, quite rightly, that this course of action could “result in staged classes” he/she added that “cooperation and contribution in the class would rocket during the visit” adding that “ ‘the whole person’ is a difficult and subjective thing to evaluate (if it exists at all) and there are pitfalls of subjectivity etc.” Teacher 2 was behind my idea but expressed concern at the child’s behavior being a deciding factor in determining an evaluation of their work. He/she continued “.. working methods and behaviour would be a small factor in my mind.” My further idea of

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interviewing each student individually with their work was supported by Teacher 3 so that the "pupil would have a chance to document their work verbally" thus enabling the Examiner to assess the students own critical ability. It would also put pressure on the teacher to ensure that the students could see exactly what they were working towards. He/she went on to warn however, that this would show up the weaker students in a harsher light. Teacher 3 saw the value in the External Assessor showing up five times during the Exam year as it would ensure that Support Studies and Preparatory work were being addressed at the right time and in the right order by the teacher, as this is a problem the Chief Examiner noted. Teacher 4 did not see value in this plan as he/she commented that it was the place of the teacher to evaluate the person in the "whole sense".

Finally, the verdict that I have come up with after these comments is that the External Assessor is not a good idea, as Teacher 1 clarified, this course of action would inevitably be abused by the students. The idea of the Examiner interviewing the candidate with his/her work would be an altogether better plan. It would be done in much the same way as the oral examinations in languages, as a subsection of the full marks. But, the question still remains as to whether this interview scheme is a better plan than the inclusion of the teachers evaluation in the official evaluation process.

The Interview scheme would be the more ideal plan but totally impractical as far as funding is concerned, unless a large injection of European funds is invested in Education. So, in conclusion, I have deduced, with the evidence of six teachers and one Examiner and the wisdom of Reports on Education, that there appears to be substantial value and support, to evaluating the candidates personal individual application in the classroom. All of the student teachers found the elements of "Contribution, Extended Interest, Dedication and Application" worthy of note as they show the commitment witnessed during class time. Nonetheless, I do recognise that we teachers must not forget, that the presentation of work in such a way so as it can speak for itself, is a very large and important part of this new Art, Craft and Design course, but there is more to it than that. The more experienced of the teachers agreed that the teacher should be part assessor in the Examination as they would know the child in the 'whole sense', and how he/she applied themselves in a more manifest way through the project. With the teacher working alongside the Examiner on an indicative basis, they will require more training in the area of Examination and evaluation. This training given by in-service carried out by very experienced teachers and Examiners, which will eventually result in their being little dispute (as far as practicable) between what constitutes a standard of work at each grade level. With the setting up of workshops in various constituencies around Ireland well underway, a thoroughly researched comprehensive booklet on Evaluation, backed up

by relevant people and Bodies such as the National Council for Curriculum and Assessment, should be produced. A booklet of this type would help bridge the gap of confusion and discrepancies that exist, until the time has come when Art teachers will be confident of the (future) acknowledgement of the abilities, application and inventiveness of their students in each educational encounter, and the new more responsible role they as teachers can play in that Examination process.

Elliot Eisner deduces that the modern view of Education is that of drawing out "latent aptitudes", he alluded that this theory had grown from those of Educational Theorists Herbert Read and Victor Lowenfeld, as they ..

.. saw the task of the teacher as similar to the gentle gardener whose responsibility it is to nurture the young flower by providing the conditions necessary for the complete realisation of its unique characteristics.(39)

Now, twenty years on, are we sufficiently concerned about the flower's nutrition, osmosis and conditions? I hope that all in Education will see the value of being more vigilant in checking, exactly, "how does the garden grow?" in there, among the seedlings witnessing and valuing their responses to different stimuli.

in the first part of the book, and in the second part of the book, the author discusses the various aspects of the problem. The first part of the book is devoted to a discussion of the various aspects of the problem, and the second part of the book is devoted to a discussion of the various aspects of the problem.

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SECRET

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THE UNITED STATES OF AMERICA
DO hereby certify that

the within and foregoing is a true and correct copy of the original as the same appears from the records of the

Department of the Interior, Bureau of Land Management, at Washington, D.C., this 1st day of January, 1901.

WITNESSED my hand and the seal of the Department of the Interior at Washington, D.C., this 1st day of January, 1901.

JOHN W. COOPER, Secretary of the Interior.

By _____, Deputy Secretary of the Interior.

Approved by _____, Commissioner of the General Land Office.

Witness my hand and the seal of the Department of the Interior at Washington, D.C., this 1st day of January, 1901.

JOHN W. COOPER, Secretary of the Interior.

By _____, Deputy Secretary of the Interior.

Approved by _____, Commissioner of the General Land Office.

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