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NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

BA DEGREE IN ART AND DESIGN EDUCATION

DISSERTATION ABSTRACT

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TITLE: 'USING THE NATIONAL MUSEUM AS A PRIMARY
SOURCE WITH JUNIOR CLASSES'

DESCRIPTION:

Museums and galleries are places that are rarely considered for practical learning. Usually they are associated with tourists or primary school excursions. This dissertation is concerned with utilising the National Museum as a primary source for practical work at Junior Certificate level. The National Museum is not used to its full capacity by secondary school teachers. I aim to show that the National Museum is a prime example of a suitable primary source for the student and within the demands of the Junior Certificate curriculum.

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NATIONAL COLLEGE OF ART & DESIGN
FACULTY OF EDUCATION**

**'USING THE NATIONAL MUSEUM AS A PRIMARY
SOURCE WITH JUNIOR CLASSES.'**

**A DISSERTATION SUBMITTED TO THE FACULTY OF
EDUCATION**

IN CANDIDACY FOR THE

B.A. DEGREE IN ART & DESIGN EDUCATION

BY SIOBHAN CASSIDY

APRIL 1997.

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I would like to dedicate this work to my family, of whom there are too many to mention, my parents and to my friends. Without their unending help, patience and support I would be lost. I am eternally indebted and grateful to you all. Thank You.

INTRODUCTION

This dissertation is concerned with utilising the National Museum as a primary source for practical work at Junior Certificate level. The National Museum is not used to full capacity by secondary school teachers. I aim to show that it is a prime example of a suitable primary source for the student and within the demands of the Junior Certificate curriculum.

In chapter one I am discussing the demands of the Junior Certificate as regards sources and support studies and their importance within the Junior Certificate.

Chapter two discusses Museums as valid sources for school projects, object learning, which is the main type of learning that occurs within the Museum. This chapter also outlines the setting up of the National Museum.

Chapter three is concerned with the drawing of objects within the Museum which leads to the use of a worksheet. Worksheets are then examined and their importance during a visit to a Museum. Woodward's approach to a visit is then explored.

Chapter four is a brief explanation of the scheme of work I will be carrying out and where.

Chapter five follows the implications of the scheme from preliminary preparation through the visit and follow up work in the classroom.

My conclusion and recommendations are presented in chapter six.

CHAPTER ONE

THE INCORPORATION OF PRIMARY SOURCES AND SUPPORT STUDIES IN THE JUNIOR CERTIFICATE

The Junior Certificate was drawn up in 1987 by the National Council for Curriculum and Assessment [N.C.C.A.]. The Junior Certificate now offers a broad and exciting approach to Art, Craft and Design at Junior Level, emphasising a need for the cultural and aesthetic development of students.

**The Junior Certificate Syllabus states that students should be able to -
“draw on the aesthetic and creative, the ethical, the linguistic, the mathematical, the physical” (1)**

It is also mentioned in the aims of Art, Craft, and Design at Junior Cycle that it is necessary “To develop through structured practical work the student’s aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the student’s qualities of imagination, creativity, originality and ingenuity.” (2)

The completion of practical work itself is no longer enough, as it had been for the Intermediate Certificate. The Intermediate Certificate presented students with three tasks: imaginative composition, still life and design . It was possible for teachers to ignore art history and avoid cross curricular activities (this was not encouraged in other subjects). The Intermediate Certificate did not include support studies, hence it was not seen as a whole subject. The new Junior Certificate opens these channels to the student.

1. The first part of the report deals with the general situation of the country and the position of the various groups.

2. The second part of the report deals with the economic situation and the measures taken to improve it.

3. The third part of the report deals with the social situation and the measures taken to improve it.

4. The fourth part of the report deals with the political situation and the measures taken to improve it.

5. The fifth part of the report deals with the cultural situation and the measures taken to improve it.

6. The sixth part of the report deals with the environmental situation and the measures taken to improve it.

7. The seventh part of the report deals with the international situation and the measures taken to improve it.

8. The eighth part of the report deals with the future of the country and the measures taken to improve it.

9. The ninth part of the report deals with the conclusion of the report and the measures taken to improve it.

By contrast the Junior Certificate aims at a whole experience of art within the curriculum. The Intermediate Certificate student might have a solid basis in practical skills (painting and drawing), but the Junior Certificate student should acquire and develop those same skills. In addition their experience of art should be broadened to include the area of craft and 3-d. However as Taylor said "Practical activity alone doesn't lead to critical awareness and understanding."(3)

AESTHETIC DEVELOPMENT OF STUDENTS

Students need to develop aesthetic abilities, i.e. appreciation for Art, Craft, and Design in society, every manmade thing, past and present. To be able to do this the integration of support studies into the Junior Certificate is essential.

Support studies enrich the aesthetic experience of a student, hence for a successful education in the area of Art, Craft, and Design the co-dependence of practical work and support studies is important. "Support studies involving critical appraisal, history and appreciation of Art, Craft, and Design, and related studies should be organised to form an integral part of the learning experience in order that the student perceives new meanings and new discoveries."(4)

Students need to draw parallels between their own work and the work of other artists. Support studies can then be related to “ideas, movements, working methods, influences, meanings, impact, problems encountered and problems solved.”(5)

Students also need to develop a particular vocabulary which is related to art, craft, and design processes and concepts. The understanding and ability to use this vocabulary will give the students confidence, will increase their understanding and continuing development.

EISNERS' ASPECTS OF LEARNING

The work of Elliot Eisner can be seen as the influence behind the inclusion of support studies into the Junior Certificate. He opposes the view of some, that artistic learning is an automatic development through maturity.

According to Eisner “artistic learning deals with the development of abilities to create art forms and develop powers of aesthetic perception and the ability to understand art as a cultural phenomenon.”(6)

Eisner argues that there are three aspects to learning. They are - Productive, Critical and Cultural learning. Productive deals with the “actual making” skills, techniques and materials. For instance in a first year art class, this would refer to drawing skills, linocutting, paper, paints or clay. Hence the importance of an art vocabulary and evaluation. Critical is to do

with a sense of value and judgements. For example getting students to speak about their own work, and comment on the work of their classmates. This vocabulary is also very important when the student visits the museum.

Cultural is associated with the historical dimensions. In this area the work of other artists is valuable. Students can make a comparison between their ideas and work and that of the artist. This highlights the relevance of support studies to aesthetic learning. Encouraging students to keep a personal notebook for such work is an important aspect of the learning .

These notebooks allow students to hold all of their sources and ideas together, leaving the students with something to refer to at any time.

Productive learning, i.e. making skills and techniques is all that the Intermediate Certificate required, whereas the Junior Certificate deals with all three of these aspects of learning. Critical learning and cultural learning both relate to the area of support studies within the Junior Certificate.

Eisner is not the only one who believes that introducing and developing the aesthetic abilities of a child is fundamental to the learning of Art. Taylor also emphasises the integration of the practical with the aesthetic in Art. Taylor believes that teachers have failed to bring “their pupils to a broader understanding and awareness of the visual arts.”(7)

1. The first part of the report deals with the general situation of the country.

2. The second part of the report deals with the economic situation of the country.

3. The third part of the report deals with the social situation of the country.

4. The fourth part of the report deals with the political situation of the country.

5. The fifth part of the report deals with the cultural situation of the country.

6. The sixth part of the report deals with the environmental situation of the country.

7. The seventh part of the report deals with the international situation of the country.

8. The eighth part of the report deals with the future prospects of the country.

9. The ninth part of the report deals with the conclusion of the report.

10. The tenth part of the report deals with the annexes of the report.

11. The eleventh part of the report deals with the bibliography of the report.

12. The twelfth part of the report deals with the index of the report.

13. The thirteenth part of the report deals with the list of figures of the report.

14. The fourteenth part of the report deals with the list of tables of the report.

15. The fifteenth part of the report deals with the list of abbreviations of the report.

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19. The nineteenth part of the report deals with the list of sources of the report.

20. The twentieth part of the report deals with the list of authors of the report.

21. The twenty-first part of the report deals with the list of titles of the report.

22. The twenty-second part of the report deals with the list of subjects of the report.

23. The twenty-third part of the report deals with the list of keywords of the report.

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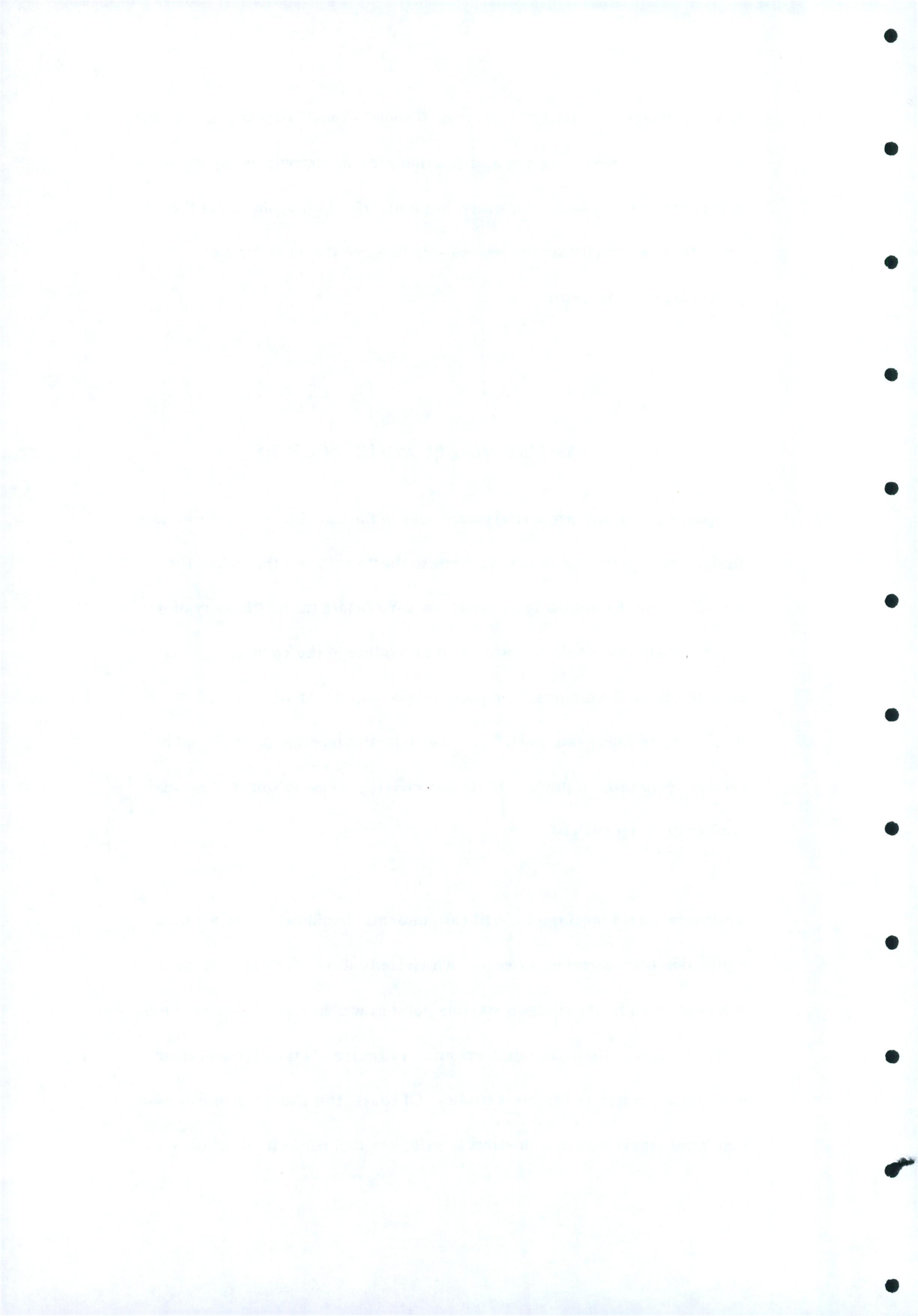
25. The twenty-fifth part of the report deals with the list of definitions of the report.

In the Gulbenkian report "The Arts in Schools" - that Taylor mentions, it is stated that "participation and appreciation are complementary aspects of arts education: not one or the other, but both."(8) This again shows the importance of developing the relationship between the aesthetic and practical art for students.

PRIMARY AND SECONDARY SOURCES

Support studies then are a vital component to the learning of Art, Craft and Design. It is giving the students a basis to the "what" and the "why" they are doing and the knowledge of what has gone before them. "History of Art, Craft and Design should be introduced in relation to the learning experience, with examples from past and present, world-wide as well as local Irish or European work." (9) To make this possible there should be further "emphasis on pupils and students having access to works of art and craft in the original."(10)

Therefore within the Junior Certificate students should be able to get their motivation from direct experiences, which leads also to their environment, this could then be the students starting point as well as their source for their support studies. Hence the students primary source - is the source of their motivation project and support studies. Of course this should stem from first hand experience, which refers to using original works as a primary



source is something, that is accessible to you and that you can work from.

The other kind of source is a secondary source, which is a reproduction of an original object. For the Junior Certificate it is better to work from and motivationally, for the student, to work with a primary source. As John Berger states in "Ways of Seeing" that "Because of the camera the painting travels to the spectator rather than the spectator travelling to the painting." (11) This means that the effect of seeing an original is far greater than seeing a copy.

One can rarely extract the level of interest needed for a whole project from a secondary source. A secondary source is better used for backing up the work, leaving the primary source to spark off the motivation. It is the motivation that gives the students the interest to develop and pursue the work and further develop it with a wider range of material. This primary source or starting point has to carry the process from beginning to end. Backing up the work with secondary sources will result in a rich and valuable learning experience.

Our environment is usually taken for granted, not for its haven of visually attractive, stimulating and interesting symbols. Students need to be made aware of what their environment has to offer them in terms of visual stimulation. Our environment is a valuable site for artistic and aesthetic exploration, which many students haven't even begun to uncover. The Museum is one such area of the environment that is too rarely used as a source for practical education or creative stimulation, yet the Museum is one

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that the study of the history of the United States is essential for a full understanding of the country and its people. The second part of the paper discusses the importance of the study of the history of the United States. It is argued that the study of the history of the United States is essential for a full understanding of the country and its people. The third part of the paper discusses the importance of the study of the history of the United States. It is argued that the study of the history of the United States is essential for a full understanding of the country and its people.

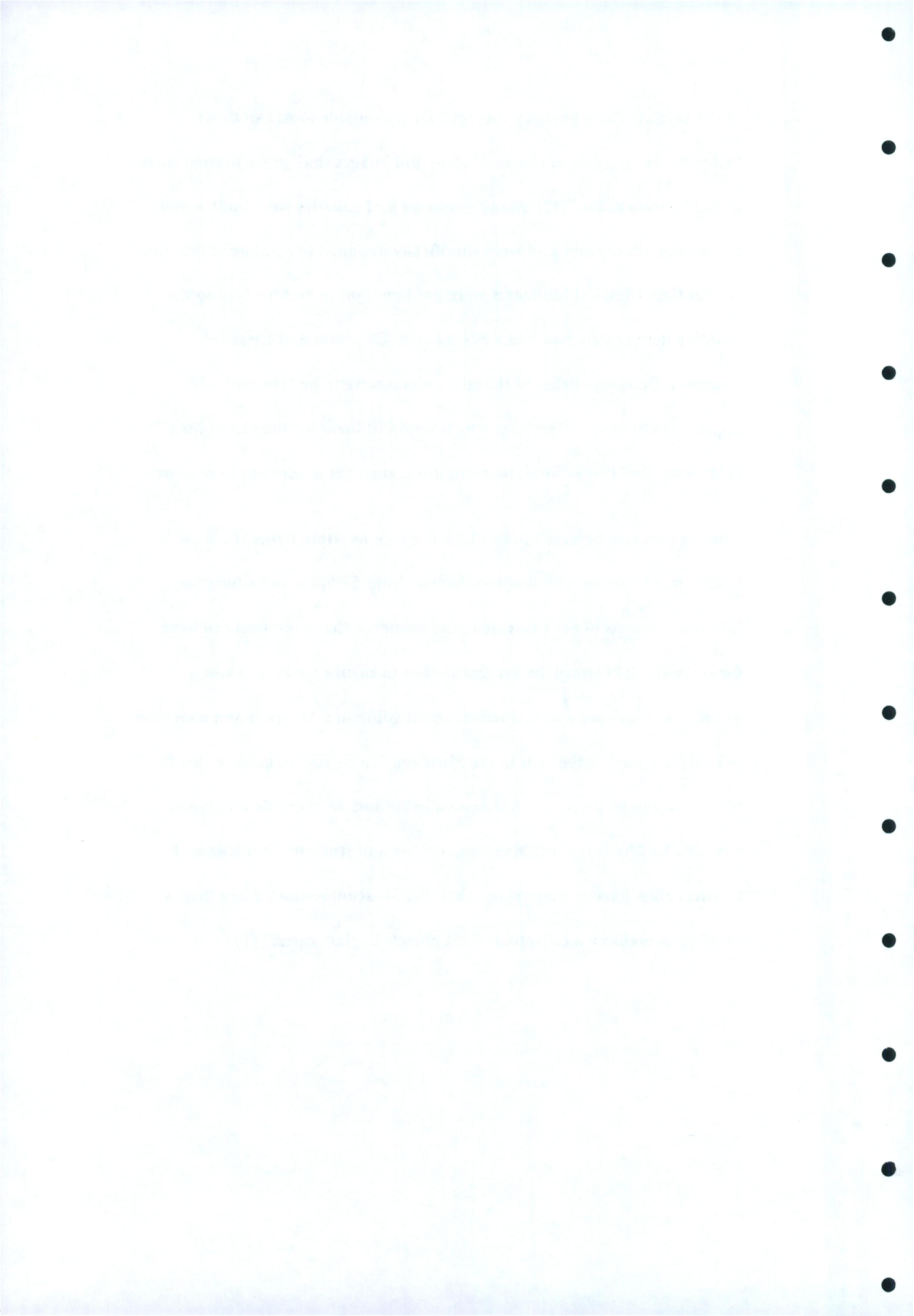
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of the best available primary sources that is available to Art students.

“Objects are triggers of chains of ideas and images that go far beyond their initial starting point.”(12) Many museums and galleries were built around the nineteenth century and were specifically designed to emphasise this link. At this time Classical influences were predominant in architecture so the building deliberately had features similar to Churches and Classical Temples. Designers believed that the objects were to be “Housed in appropriately designed settings which would fit them for the rest of time.” (13) Some find this intimidating and unnerving, yet it does not have to be.

Having precious objects/works which are seen as ‘Holy Relics’ to John Berger in a building with features derived from Temples and Churches, kills some aspects of the enjoyment and influence that Museums can have for students. Therefore the art teacher has to ensure a way that can promote enthusiasm and excitement about going to a Museum and a method to contain it during the visit to the Museum. To be able to achieve this the teacher has to be prepared so that a valuable and memorable experience has been had by everyone, Museum, teacher and student. Students and teachers alike have to understand that; “A Museum is much more than a building containing a collection of old objects in glass cases.” (14)



FOOTNOTES FOR CHAPTER ONE.

1. NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT.
'Junior Cert. Art, Craft and Design Guidelines for Teachers'
(N.C.C.A. 1992) p. 1.
2. NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT.
'Junior Cert. Art, Craft and Design Syllabus' (N.C.C.A. 1992) p. 2.
3. ROD TAYLOR. *'Educating for Art'* (School Curriculum
Development Committee 1986) p. 3.
4. NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT.
'Junior Cert. Art, Craft and Design Guidelines for Teachers'
(N.C.C.A. 1992) p. 4.
5. NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT.
'Chief Examiners Report' (N.C.C.A. 1992) p. 7.
6. ELLIOT EISNER *'Educating Artistic Vision'*
(MacMillan Pub. 1972) p. 66.
7. ROD TAYLOR IBID. p. 4.
8. GULBENKIAN REPORT *'The Arts in Schools'* taken from
Rod Taylor : *'Educating for Art'*.
9. NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT.
'Junior Cert. Art, Craft and Design Syllabus' (N.C.C.A. 1992) p. 6.
10. ROD TAYLOR IBID. p. 4.
11. JOHN BERGER *'Ways of Seeing'* (London 1972) p. 24.
12. LUDMILLA JORDANOVA *'Objects of Knowledge ; a historical
perspective on Museums'* taken
from Peter Vergo - *'The New
Museology'*.
13. DAVID THISTLEWOOD *'Critical Studies in Art and Design
Education'* (Longman 1989) p. 8.
14. GRAEME TALBOYS *'Using Museums as an Educational
Resource'* (Arena 1996) p. 17.

CHAPTER TWO

MUSEUMS AS A SOURCE

Museums are a vast educational resource and a visit to a museum can be used to enhance any teachers teaching. According to Graeme Talboys there are three main reasons why teachers will not or do not take their students on a visit to a Museum. The first, he believes, is because most teachers do not know what their local/nearest Museums contains. The second is that the majority of teachers lack the confidence to bring a group of students outside the security of a classroom and his third reason is that “a lot of teachers are unaware of how Museum work could complement their classroom studies.”

(1)

Yet the easiest way to get over any of these problems is to get over them all, by taking a visit to the Museum. The prime function of the Museum during the 19th Century was education. “The ideal museum was understood to be the advanced school of self instruction and the place where teachers should go to naturally for assistance.” (2)

This changed during the succeeding years. Although Museums had education staff and different courses for teachers to attend there was and still is not enough known about the potential of the Museum as a resource. As her H.M. inspectors discovered in the D.E.S. report “too many first degree students completed their studies without using Museums and too few teachers were introduced to the potential of museums.” (3)

DECLARATION

STATE OF NEW YORK

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This leads to a lack of contact between the school/teacher and the Museum. This lack of communication occurs in too many cases and ruins the visit for the three parties involved - Museum, teacher and student, but a 'bad' visit may have a negative lasting effect on the student. Often in the case of a bad visit the teacher is depending on the skills and knowledge of the Museum staff. If the Museum offers only the basic tour, which most do, the onus is on the teacher to supplement the tour with a prepared handout/task. For some teachers the preparation and organisation is just too much work. The ideal situation is where the teacher can rely on supportive educational staff in the Museum/Gallery who will aid and complement their work. Two good examples of Dublin Galleries which support the study of art in schools are Kilmainham and the Hugh Lane. Both supply worksheets and enthusiastic education staff who are willing to get involved with the teachers and students, helping to the best of their abilities. The National Museum offers a supportive service to primary schools but would need to build and develop this service further for secondary schools.

If there is a correspondence between the Museum and school there is a greater chance of obtaining optimum benefits from the visit. If the teacher can give the Museum the exact requirements of the visit the Museum can arrange for it, i.e. specific guided tour, film or slide show. Once teachers have the information prepared and organised it can be introduced to the students to prepare them for the visit to the Museum.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions and recommendations. It is divided into two main sections: the first section deals with the conclusions and the second section deals with the recommendations.

4. The fourth part of the report deals with the appendix. It contains a list of the names of the persons who have taken part in the work, a list of the names of the persons who have given assistance, and a list of the names of the persons who have given advice.

It is this preparation of the visit that is of utmost importance as MacLeod says “Galleries and schools need to calibrate, not simply about the detailing of gallery visits, but the whole question of effective education through art.”(4)

Interaction with Museums adds to the overall aims the visit should achieve, and how it will contribute to the students own practical work in order to have a worthwhile and stimulating learning experience. This learning experience or “illuminating experience”, in relation to Taylor, then has a huge role to play back in the classroom. The correspondence between teacher and Museum means that the informative or historical knowledge of one is complemented by the practical skills of the other. The combination of these skills and the use of them within the Museum setting can encourage “active learning”. The work that can be done in a Museum can never be duplicated back in the classroom therefore “planning and preparation are the foundation on which the visit is to be built.” (5)

WHAT THE NATIONAL MUSEUM HAS TO OFFER

The National Museum of Ireland will be the focus of the class visit in my teaching practice. The majority of the material produced by the Museum is for primary level teachers and students. The Museum does supply a handout for teachers which contains a map of the Museum, showing the location of the exhibits and facilities available - i.e. the cafe and Museum shop. There is also a brief description of what is available in these facilities.

The additional information offers some tips to teachers and/or organisers such as “Adults in charge must remain with their group at all times during the visit” and to make sure that the students are also “briefed as to the purpose of the visit, what will be expected of them during the visit and how long they will remain in the Museum.”

A brief description of the audio visual facilities and of the exhibitions follows. For example the audio visual contains mainly information on Celtic and Medieval art so if you are looking at the bronze age in detail you will need to prepare extra information yourself. The exhibitions on show at the moment (until their removal to Collins' Barracks) are Prehistoric Ireland, Or - Irelands Gold, The Treasury, Viking Age Ireland, and the Road to Independence. The Ancient Egypt exhibit will be opening on the 16th of January, 1997. Not only are objects within the confines of any Museum an interesting source but the building itself contains as much resources and information that could be incorporated into practical work and support studies. For example, the mosaic designs on the floor are great for showing students the result of the mosaic technique and for ideas on pattern. The mosaics are good to use as a source for rubbings (although some patterns do not come out in a rubbing) and can also be used as a basis for collage. The doors and door surrounds are also excellent to use. Students see both low relief and high relief work and how a repeat of such a tile would look, this could give them some ideas for further work and how to develop a theme or source from its original form into something different.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation and the second section deals with the progress of the work.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field of research and the second section deals with the results of the work in the field of education.

3. The third part of the report deals with the conclusions of the work during the year. It is divided into two main sections: the first section deals with the conclusions of the work in the field of research and the second section deals with the conclusions of the work in the field of education.

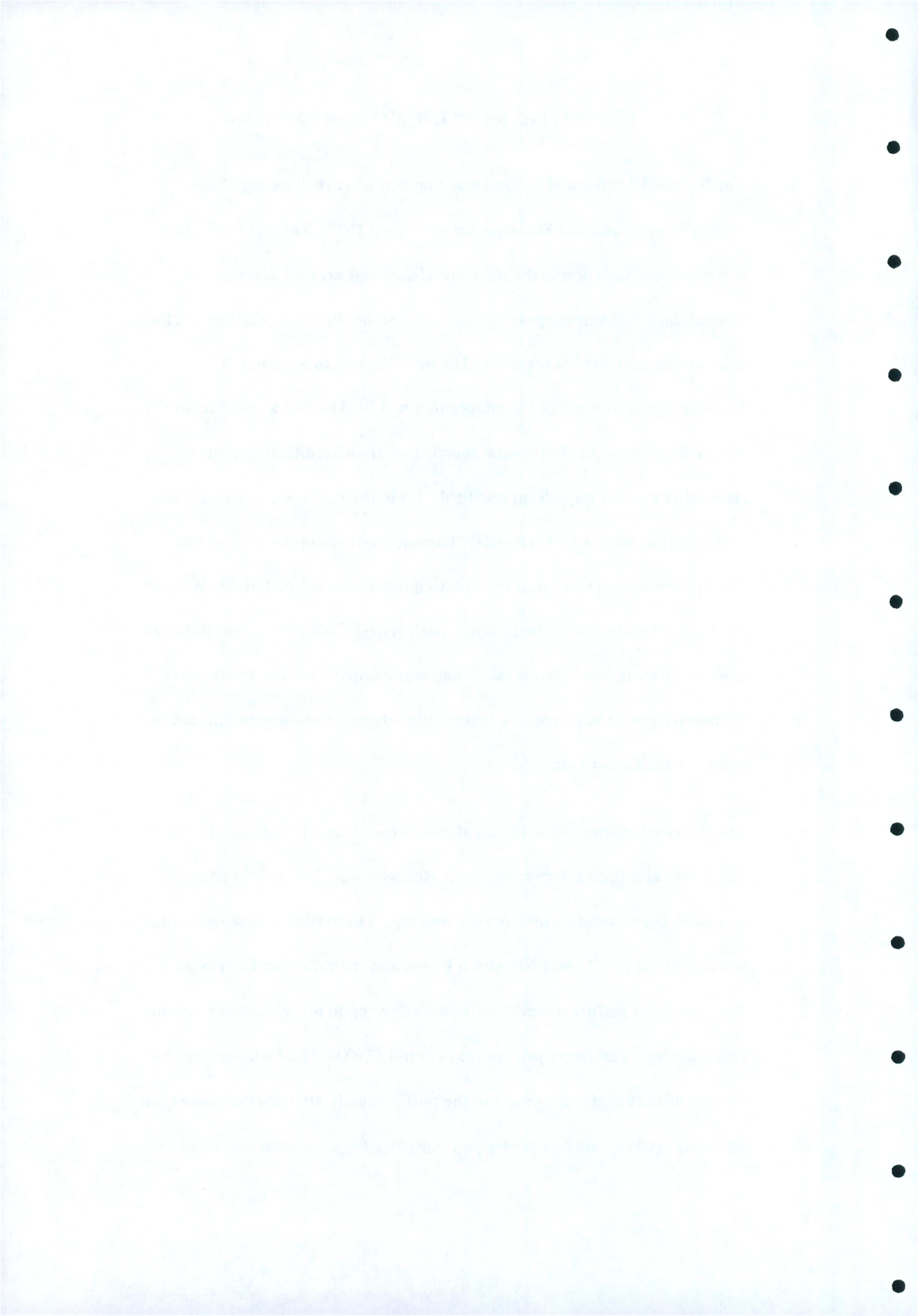
4. The fourth part of the report deals with the recommendations of the work during the year. It is divided into two main sections: the first section deals with the recommendations of the work in the field of research and the second section deals with the recommendations of the work in the field of education.

5. The fifth part of the report deals with the summary of the work during the year. It is divided into two main sections: the first section deals with the summary of the work in the field of research and the second section deals with the summary of the work in the field of education.

THE SETTING UP OF THE NATIONAL MUSEUM

The National Museum of Ireland was founded after the passing of the Dublin Science and Art Museum Act in August 1877. The Act stated that “it is expedient to promote the study of science and art and literature in Ireland, and for such purpose to make provision with respect to the erection of a Science and Art Museum....” The building was to be situated at Leinster House and in 1881 a competition was held to find a suitable design for the Museum. On the original shortlist no Irish architects had been selected so a new competition was held. From the new competition a father and son were chosen as Architects - Thomas Newenham Deane and Thomas Manly Deane from Cork and the building contract went to J. & W. Beckett Brothers, from Dublin. The building itself is described as “an accomplished exercise in Victorian Palladianism” and was compared to the Pantheon in Rome. Its best or most notable feature is its domed Rotunda, or entrance hall which is 62 feet high.

The interior is decorated with lots of motifs based on civilisations of Greece and Rome and their reflowering in the Renaissance. There is a Zodiac mosaic in the Rotunda which is very striking. The majolica door surrounds were designed by Thomas Neweham Deane and manufactured in Leeds. The doors also feature a wealth of motifs referring to art, mythology, science and industry. The entire project cost around £200,000 and was finished by the end of 1889 and was opened to the public shortly afterwards. Since then the National Museum has been a popular place for tourists, schools and



colleges alike. The Museum has also grown, both in its collections and space. As the Museum is being extended to Collins' Barracks in March 1997 .

'Using the Museum as an Educational Resource' (Arena 1996)p.20.

2. EILEAN HOOPER-GREENHILL *'Museum and Gallery Education'*
(Leicester Uni. Press 1991) p.25.

3. IBID. p. 59.

4. KATY MacLEOD *'Gallery and School : Art Study Programmes'*
taken from 'Critical Studies in Art and
Design Education' by David Thistlewood.

5. GRAEME TALBOYS **IBID.** p. 51.

CHAPTER THREE

OBJECT LEARNING

“The learners should be helped through the study of artefacts and/or artists to assimilate and develop similarly self referential and questioning stances.”

(1) Too much emphasis has been put on the written word in learning and as a medium for gathering information, even in the subject of Art. Yet for many students “seeing and touching is believing and understanding what they had previously merely accepted because they had been told it by their teachers.” (2)

Objects open up the possibilities of explaining, enhancing and expressing. Although the written word does and will feature during the visit it is always the object or ‘real thing’ that will dominate. Access to the real thing is very important. Objects are the main medium that art teachers use in the classroom. They are easy to work with, they are in abundance and the students are surrounded by them. This leads the student to take them for granted. This is why objects that are usually in a Museum have something special about them already, so learning to work with pieces of value has value in itself. Hence it is beneficial for a student to go, look and participate within the Museum environment and discover the “power of the real thing.”(3)

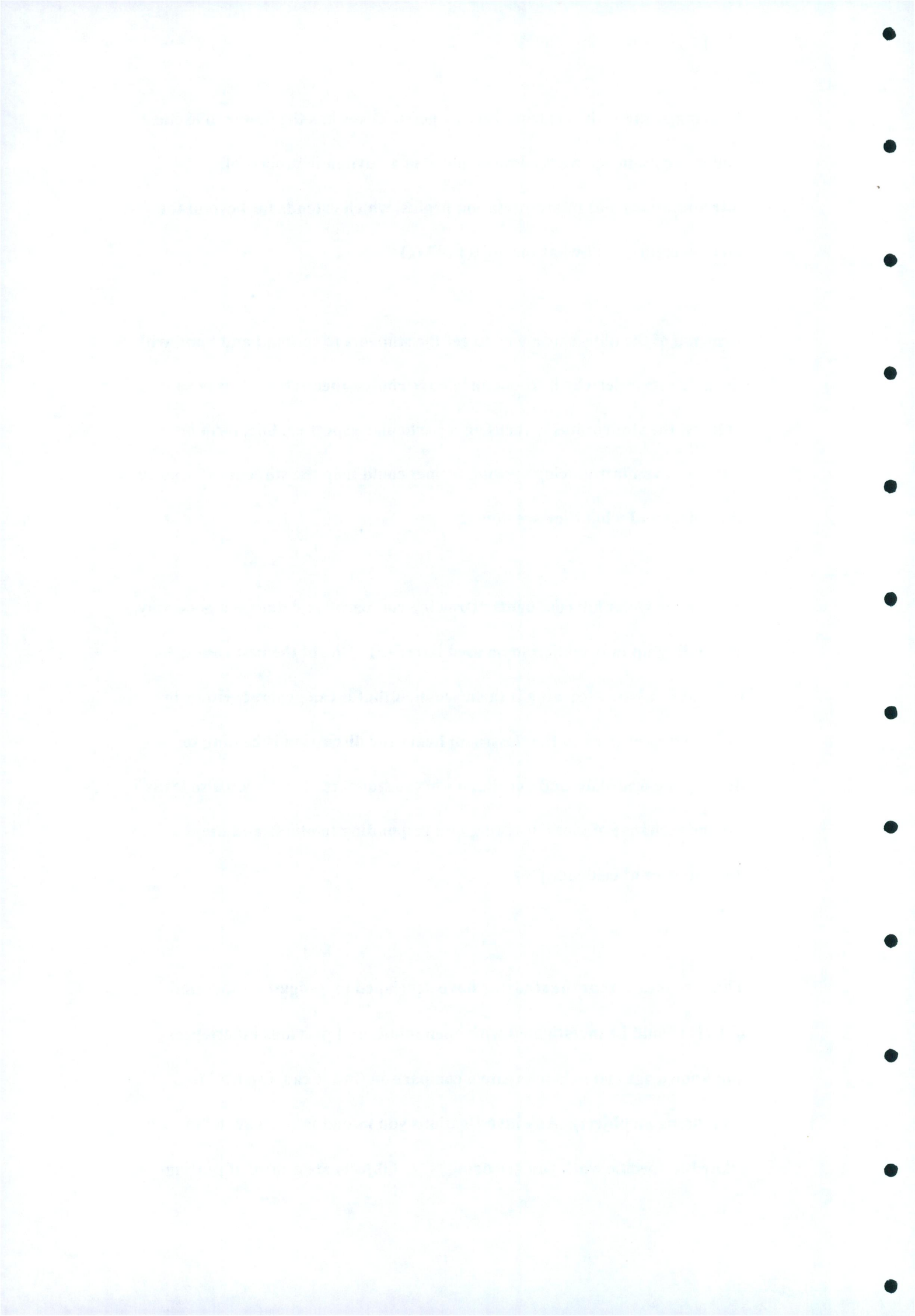
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[Faint, illegible text follows, appearing to be a series of lines or paragraphs, possibly a list or a narrative. The text is too faded to transcribe accurately.]

Looking at these objects from various perspectives has the power to excite and move us, hence we become involved in a “dynamic process of interpretations and reinterpretation begins, which extends far beyond the mere perceptions of what the object is.” (4)

Drawing of the objects is a way to get the students to respond and bond with the artefacts especially if its one they have chosen themselves. It is even better if the student has to focus on a particular aspect i.e. line, form or texture. Even introducing viewing frames could help the student to focus on the object and what they are doing.

As Hooper-Greenhill comments “Drawing comparative details is a good way of building up information to be used later.”(5) One of the best results for using object based learning is the discussion that it can generate either in the museum or back in the classroom hence the discussion is helping to develop the oral skills and vocabulary of the students. Discussion also leads to “the exchange of ideas, listening and responding to others and the development of evidence.”(6)

This also means that the students have developed investigation skills and objects should be investigated with open minds and previous experiences and knowledge can help to create a comparison (but it can also lead to prejudging an object). Any investigations you intend to partake in “must be related to specific work you are doing.”(7) Objects are a form of putting



your pupils in touch with their environment and physical world which is also “an important aspect of their education if they are to become aware of how much our way of life is dependant upon material things.”(8) “The enmeshing of the practical work with the study of art objects is an essential aid.”(9)

A worksheet is one of the main means of educating students in a Museum situation. They are the primary type of learning material available to both students and teachers. Worksheets are also the instigator of aesthetic learning within the Museum. A worksheet acknowledges participation and appreciation as being complementary aspects. Some Museums supply worksheets although the National Museum of Ireland does not. Worksheets “can lead to either very good or very bad experiences.”(10) Bad worksheets are geared towards ticking the appropriate box or are dependant on the label of the artefact rather than the artefact. Bad worksheets can also be too easy or too hard for the recommended age group. However a good worksheet is suitable for the specific age group and will encourage thinking , drawing and discussion. Good worksheets are also carefully planned and set out to specific objectives. A good worksheet will also allow for “follow up discussion either at school or at the Museum, and may enable modifications by the teacher.”(11)

Backing up the use of a good worksheet is Renee Marcousé, who promotes drawing as the most valuable way to encourage looking. He believes that

getting a student to 'look' is the most difficult action to achieve (as well as the most important), he also reckons that "it is best done by sketching." (12) Marcousé says that the drawings' done by the students do not have to be great, it could be some section that caught their interest or an attempt at another detail which is enough. "The aim is to give them an opportunity to stand and stare, to become aware of forms and colours, of which otherwise they are dimly conscious." (13) Making the student look and register what is in front of them is a difficult task, as is trying to gauge what aesthetic learning they have acquired from the experience. These experiences are often strengthened through discussion, but can only "be acquired through visual contact with the object." (14)

Hence good worksheets are becoming a necessity to Museum and Gallery institutions. They provide on the spot learning (both aesthetic and practical) and because the Junior Certificate demands certain educational aims and objectives, these institutions need to meet them to become a source for practical work.

No educational visit is easy or can be organised at the last minute. A visit has to be planned with specific aims in mind and in relation to specific work. This is the approach that Woodward has taken. Woodward has devised a three tier plan for a successful Museum visit.

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 a list of references.

5. The fifth part is an appendix containing supplementary material.

6. The sixth part is a summary of the main findings.

7. The seventh part is a list of the authors' addresses.

8. The eighth part is a list of the names of the institutions.

9. The ninth part is a list of the titles of the papers.

10. The tenth part is a list of the names of the reviewers.

11. The eleventh part is a list of the names of the editors.

12. The twelfth part is a list of the names of the publishers.

13. The thirteenth part is a list of the names of the distributors.

14. The fourteenth part is a list of the names of the subscribers.

15. The fifteenth part is a list of the names of the agents.

16. The sixteenth part is a list of the names of the printers.

17. The seventeenth part is a list of the names of the binders.

18. The eighteenth part is a list of the names of the distributors.

19. The nineteenth part is a list of the names of the subscribers.

20. The twentieth part is a list of the names of the agents.

He believes that students gain maximum benefit from a visit when it is taken seriously and constructed into these three parts, which are the important and essential facets to a successful visit :

- 1. The Preliminary Preparation**
- 2. The Visit**
- 3. The Follow up Work in the Classroom**

Preliminary preparation deals with the visit, planning the chain of events to take place on the day, making any adjustments to the plans and preparing the students. Students must be briefed on what is expected of them throughout the visit and what they should be looking for during the visit. Students need to have some ground work done so that in the Museum they can have some level of independence. It is also important to brief the students so as to motivate them. It is bad management to bring students 'cold' to something. They will not understand the reasons for being there or what the whole visit is about (other than a half day!). 'Preliminary Preparation' makes the students aware of what they need to look at, what it is to be used for and what they have to choose from. It also raises questions in their mind and sparks off ideas that could be used or tried out in the follow up work. Motivation has to be the key to the work and the success of it and the Museum is the key to the motivation .

The visit itself should offer a range of stimulating activities. They need to become familiar with their surroundings so they can become comfortable

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.

4. The fourth part is a conclusion.

5. The fifth part is a list of references.

6. The sixth part is a list of figures.

7. The seventh part is a list of tables.

8. The eighth part is a list of appendices.

9. The ninth part is a list of footnotes.

10. The tenth part is a list of errata.

11. The eleventh part is a list of acknowledgments.

12. The twelfth part is a list of dedications.

13. The thirteenth part is a list of prefaces.

14. The fourteenth part is a list of forewords.

15. The fifteenth part is a list of introductions.

16. The sixteenth part is a list of conclusions.

17. The seventeenth part is a list of summaries.

18. The eighteenth part is a list of abstracts.

19. The nineteenth part is a list of indexes.

20. The twentieth part is a list of glossaries.

21. The twenty-first part is a list of bibliographies.

22. The twenty-second part is a list of references.

23. The twenty-third part is a list of footnotes.

24. The twenty-fourth part is a list of errata.

25. The twenty-fifth part is a list of acknowledgments.

26. The twenty-sixth part is a list of dedications.

27. The twenty-seventh part is a list of prefaces.

28. The twenty-eighth part is a list of forewords.

and know where certain meeting points and facilities are located. Students should also be allowed sufficient time to carry out their work and look through the Museum shop. During the visit it is important not to over run the students with too much information, the less that you try to cram in the better it is seen and understood. One of Hooper-Greenhills tips to keep in mind while visiting a Museum is “see slowly, observe closely and think much upon what you see.”(15)

It is important to have a discussion with your students before giving them their worksheet. Try to get the ball rolling as such, instigate ideas and arouse students imaginations. This will help them form their own ideas of the work through their responses on the worksheet. “What a child learns is, in part due to what he has had an opportunity to experience.”(16)

Object based work is an ideal means of linking aesthetic and practical work. Also with the Junior Certificate being theme based the work in the Museum needs to be very specific and practical projects should follow on naturally from the Museum work and learning process. Support studies should also have a natural progression from the work in the gallery and develop with the secondary sources back in the classroom.

The follow up work is what is carried out in the classroom. How the teacher integrates the Museum work and practical work is very important. The Museum is often seen as an outing on its' own with no connection to any

work that the students are doing. This is of course the wrong response to have. The Museum work should be an obvious development on the classroom work with the students working from their worksheets and secondary sources, (visual aids, slides etc.) . Discussion and evaluation is also very important at this stage so the students can reminisce on the whole experience, improve their vocabulary and relate their work to their peers and the work of artists. Although, the Museum work has to be very specific to their work, as Witkin says, “the pupil has little respect for what he cannot use, he cannot use anything that he has been inadequately prepared to contact in experience.”(17)

I will be bringing a group of first years to the National Museum of Ireland on a visit. The Museum and the work carried out there will be the source for work back in the classroom, which is based around a ‘precious’ personal object. The students will have to design a ‘shrine box’ for this object and the box will be decorated with visual information gathered in the Museum. The students will have to look at form, surface decoration, line, shape, texture and pattern and record it on a worksheet. Then using the design process, design their shrine box and construct it through papier mache. I then hope to carry their Museum research into a following scheme. For this scheme there are many possibilities i.e. banners, clay work, weave, sculpture, lino or poster design.

Although the National Museum of Ireland is an ‘object’ based Museum and mainly associated with history and history of art, I aim to show through my



research and students work that it is a useful and successful source for practical work in the classroom. Already, I have shown that Museums and galleries' are noted as an important support for art work in the classroom and as a valuable source of information, especially in the area of support studies and the integration of practical and aesthetic learning.

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FOOTNOTES FOR CHAPTER THREE

1. DAVID THISTLEWOOD IBID. p. 159.
2. GRAEME TALBOYS IBID. p. 23.
3. SUSAN PEARCE *'Objects of Knowledge'* (Athlone Press 1990)
p. 130.
4. IBID. p. 130.
5. EILEAN HOOPER-GREENHILL IBID. p. 126.
6. IBID. p. 125.
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8. IBID. p. 114.
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11. IBID. p. 126.
12. RENEE MARCOUSÉ , *"THE LISTENING EYE"*, quoted in
ROD TAYLOR, *EDUCATING FOR ART:*
(London:School Curriculum Development
Committe, 1986) p.137.
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(London:School Curriculum Development Committe,1986) p.29.

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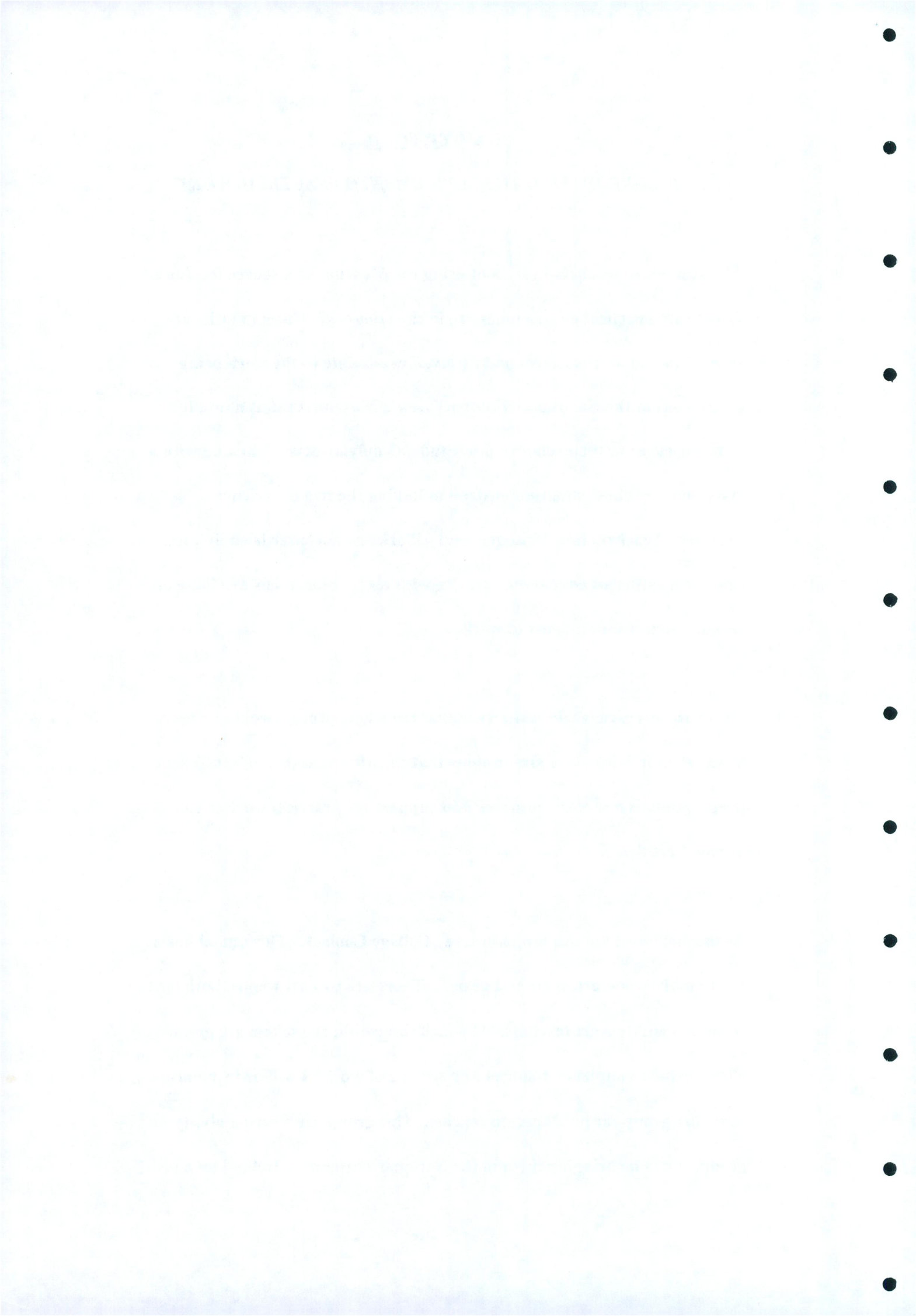
CHAPTER FOUR

INCORPORATING THE MUSEUM INTO PRACTICAL WORK

The number of teachers in Ireland using the Museum as a source for Junior Certificate practical programmes are in the minority. Museum visits are seen as an end in themselves and rarely, if ever relate to the work being carried out in the classroom. Students view a Museum visit as a totally separate event to their school work. Students only associate learning with a classroom or school situation instead of linking the two experiences together. Teachers find Museums and galleries as not ‘user friendly’, few provide a sufficient educational service with teacher materials available or suitable spaces for students to work.

These aspects give teachers the view that the whole process would be more hassle than it is worth. I aim to show that the Museum, through sufficient preparation, is a successful source and support for practical work in the Junior Certificate.

At the moment I am teaching in Mercy Collage Coolock. This school has a huge emphasis on art, craft and design. There are two art rooms, both well equipped and two art teachers. The facilities within the school are great, allowing me to implement almost any scheme of work. I will be using my first year group for my Museum scheme. This group are a mixed ability group. I will be bringing them to the National Museum of Ireland on a visit,



where they will have to complete a worksheet and then use this as an integral part of their practical work back at school, i.e. for surface decoration and design on their 'Shrine Box'. While they are at the Museum the students will be looking for examples of form, surface decoration, line, pattern, texture and shape. They will gather this information from the artefacts in the Museum and the Museum itself, i.e. door surrounds, floors. The support studies for the decoration will be some of the secondary sources from the Museum i.e. postcards, slides, books and posters. The project itself is 3 dimensional (craft). The students will be making a 'Shrine Box' of their own, it will be a box which will hold an object which is precious to the student.

The size, shape and function of the object will determine the form of the students shrine box. After drawing their object the students will decide on the shape and measurements of their box. The students will then use the drawings and designs they get in the Museum to decorate the surface of the box. The students can use the decoration from one specific object or a mixture of elements from various objects. The whole aim of the visit is to get the students to look and learn and relate what they have learned in the Museum into their practical work.

To get maximum benefits from the Museum visit I will use Woodward's three part structure. Woodward believes that in order for the students to get the most from the Museum visit, that it should be broken into three parts.

1. Preliminary Preparation

2. The Visit

3. Follow Up Work

I will use this system to complete this Museum Scheme and I will break my work down to fit into the three areas.

CHAPTER FIVE

IMPLEMENTING THE SCHEME

“What we make of a situation depends in large measure not only on the objective characteristics of the situation, but also on what we bring to the situation in the form of our immediate needs and our general past life history.”(1)

This refers to the preliminary preparation of both the project, Museum and students. Eisner’s statement also refers to the experience that the students have had until now through interaction with objects, people and the information that they have gathered preceding the Museum visit. Hence I will introduce the students to their secondary sources before the visit.

MY PRELIMINARY VISIT

Before I could bring my students on a visit to the Museum I had to go on a visit myself. With this preliminary visit I located the artefacts that I wanted the students to look at, as well as the parts of the building that I want them to use (as I am taking the National Museum as a source in both content and structure). The Museum is laid out very well and there is a lot of room for the students to move around, draw, look and see. I also wanted to use this visit to develop my work sheet and meet with the education officer.

THE HISTORY OF THE

AMERICAN PEOPLE

FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME

BY JAMES O. BROWN, D.D., LL.D.,

PROFESSOR OF HISTORY IN THE UNIVERSITY OF CHICAGO

VOLUME I

FROM THE FIRST SETTLEMENTS TO THE END OF THE SEVENTEENTH CENTURY

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I found the education officer from the National Museum very co-operative, helpful and obliging. We discussed the facilities that were available to me and some tips on bringing a group to the Museum, ensuring that the students show respect for other visitors and for the museum itself. This information was also in the Museum handouts that I received.

The education officer has now more experience of second level visits to the Museum than in previous years. Due to this she is very pleased to help with our needs especially with the use of cameras during the visit. Yet even with this growing experience there is still no other concessions for second level teachers. For example the availability of materials (paper, colouring pencils) or worksheets of any description. There are also no Museum guides available to help or advise teachers on tours. Guides are only available during the summer months (June to September) for the influx of foreign visitors, and when schools are closed. This means that I have to complete a tour of the Museum and compile a suitable worksheet myself which I used the remaining time of my visit to organise.

Initially I assumed that compiling a worksheet would be quite straight forward. Finding what I wanted my students to observe and an interesting way to visualise it. Yet if I want to compile a 'good worksheet' it must initiate thinking, drawing and discussion. I want to produce a worksheet that is exciting, that would motivate hence getting students to look and observe as well as extract details through drawing. The worksheet will hold

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The second part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

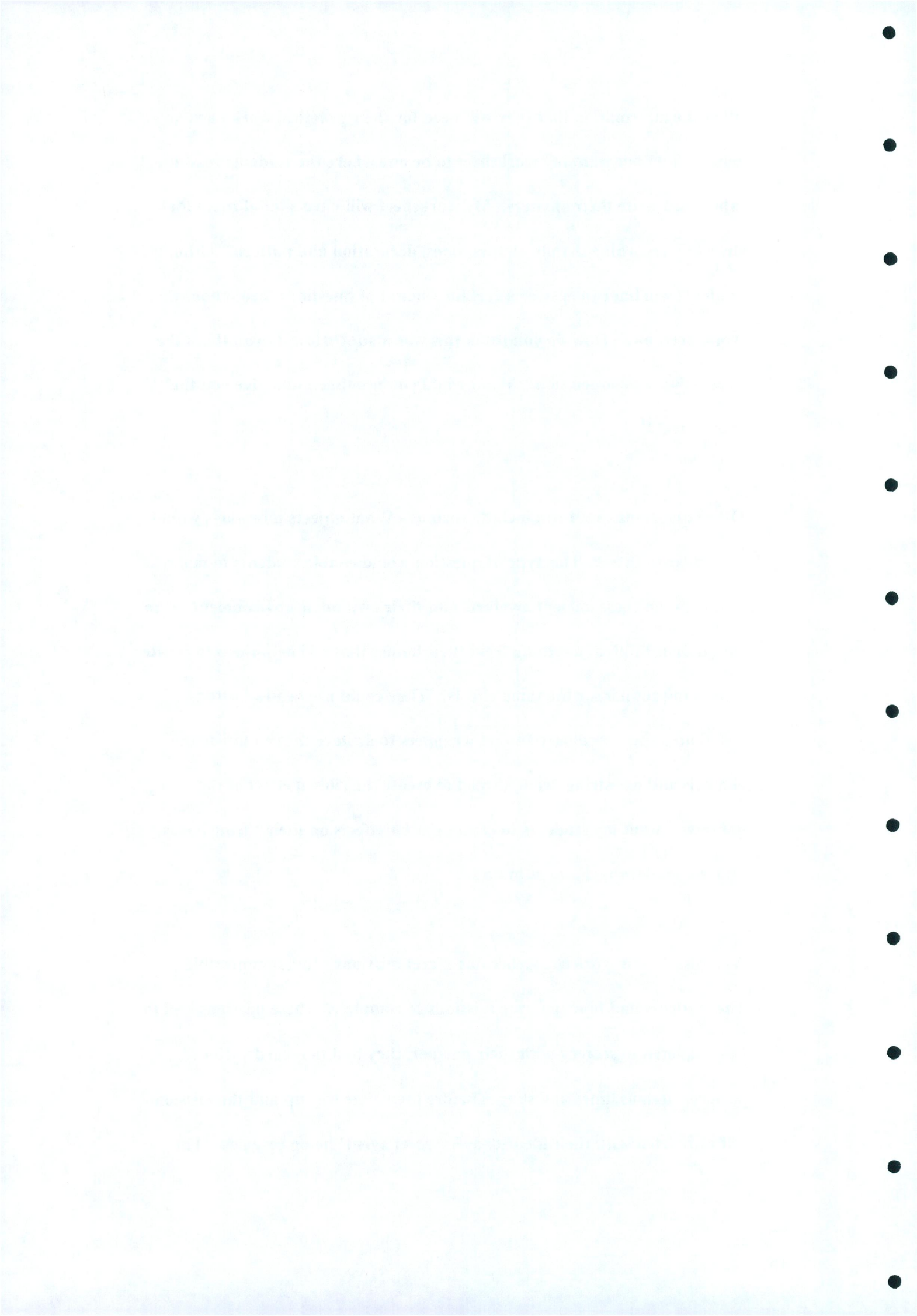
The third part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The fourth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

The fifth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The sixth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

all of the information that they will need for their practical work back at school. I do not want my worksheet to be one where the students read the labels and write their answers. My worksheet will have a lot of room for drawing, recording details, shapes, lines, decoration and pattern. Although students will have to answer a certain amount of questions throughout the worksheet, like - How do you think this was made? How do you think the decoration was added to it? What could you use that could give you the same effect?

Other questions that I will include such as - What objects nowadays would be similar to these? This type of question would enable students to make a link between these ancient artefacts and their own home environment. Can the student think of anything from their homes that will help them to create something similar, or the same effects? They could use beads, buttons, rolled up paper or coloured sweet wrappers to achieve the colours or the enamels and use string, wool, thread to create the ribbed effect of the gorgets. I want my students to create similar effects on their shrine boxes, and use modern techniques to do so.

As a result their work sheets became secret missions - 'mission possible'. The students had four separate missions to complete. These missions had to be completed in secrecy with their partner, they had to record various patterns, details, lines and shapes before their time was up and the missions self destructed with their identity as a 'secret agent' being revealed. The



idea of secrecy and being a secret agent should help to motivate the students.
Giving them the task of looking for details- like a real agent!

PRELIMINARY PREPARATION OF STUDENTS

I introduced my students to the whole project and design problem, which was to design a suitable container (shrine box) to hold their own precious object. The object they will bring into school and from it do a series of drawings. With these drawings the students will design a suitable box. Information that the students gather in the Museum will be used to design the surface decoration of the container, as well as concealing the identity of the object inside (like a disguise).

This class was extremely important for both the introduction to the Museum and to the project. Students had to focus on a suitable box design that would be both functional and secure enough to hold their object. I then showed them postcards and slides of the artefacts and the Museum itself (secondary source). The objective was to familiarise the students with the objects that they would be working from, and emphasise that they do not have to work with the whole object but sections and details from it. As a result from the introductions to the objects I wanted the students to become familiar with the relevant vocabulary and terms that should be used while we are discussing them introducing new terms and repeating them

1. The first of these is the fact that the

the second of these is the fact that the

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throughout the class. Through discussion I was encouraging the use of the new vocabulary and how to use it whilst describing work and objects.

This stage is important as it will help the students develop opinions and work in an imaginative thought process. Looking at the slides/postcards should motivate the students by giving them ideas for their work and familiarising them with their task. During this class any students who had been to the Museum before spoke about their experience and discussed how we could make it more exciting and useful. The next stage is our visit to the National Museum.

VISITING THE NATIONAL MUSEUM

Before we left for the Museum I gave the students a recap on what we were doing and why. I also gave them a look at the worksheet that they would be working on. When we reached the Museum the group had a reminder on how to behave in the Museum, to respect everything and everyone in the Museum. I brought them to the audio-visual room which was quiet and a good place to get them settled, focused and motivated. After the video and a brief tour of the Museum I went through the worksheets and their instructions briefly. The worksheets were assembled in a way so that there were four different starting and finishing points. This meant that all of the students were not gathered around the same objects at the same time. This also gave the students some independence and individuality, allowing them

1. The first part of the report deals with the general situation of the country and the results of the survey.

2. The second part of the report deals with the results of the survey in the different regions.

3. The third part of the report deals with the results of the survey in the different districts.

4. The fourth part of the report deals with the results of the survey in the different villages.

5. The fifth part of the report deals with the results of the survey in the different households.

6. The sixth part of the report deals with the results of the survey in the different families.

7. The seventh part of the report deals with the results of the survey in the different groups.

8. The eighth part of the report deals with the results of the survey in the different communities.

9. The ninth part of the report deals with the results of the survey in the different regions.

to look and draw what each wanted without any pressure from myself or their classmates.

I wandered around the Museum tracking down students and making sure everything was clear enough for them and that they were focused on their ideas and drawing. I also wanted to make sure that the students were recording which objects they were drawing details from so they were becoming familiar with the object.

I felt that the worksheets worked very well. Although some students did have a problem understanding certain missions or what the explanation pages were for. Some of the drawings were excellent with students taking time for detail and sections. Some students work was quite weak, yet they did carryout the instructions correctly. Although the drawing is important, so is the aspect of getting students to look and observe, which they all did. Marcousé said “it is not a question as how well they draw; the drawings may be quite slight, even some detail which has interested them. The aim is to give them an opportunity to stand and stare, to become aware of forms and colours, of which otherwise they are dimly conscious.”(2)

The worksheets are the main means of bringing the information back to the classroom where it is to be backed up by discussion and the use of secondary source materials.

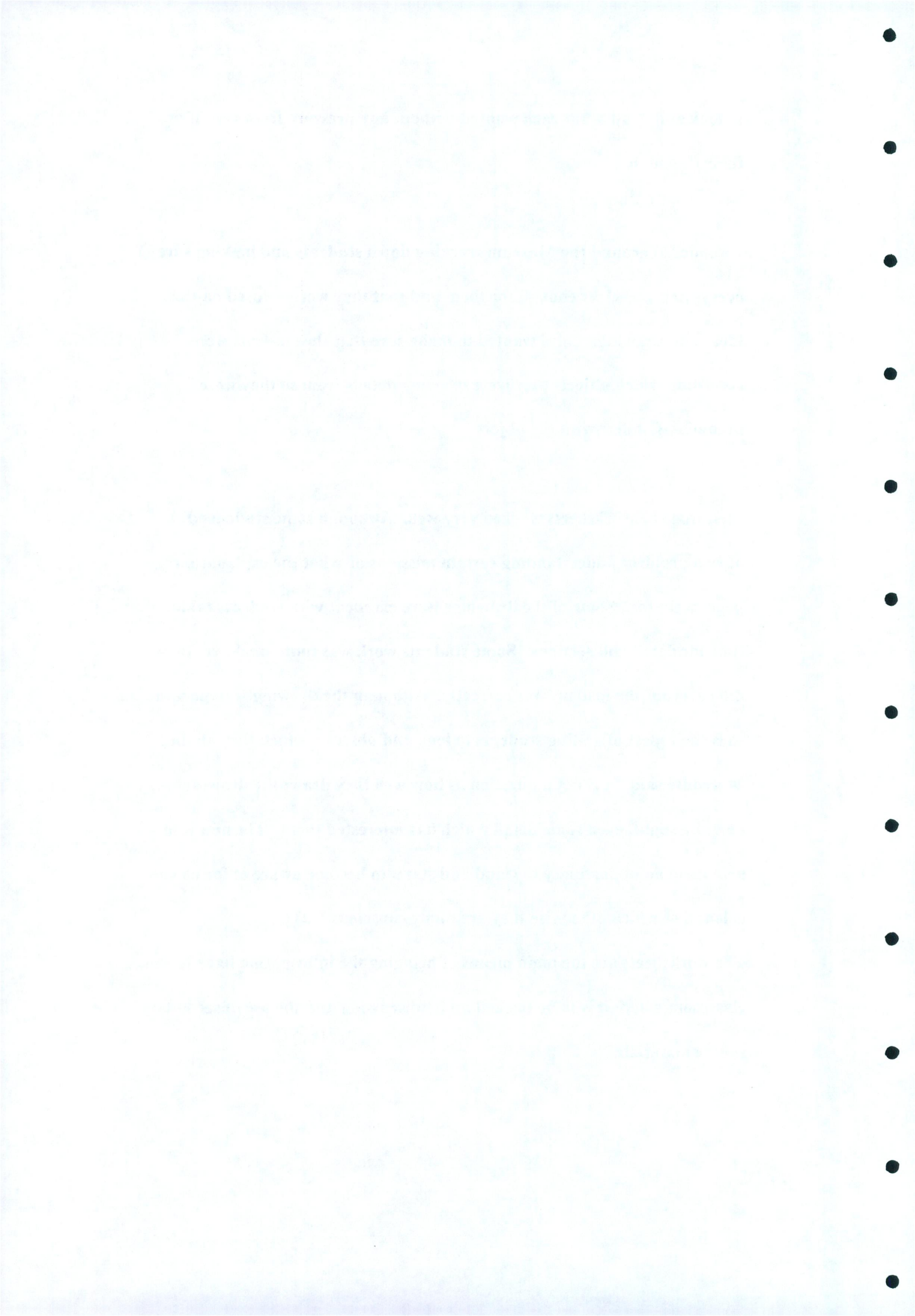


ILLUSTRATION 1



STUDENTS AT WORK IN THE MUSEUM

ILLUSTRATION 2



STUDENTS AT WORK IN THE MUSEUM

FOLLOW UP WORK IN THE CLASSROOM

To me this is the most important stage of this whole process. It is through this scheme of work that I can see if the work completed thus far and the information gathered in the Museum can be and is put in to use. It is now that the student can feel that they know the objects from the Museum thus creating a bond because they have now experienced the objects and their environment. The students have studied the objects, extracted the information that they need - now they have to use it. If the students have made a certain bond with the Museum and its artefacts, it will make a Museum visit more approachable to them in the future. They will have a better understanding and relationship with it.

In the classroom we discussed the Museum and the work that the students carried out. Part of our discussion was -

How was it useful to them?

Were the objects more useful than the building itself?

What aspects/details do they think they will use?

How will they create these effects on their shrine boxes?

As I have said the worksheets were quite successful. It was obvious through the work that some students were really focused, knowing and understanding totally what they were doing, and what they have to do. Yet a common trait throughout the majority of the worksheet is that the

THE HISTORY OF THE

1. The first part of the history is the story of the

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3. The third part of the history is the story of the

4. The fourth part of the history is the story of the

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25. The twenty-fifth part of the history is the story of the

ILLUSTRATION 3



SECONDARY SOURCES FROM THE MUSEUM

- 'SHRINE BOX'

drawing was quite small. Most first year students do draw quite small until they are very confident with themselves and their ability.

After our discussion and recap on the Museum visit, the students used their worksheets with back up form support studies to add surface decoration to their shrine boxes. The students were more comfortable with their designs and the idea of 'shrine box' because they had seen the real thing for themselves. Most students went for very decorative approaches, trying to incorporate a lot of detail in their design. This showed that they were confident with the information they gathered, with their work and with their ideas. However I did get some students to simplify their designs so that their boxes were not too overcrowded and too hard to make.

The students used card to construct their boxes. Using the measurements that they devised the students cut the sides out of the card. They then assembled the sides using masking tape to keep them in place. After the construction process the boxes were covered in papier maché to make them stronger. The papier maché also gave the boxes a new and different surface quality, thus broadening the students learning to new techniques with familiar materials (paper/paste). The students then brought in various materials to use for their surface decoration i.e. wool, twine, beads, pasta and cork. I showed the students, as support studies, some jewellery boxes with surface decoration, embroidered boxes as well as the shrine boxes from the Museum.

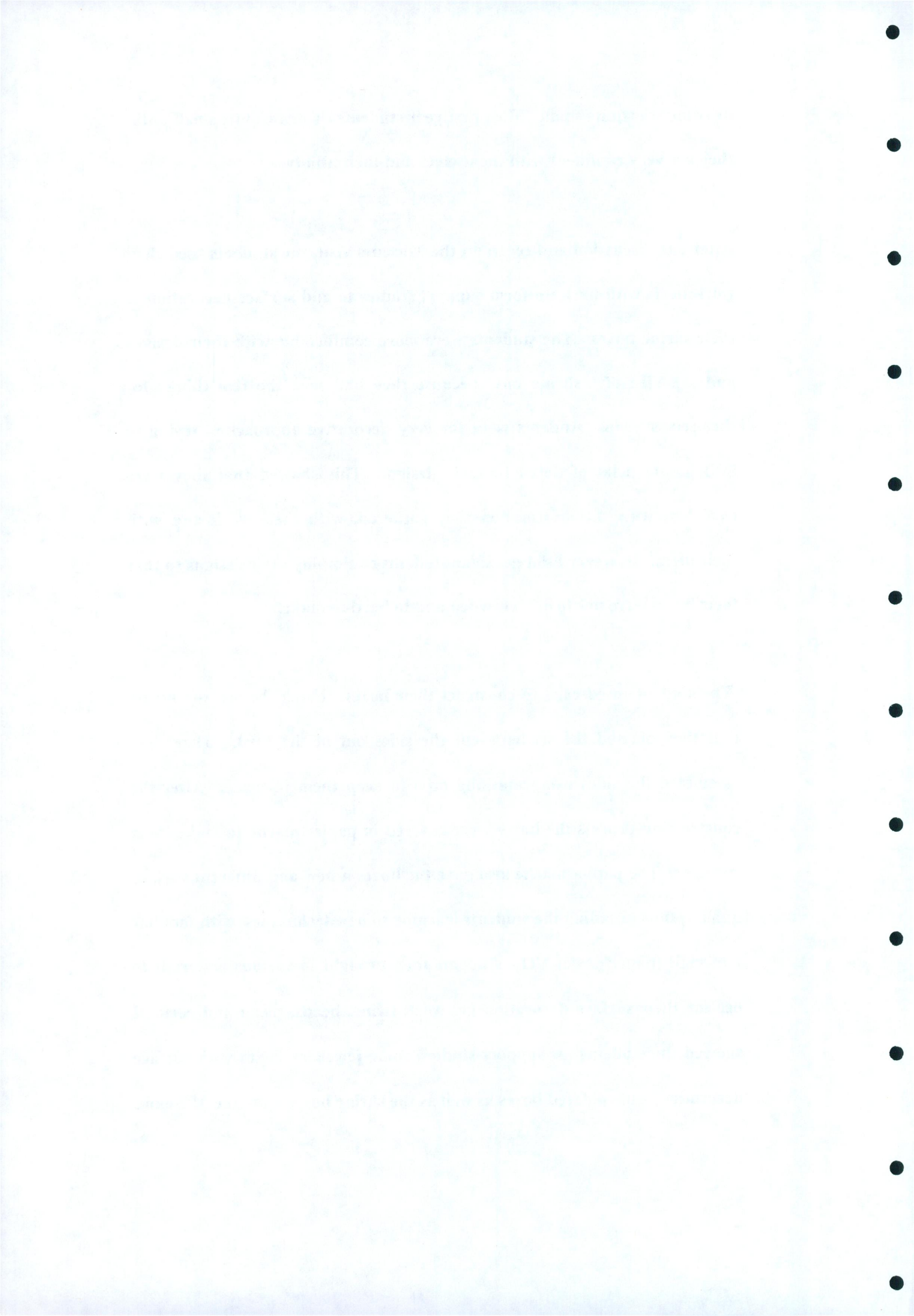


ILLUSTRATION 4



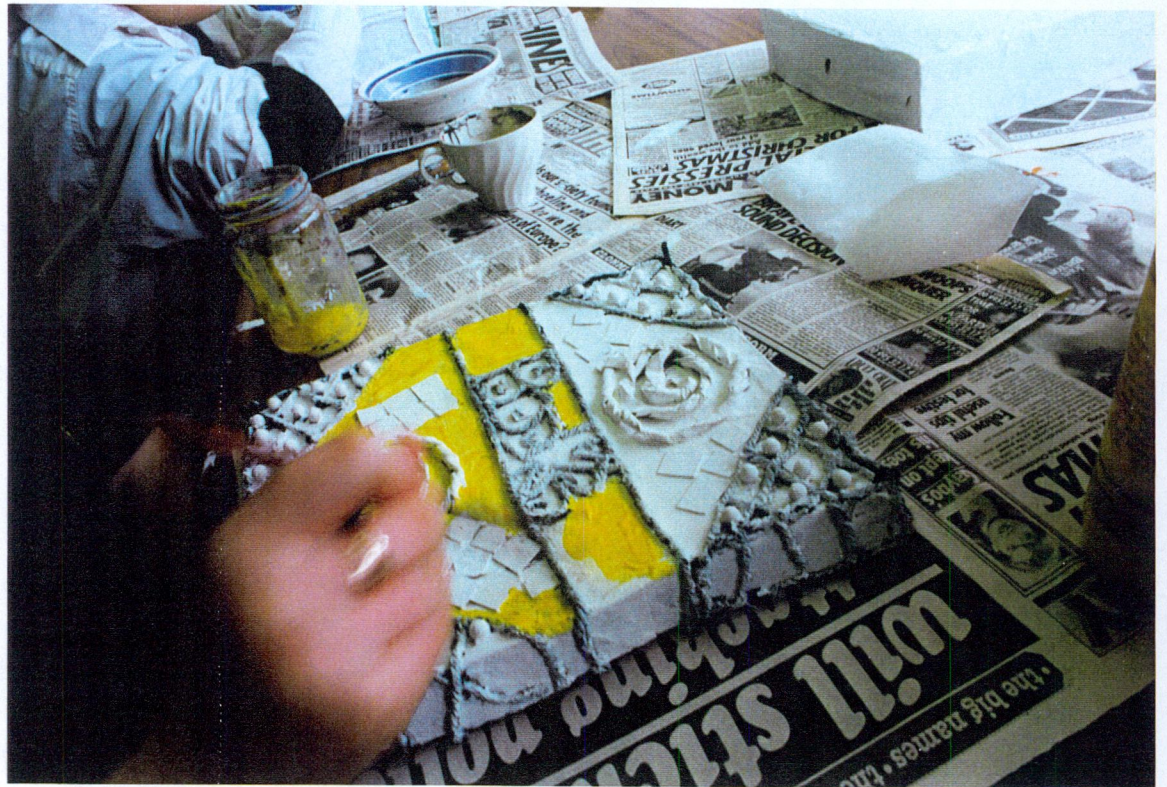
STUDENTS WORKING WITH PAPIER MACHÉ

ILLUSTRATION 5



STUDENTS APPLYING DECORATION TO THEIR BOXES

ILLUSTRATION 6



STUDENTS ADDING COLOUR TO THEIR SHRINE BOXES

The final two classes were spent adding colour to their decorated boxes. The boxes were painted first with white emulsion to cover the newspaper and give the box an even base. For the colour the students could have a choice - they could either make their shrine boxes to be real 'shrines' using gold and silver paint with coloured beads or sweet wrappers for the enamel sections. I used examples of Klimt's work as a source here or else they could use the influence of Hundertwasser for colour. His colour work is very vibrant with a lot of primary and secondary colour use (this reinforces earlier work schemes on colour). The students were given a choice so they could decide for themselves which was better for their design. Confronting students with this choice or problem gets them thinking and considering their work, which would enhance the look of their box. Either result will be effective with the student gaining more confidence in their work and themselves.

The number of students using Klimt or Hundertwasser was nearly half and half. A few students then added some gold and silver to their Hundertwasser design, with others then adding vibrant colours to their Klimt designs. I did not really want the students to mix their sources but some of the finished pieces looked very good with the combination of both, in the end it was up to the individual.

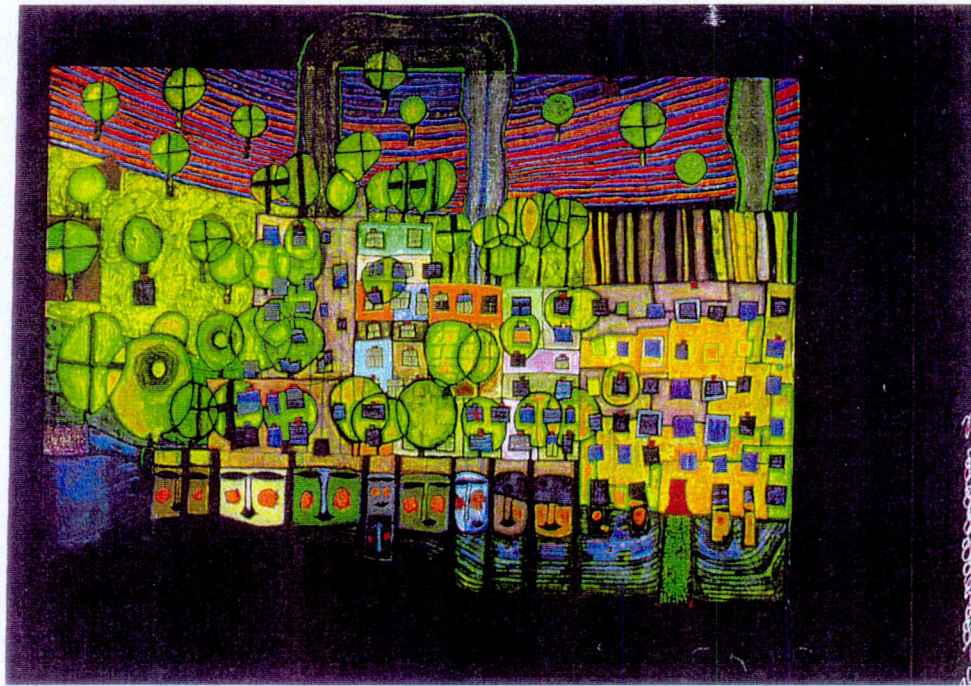


ILLUSTRATION 7 - COLOUR SOURCE - HUNDERTWASSER





ILLUSTRATION 8
END PRODUCTS - STUDENTS 'SHRINE BOXES'

The finished 'Shrine Boxes' looked very impressive. The students were delighted with their work and the effort they had put into it. I too was also very impressed with the results. I would use this scheme of work again in the future, with the only alteration being defining a minimum and a maximum size for both the object and the box.

I have been using class evaluations as a means of bringing together what the students have done and learned throughout the whole project. How did the influence of the Museum as a primary source evolve on their work and themselves. The following chapter deals with these results.

FOOTNOTES FOR CHAPTER FIVE

1. RENEE MARCOUSÉ 'The listening Eye' quoted in ROD TAYLOR
'Education for Art'(London: School
Curriculum Development Committe 1986)p.29.

- 2 IBID.

CHAPTER 6

RESULTS AND CONCLUSIONS

This chapter shows the results and findings of this project relating them directly to the aims of the Junior Certificate art, craft and design curriculum. The aims of the Junior Certificate are broken into 6 points. Here I am relating some of my findings to specific aims. For example in the aims of art, craft and design at Junior cycle, aim 2.4 states that a requirement is “to develop in the student the ability to apply evaluative criteria to his/her own work and the work of others in his/her daily encounters....”

The development of a specific vocabulary and terminology is very important to the students. These areas were specifically developed throughout this project. Terms such as 3 dimensional, function, form, low relief, pattern, structure and shape were used in reference to the students practical work and reinforced through repetition and discussion. This enables the students to describe their own work and that of others. The students level of discussion and participation increased throughout the project especially during evaluations reflecting their growing confidence in themselves and their work. Support studies were used to aid and develop the students vocabulary and critical skills. Not only are these skills important to the area of art, but also to other areas in the curriculum.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change, from the first settlers to the present day.

The early years of the nation were marked by exploration and discovery, as the first settlers sought new lands.

The American Revolution was a turning point in the nation's history, leading to the birth of a new country.

The 19th century was a time of great change, with the discovery of gold and the expansion of the frontier.

The Civil War was a dark period in the nation's history, fought over the issue of slavery.

The 20th century has been a time of rapid change, with the rise of industry and the growth of the nation.

The American people have shown a great capacity for innovation and progress, and the nation continues to grow and change.

The history of the United States is a story of hope and achievement, and it is a story that continues to inspire us today.

The American people have shown a great capacity for innovation and progress, and the nation continues to grow and change.

The history of the United States is a story of hope and achievement, and it is a story that continues to inspire us today.

Next in relation to aim 2.2 “ to develop a sense of personal identity and self esteem through practical achievement....”

A sense of confidence and self esteem was achieved by students seeing their own ideas evolving. By taking the surface decoration from the artefacts and the Museum itself as a primary source, students were able to work with the actual objects and building. The main purpose of using these as a primary source was to make the learning experience more real for the students. For example the making of the box is directly related to a precious object and based on the functions of a shrine box. Students were making a direct link with something that was precious to them to something that was precious to some one else and making something to contain it safely. It is a good experience for students to see that they can make something today and relate it to something similar from hundreds of years ago.

The worksheet also enabled the students to record their own feelings on the artefacts and how they could use certain details in their work hence using something they have just learned to aid their own practical work. The worksheets developed the students thinking and observational skills i.e.

What artefacts could give me a good line?

What sections of it are interesting to me?

Bringing in objects found at home, to help decorate their shrine boxes, made the students think of objects or elements that resembled what they had seen.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of research, the second section deals with the results of the work in the field of education, and the third section deals with the results of the work in the field of social work.

3. The third part of the report deals with the conclusions and recommendations. It is divided into two main sections: the first section deals with the conclusions and the second section deals with the recommendations.

4. The fourth part of the report deals with the appendix. It contains the following items: a list of the names of the members of the committee, a list of the names of the members of the staff, a list of the names of the members of the advisory board, a list of the names of the members of the executive committee, a list of the names of the members of the board of directors, a list of the names of the members of the board of trustees, a list of the names of the members of the board of governors, a list of the names of the members of the board of regents, a list of the names of the members of the board of overseers, a list of the names of the members of the board of moderators, a list of the names of the members of the board of ministers, a list of the names of the members of the board of elders, a list of the names of the members of the board of deacons, a list of the names of the members of the board of stewards, a list of the names of the members of the board of trustees, a list of the names of the members of the board of governors, a list of the names of the members of the board of regents, a list of the names of the members of the board of overseers, a list of the names of the members of the board of moderators, a list of the names of the members of the board of ministers, a list of the names of the members of the board of elders, a list of the names of the members of the board of deacons, a list of the names of the members of the board of stewards.

What could they now use to achieve the same effects? What they bring in could reflect their level of interest in the project and Museum.

Finally in relation to aim 2.3 “to develop in the student an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal.”

The work of other artists such as Hundertwasser or Klimt for colour broadens the students aesthetic understanding. Secondary sources add another dimension to the students and emphasises some certain aspects of the project. This shows that aspects of other artists work can be used as an influence on the students practical work and ideas. This creates a link between the classroom and the outside environment, as does the link of the past and present (the Museum). Links between artists work and students work, help students to understand that artists through different eras approach different problems visually and develop different solutions to combat these problems, for example to add surface decorations or colour to work. Students need guidance from other sources and support studies to overcome these problems.

In my opinion the Museum project achieved some essential growth and development of the students understanding and appreciation of art, craft and design.

To back up my work with the Museum my students completed a questionnaire. The questionnaire was based on the museum as a source i.e., Was it exciting?, Would you use the Museum again?... etc. Here is the questionnaire and results.

NAME:

YEAR:

PLEASE ANSWER THE FOLLOWING AS HONESTLY AS YOU CAN.

1. HOW OFTEN DO YOU VISIT MUSEUMS?

2. WHEN WAS THE MOST RECENT TIME?

3. WHY DID YOU GO TO THE MUSEUM ON THAT OCCASION?

4. HOW DID YOU ENJOY THE EXPERIENCE?

1. INTERESTING _____ 4. FUN _____
2. EXCITING _____ 5. EDUCATIONAL _____
3. BORING _____ (TICK THE APPROPRIATE BOXES)

5. WHAT DID YOU LEARN FROM VISITING THE MUSEUM?

6. WOULD YOU LIKE TO GO AGAIN?
WHY?

7. HOW DID YOU USE THE MUSEUM WORK?

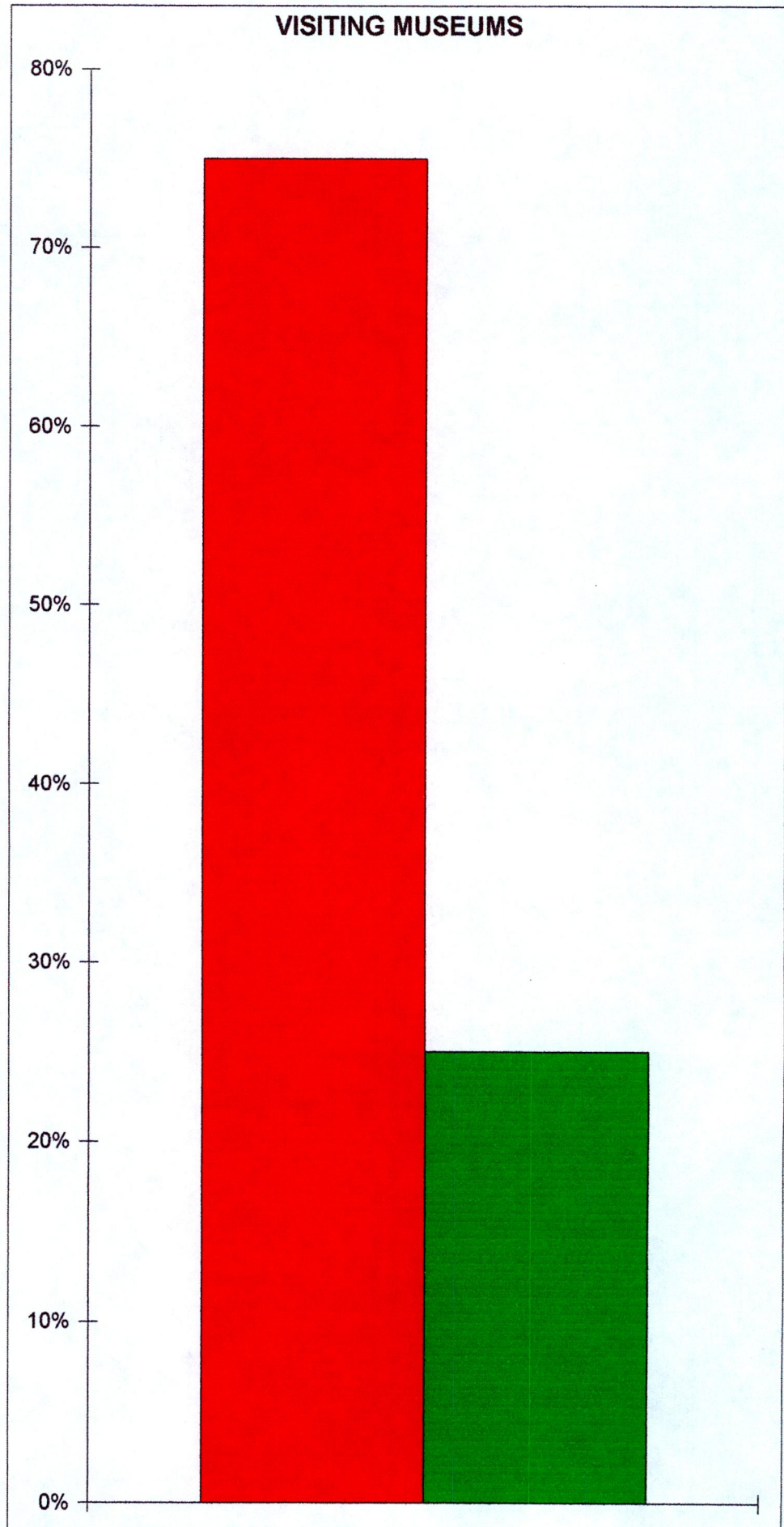
8. IS THE NATIONAL MUSEUM OF IRELAND A GOOD
SOURCE FOR ART WORK?

YES _____ NO _____
WHY?

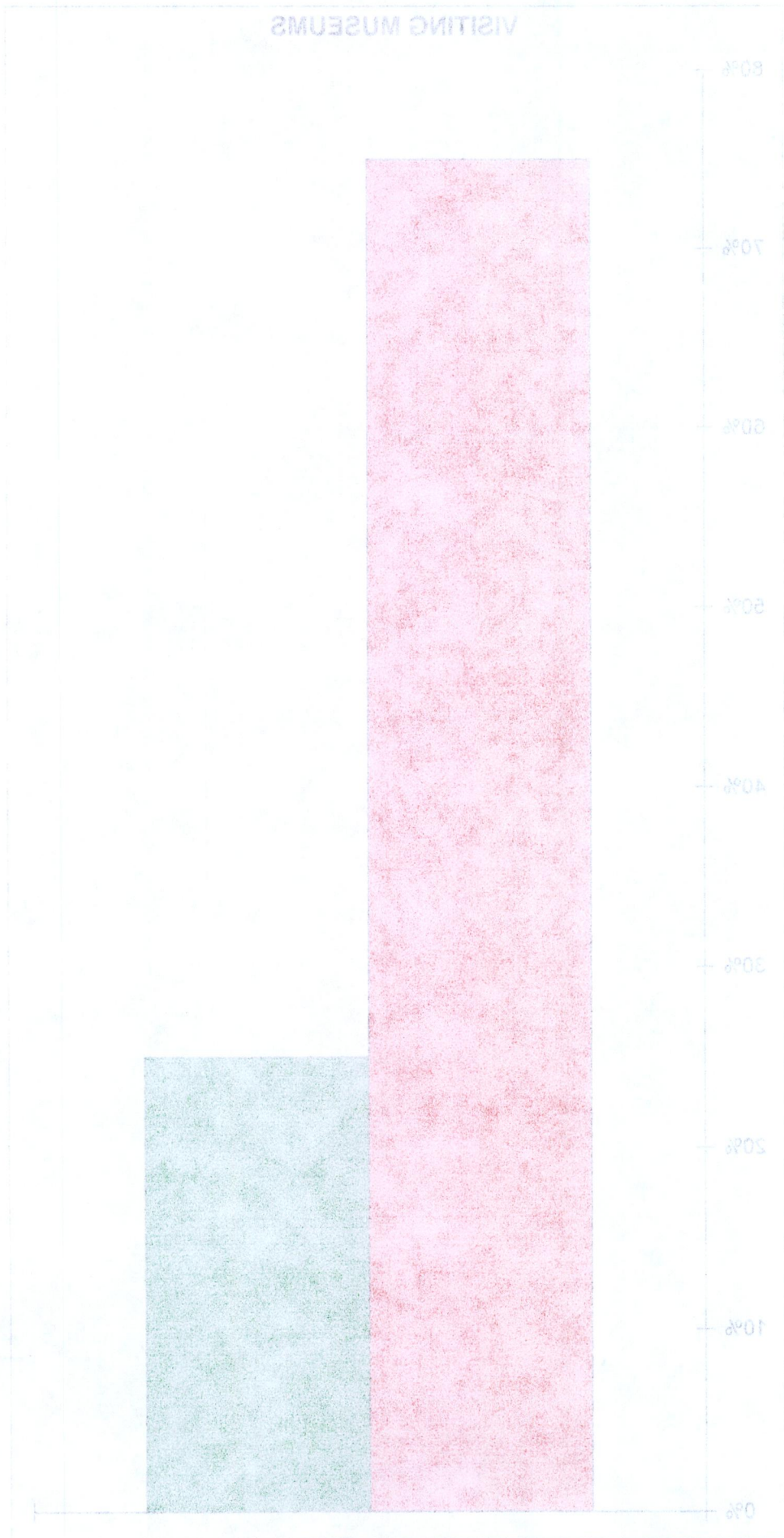
9. WHAT OTHER ART AREAS COULD YOU DEVELOP THE
MUSEUM WORK INTO?

1 _____ 2 _____
3 _____ 4 _____

CHART FOR QUESTION 1.

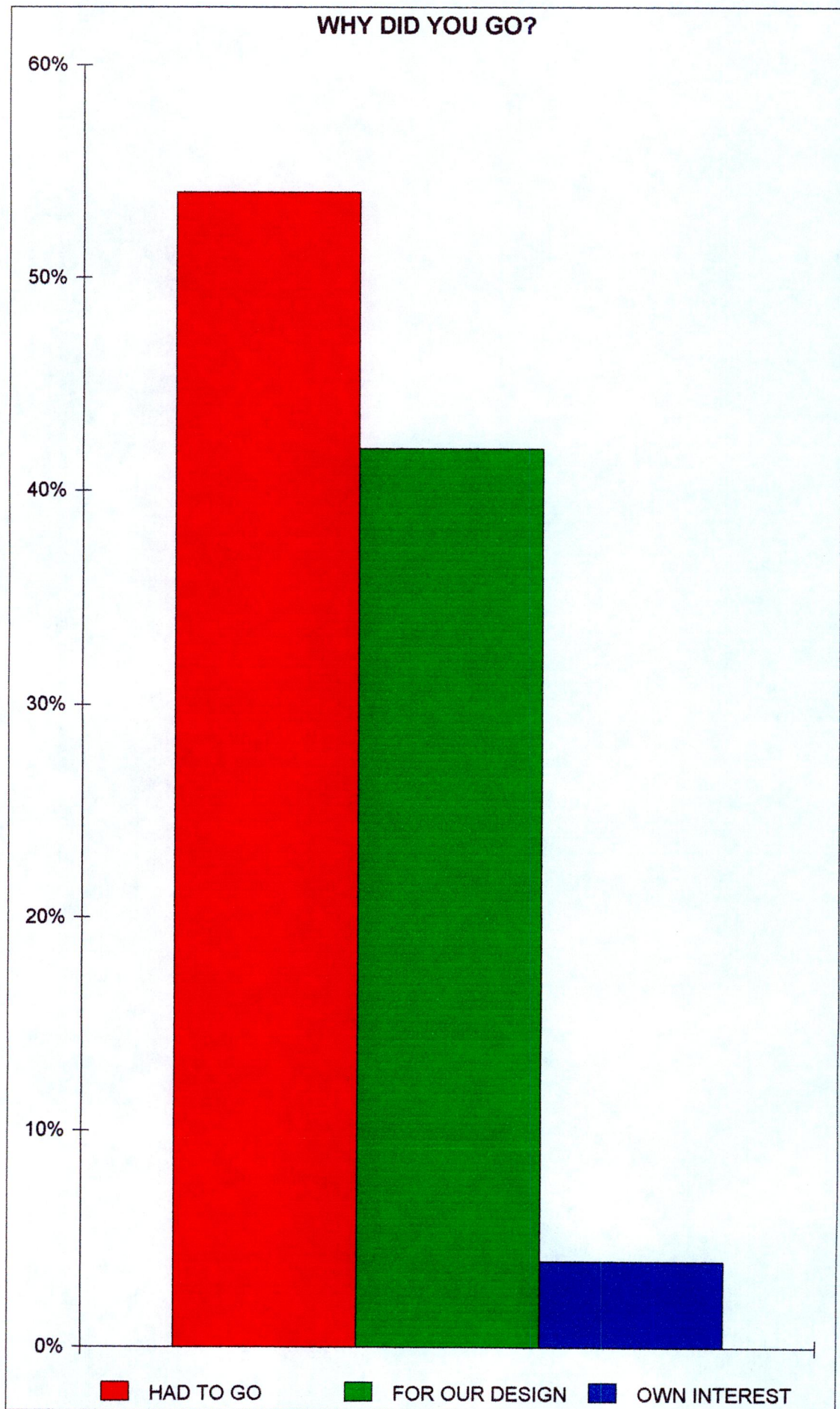


MOST STUDENTS HAVE BEEN BEFORE



MOST STUDENTS HAVE BEEN BEFORE

CHART FOR QUESTION 3



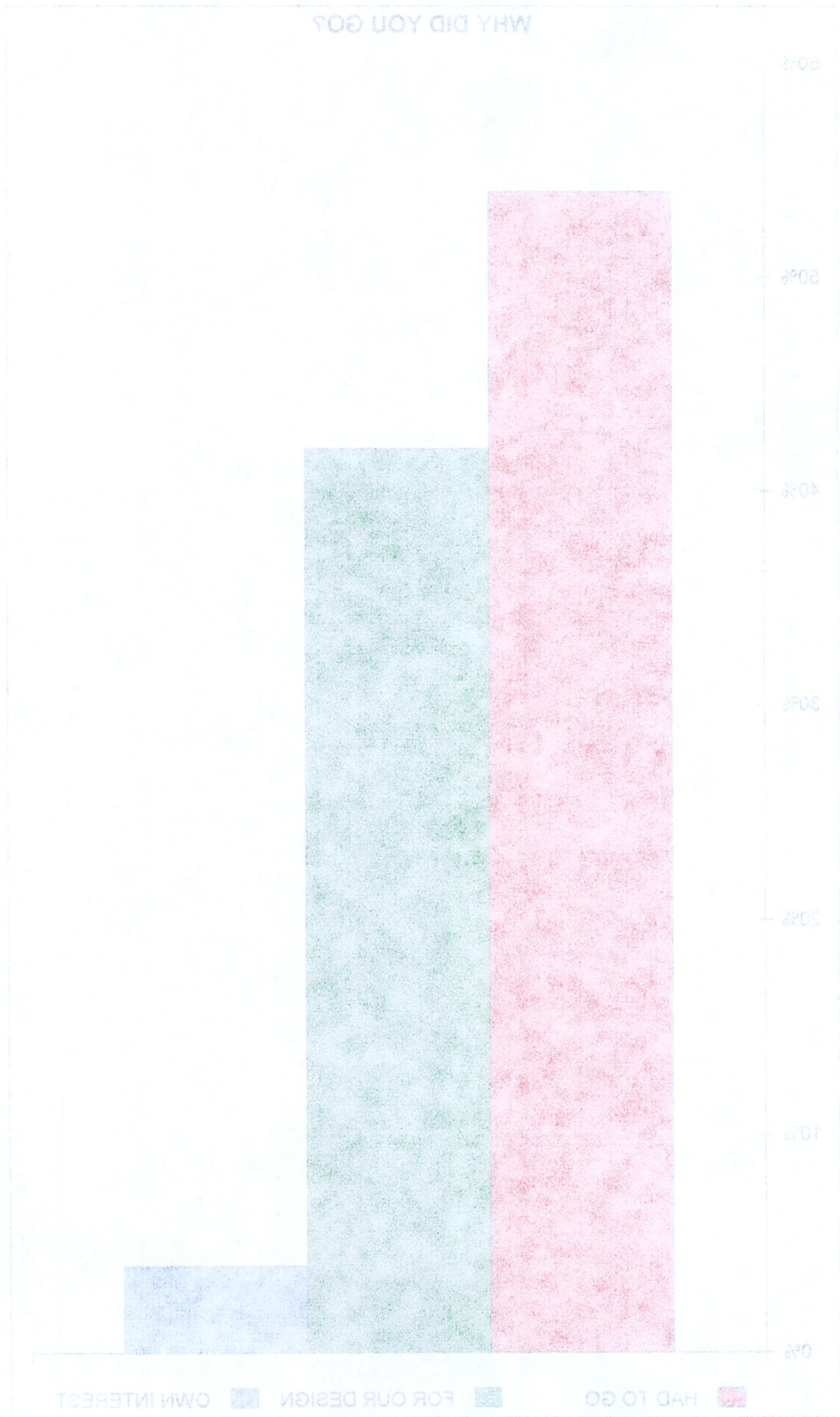
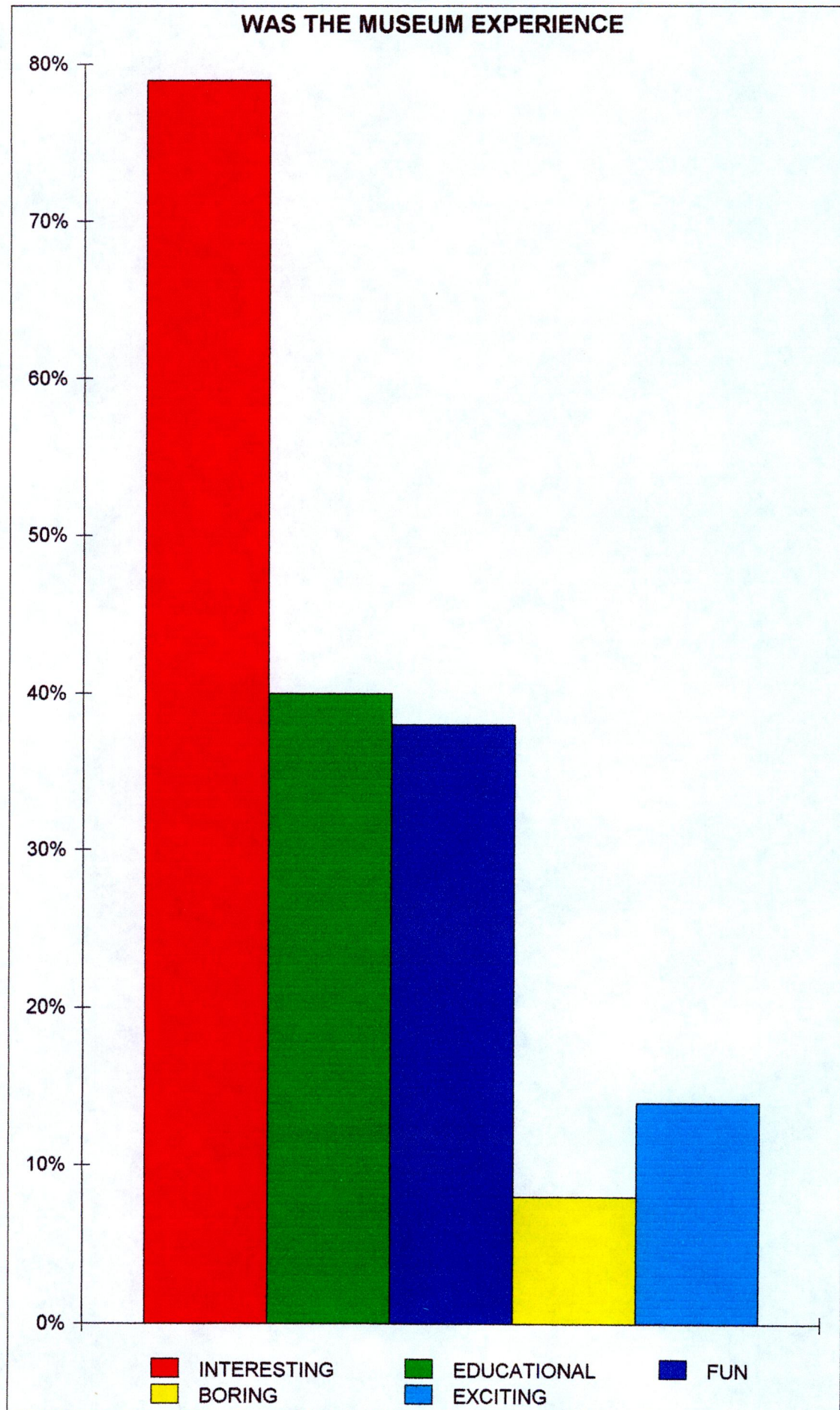


CHART FOR QUESTION 4



STUDENTS ENJOYED THE MUSEUM

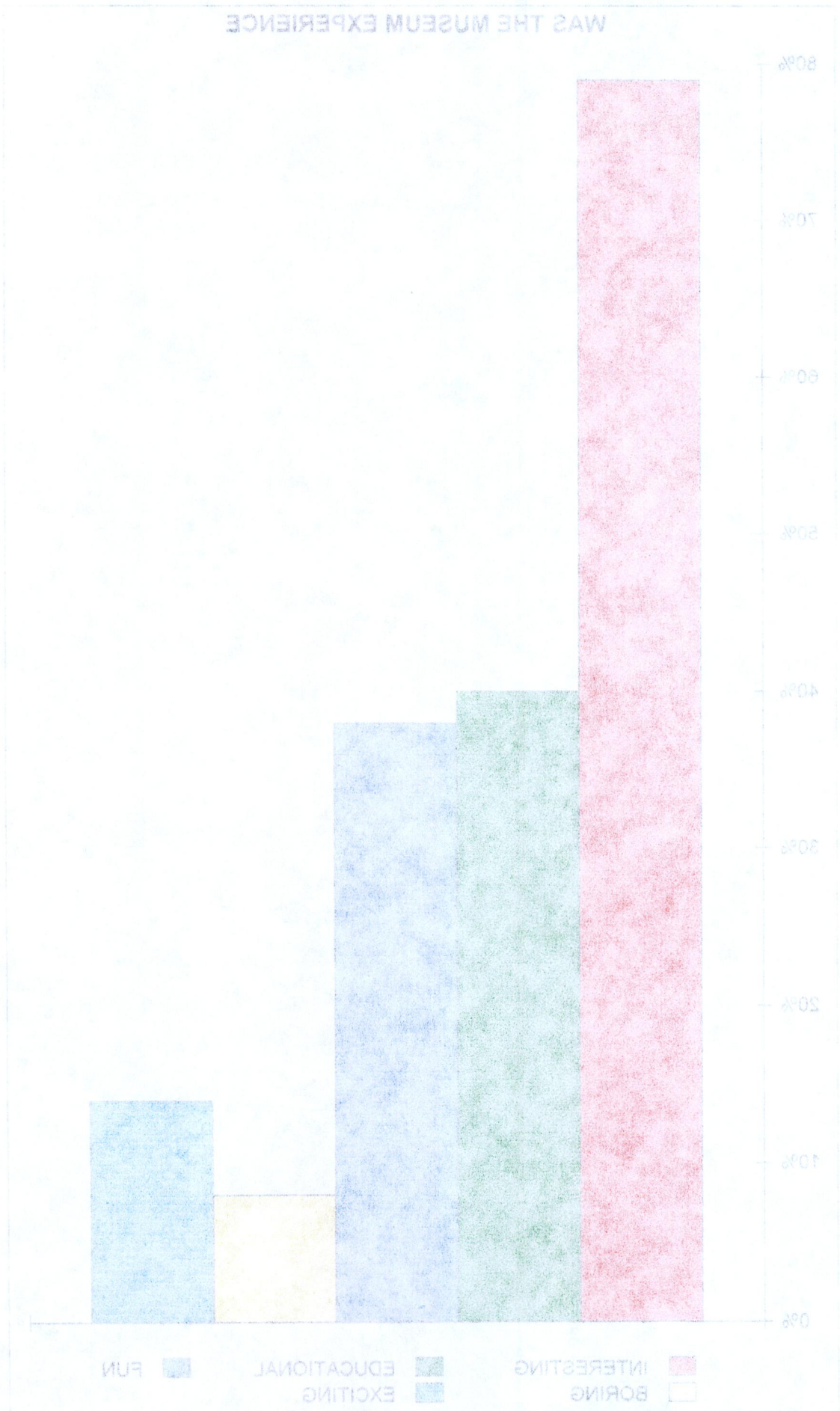
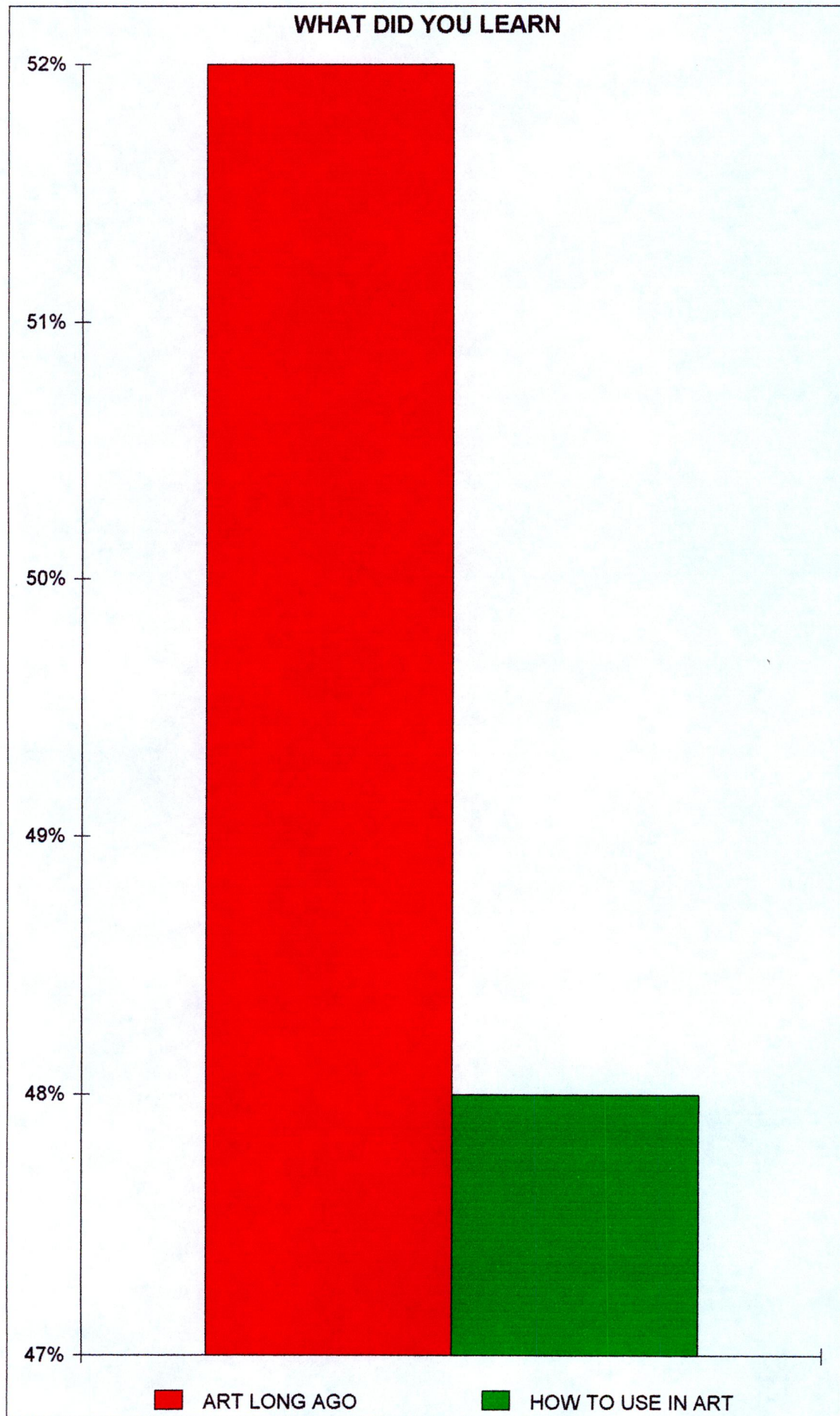


CHART FOR QUESTION 5



LEARNING DID TAKE PLACE FOR ALL STUDENTS

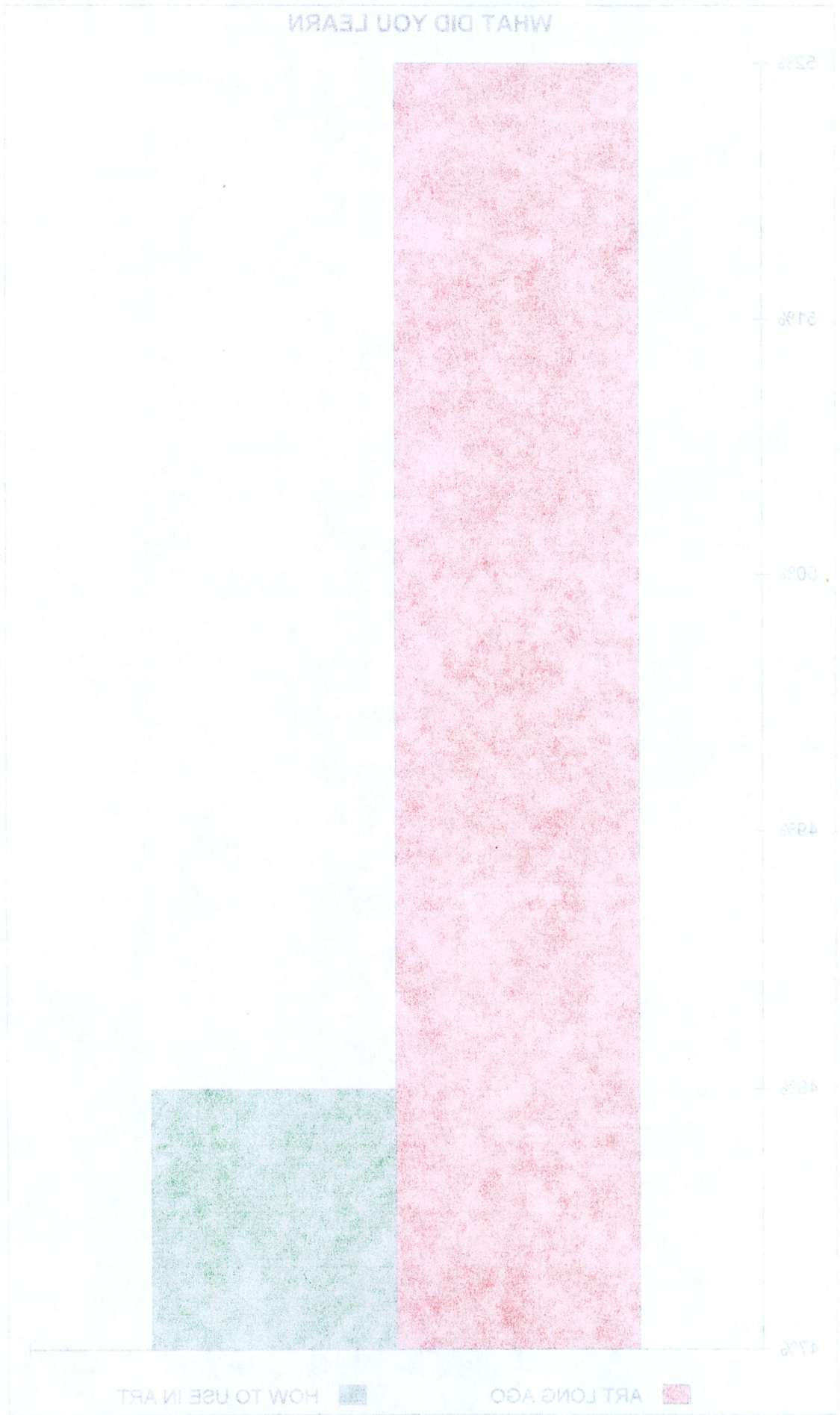
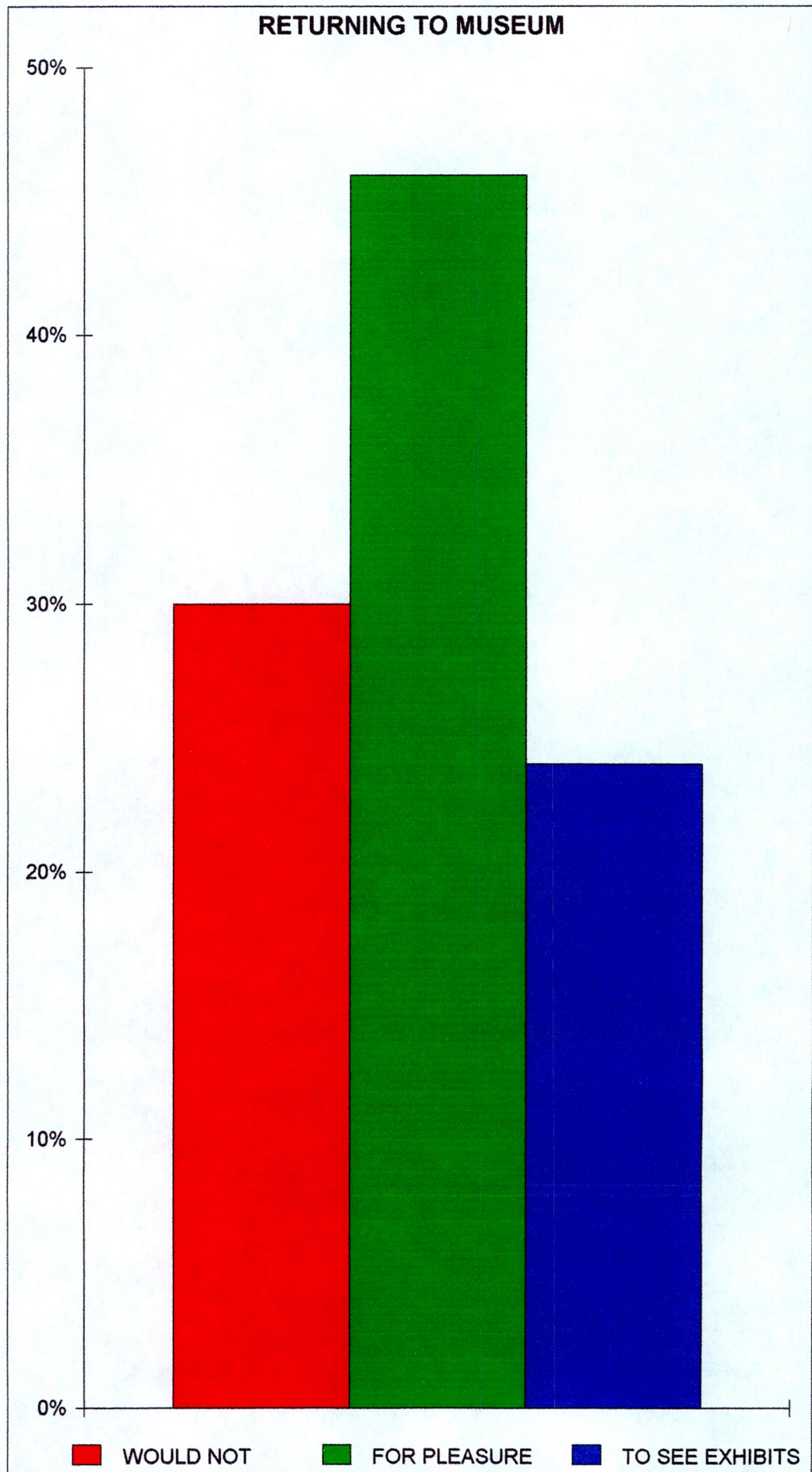


CHART FOR QUESTION 6



MAJORITY WOULD RETURN

CHART FOR QUESTION 8

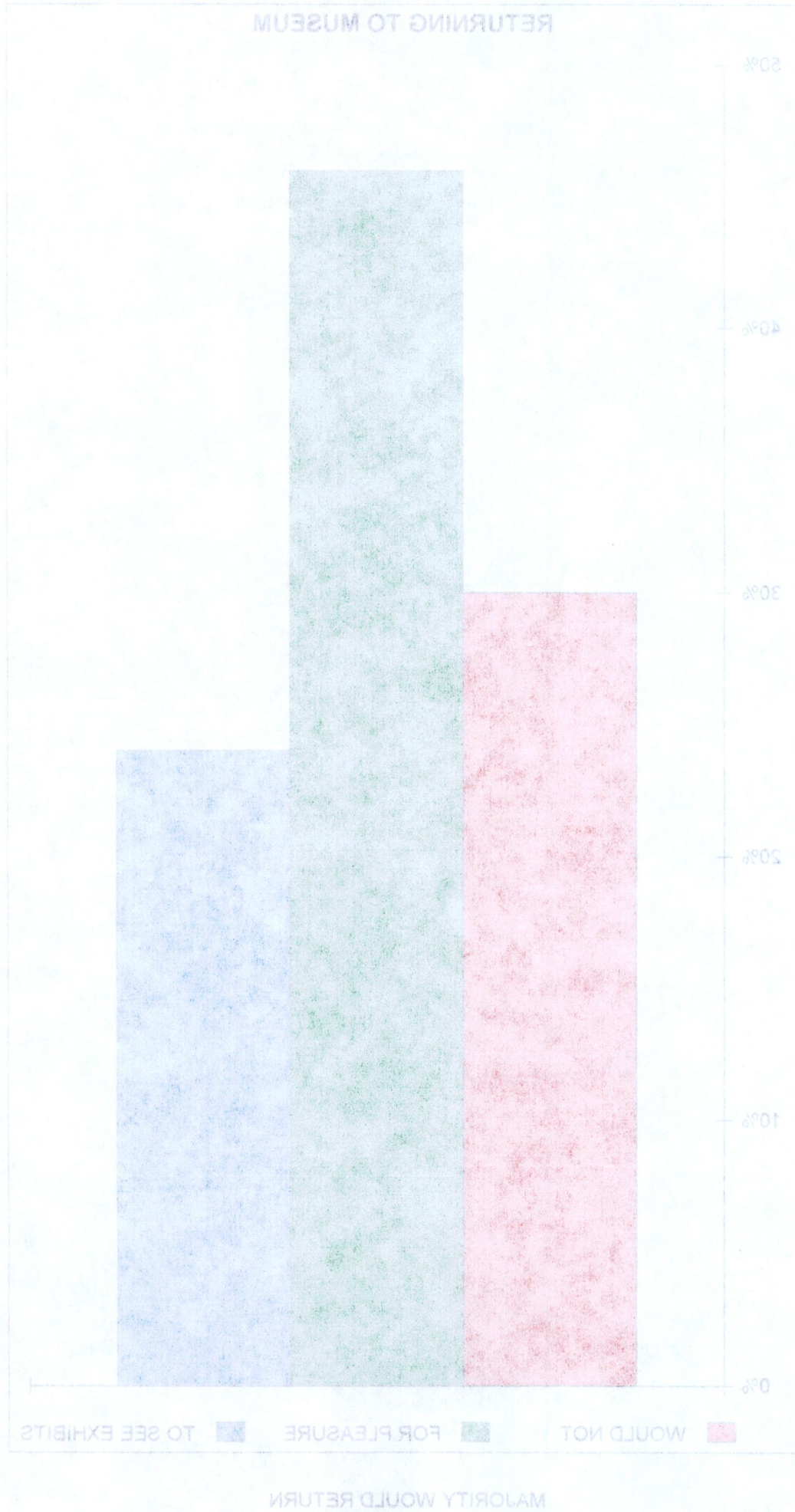
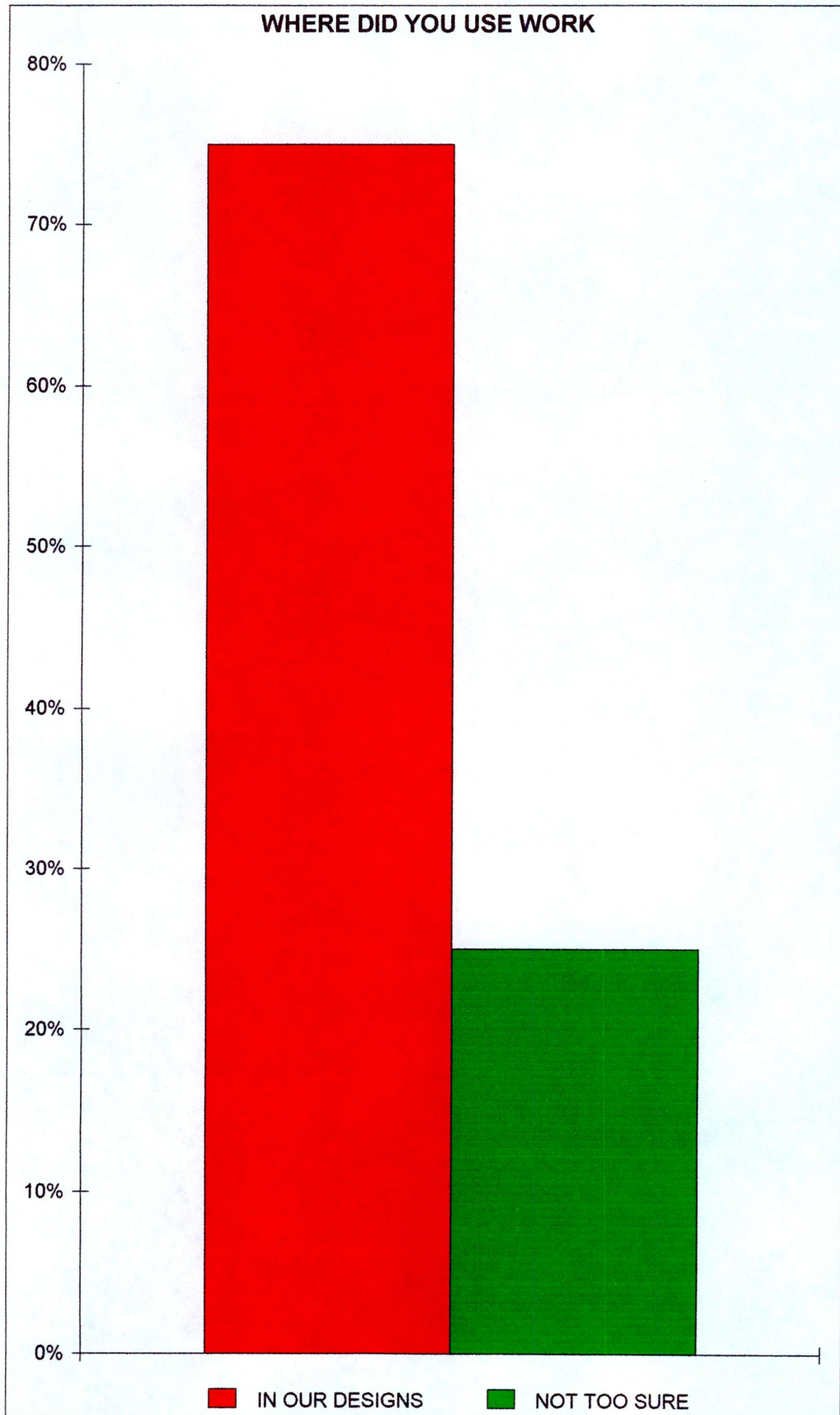


CHART FOR QUESTION 7



STUDENTS KNEW WHAT MUSEUM WORK WAS FOR.

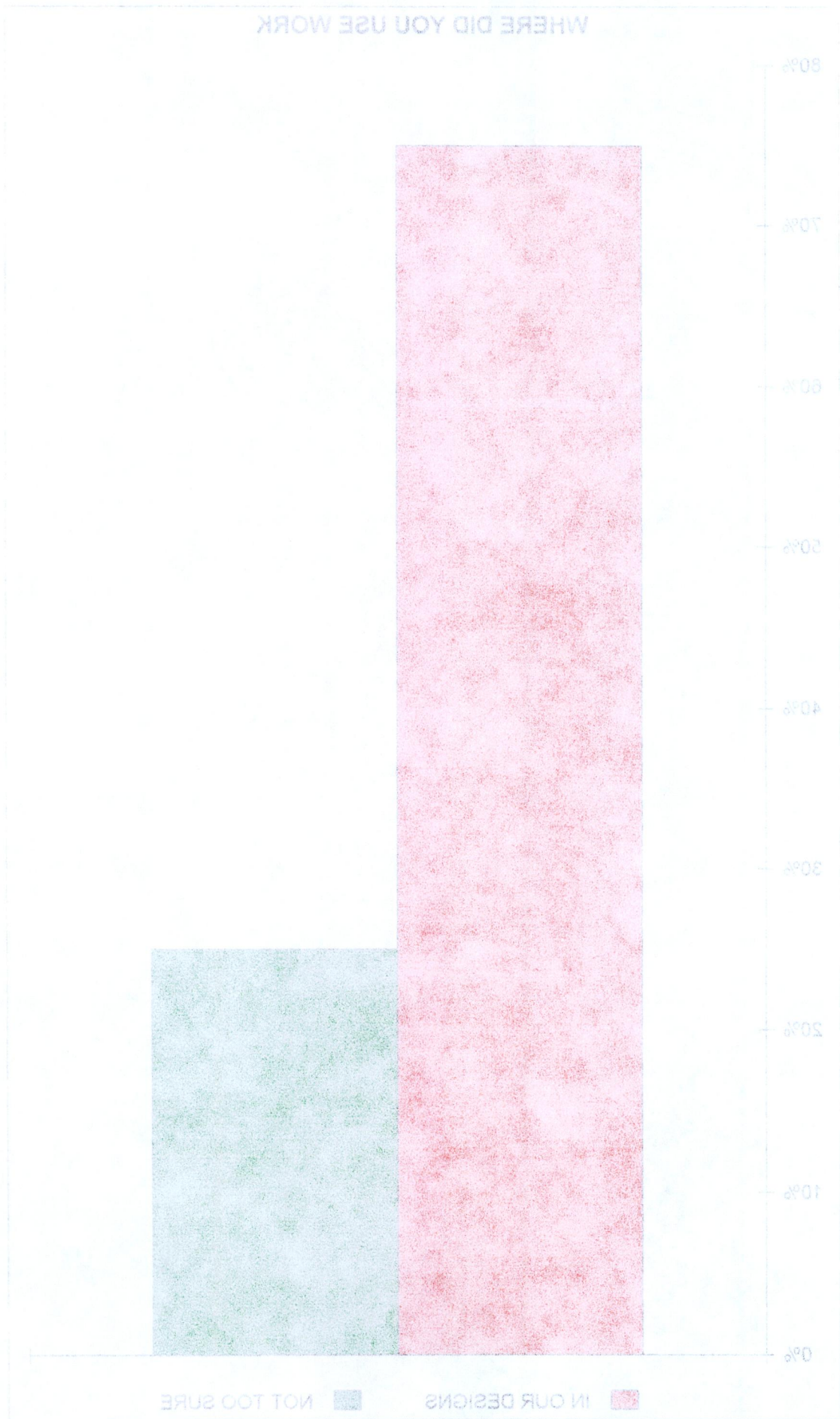
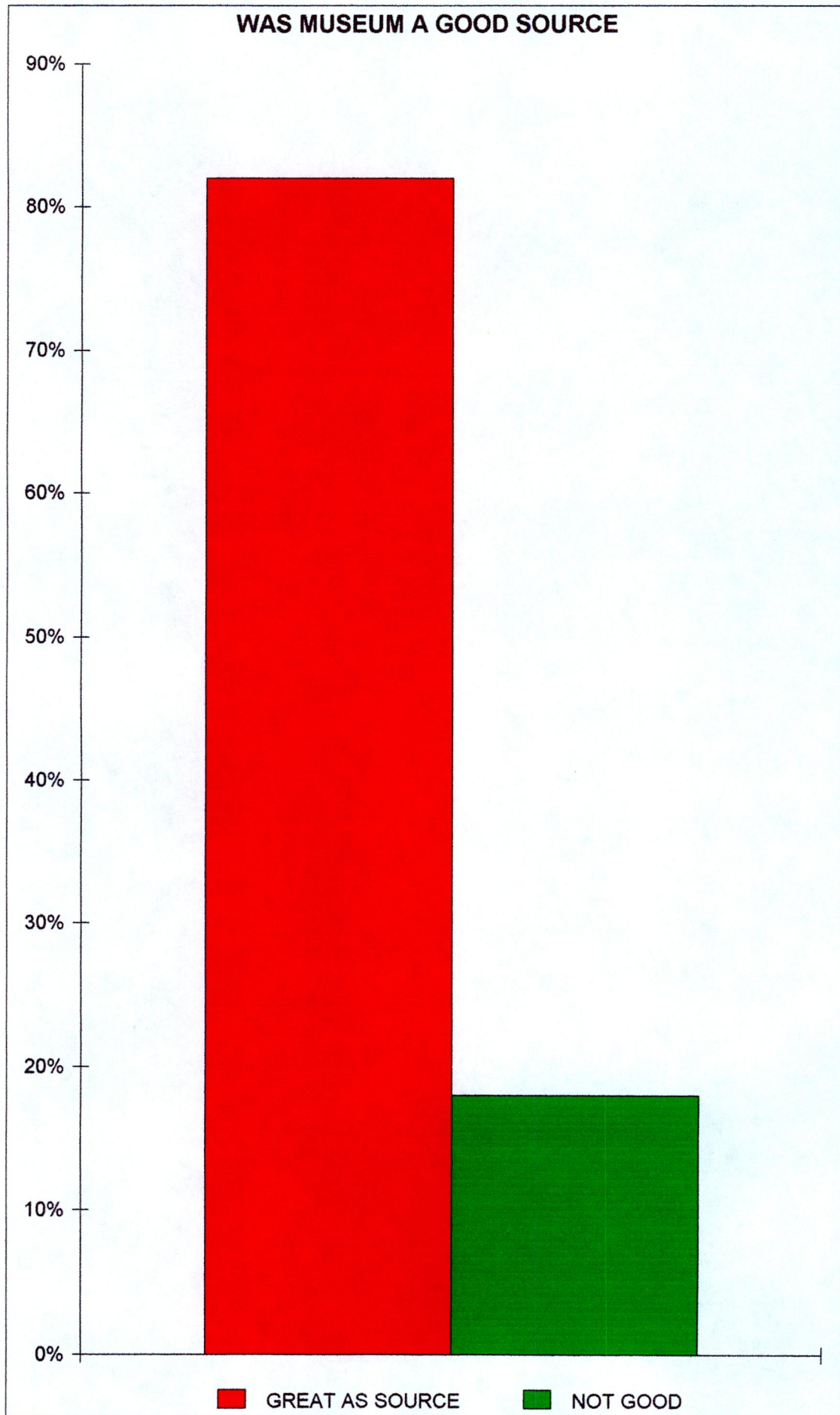


CHART FOR QUESTION 8



THE MAJORITY FOUND MUSEUM A GREAT SOURCE

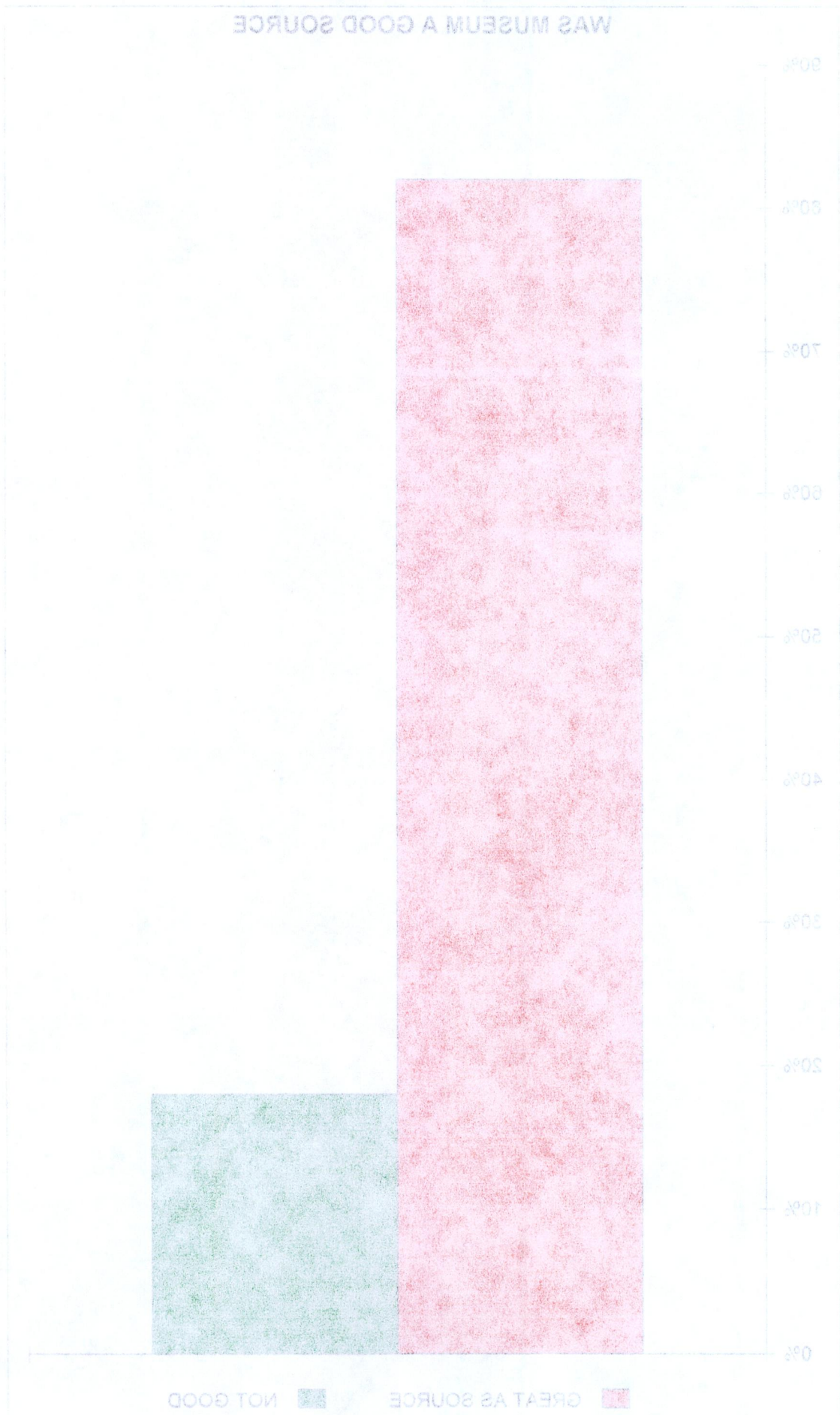
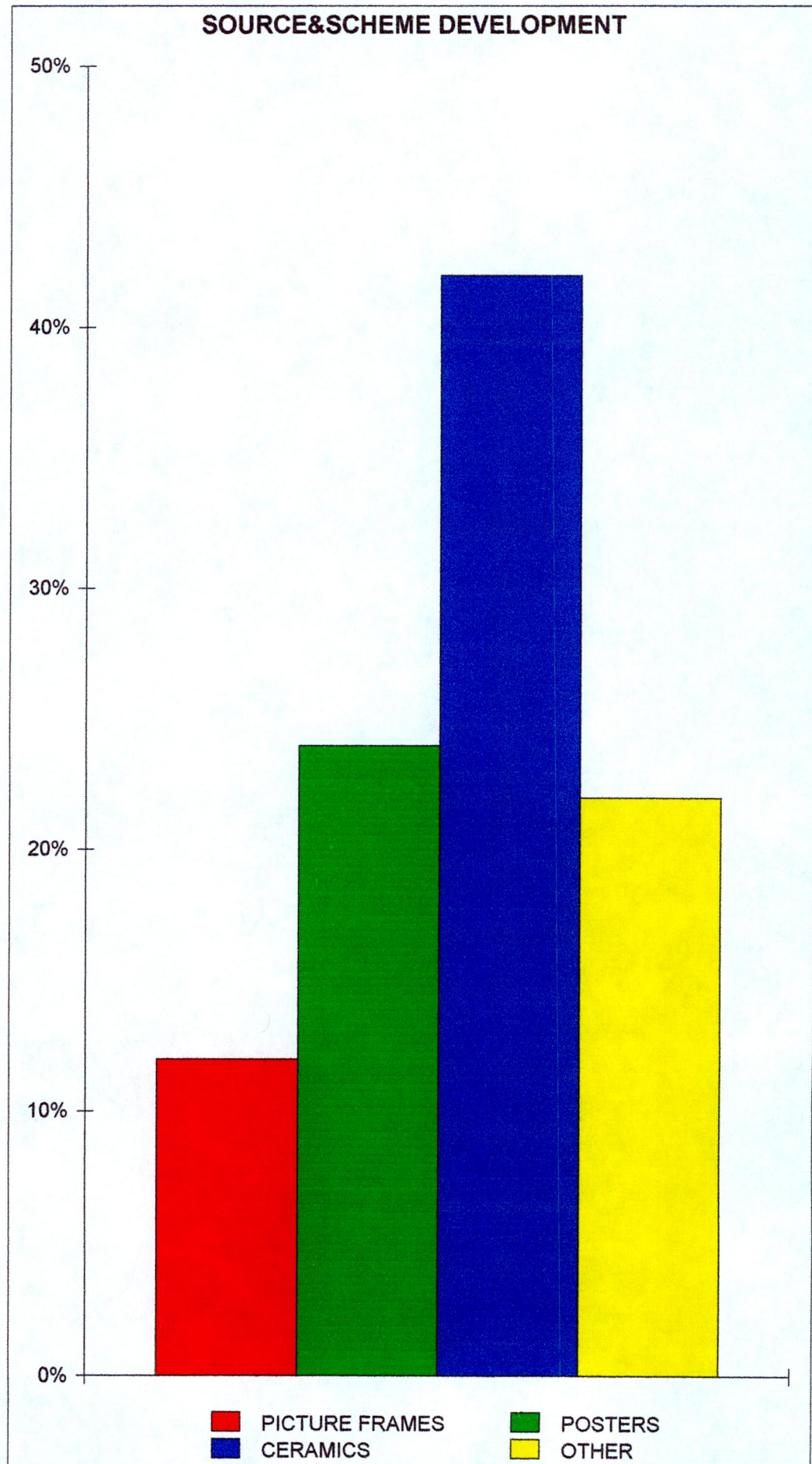
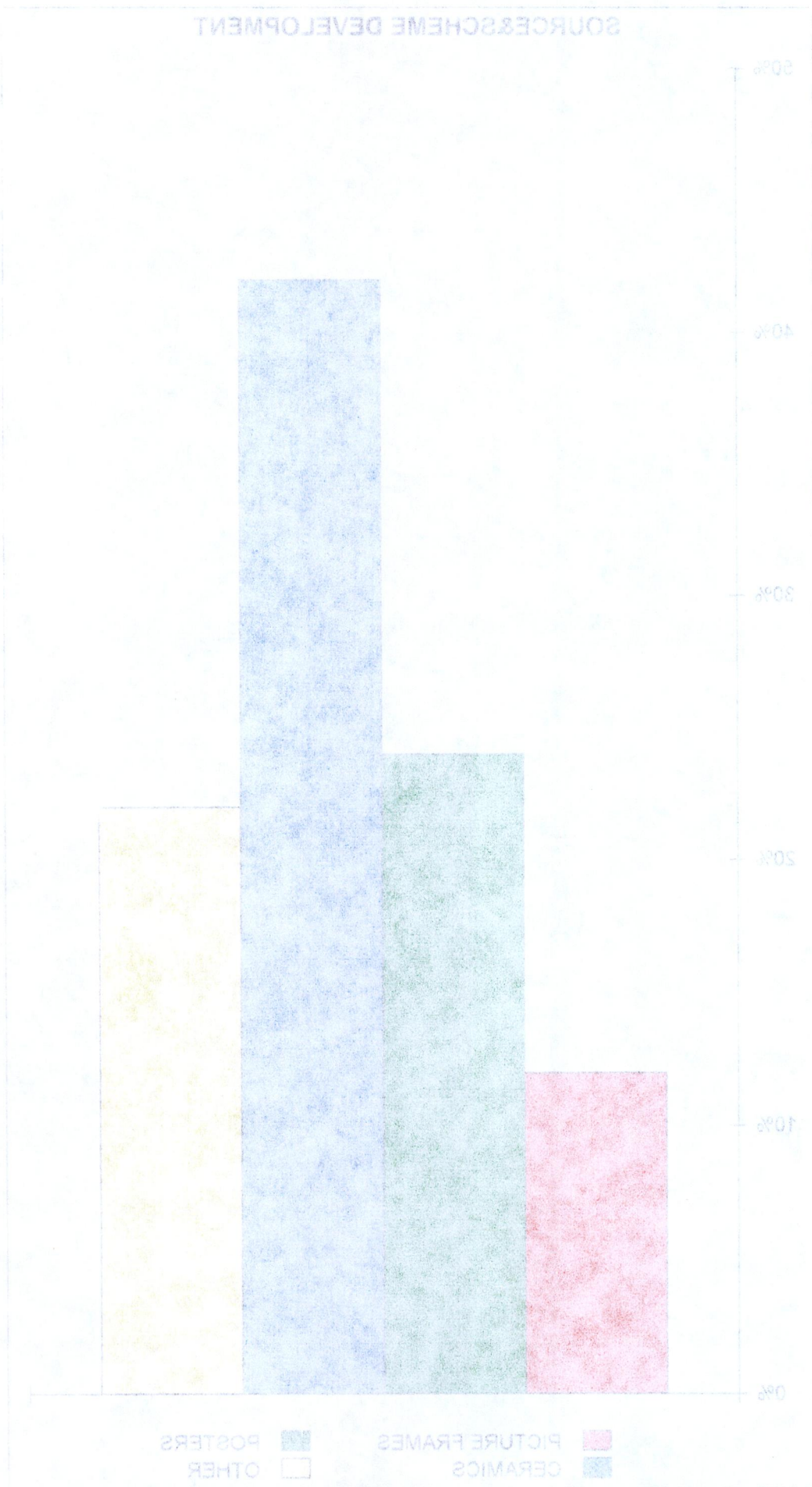


CHART FOR QUESTION 9



STUDENTS CAME UP WITH GOOD LESSON DEVELOPMENT IDEAS

STUDENTS CAME UP WITH GOOD LESSON DEVELOPMENT IDEAS



As you can see from these charts the Museum did become a valuable source and learning environment for the students. A whole new vocabulary and understanding was introduced and developed through evaluation and discussions. The use of external influences from outside the classroom moving into a new environment turned out to be a successful learning experience for the majority of students. The students have developed a visual awareness which is essential to their growth and understanding in the area of art, craft and design. Very good sources and support studies play a major role in contributing to the all round development of the students.

CONCLUSION

In this dissertation chapter one explores the Junior Certificate and its demands such as solid motivation, primary and secondary sources along with valid support studies all of which are vital for practical projects within the Junior Certificate. The second chapter reviews why we should use the Museum and what it has to offer. The third chapter investigates object learning and the importance of using a worksheet on an educational visit, as well as the basic factors of planning an educational visit. The ideas researched in these first three chapters are put into practice in the fourth and fifth chapters, by implementing a project in a classroom situation. This project uses the Museum as a primary source which is an integral part of the scheme. The conclusions and results from the scheme are as follows :-

1. Working outside the classroom environment is an exciting new learning experience for students, especially first years. Students become more visually aware whilst outside the classroom. This proves that education and learning can take place anywhere and in any situation.

2. Using the primary source as a starting point means that the learning experience is made more real for the students. Walking around the actual objects, looking at them from all angles makes the students more familiar with them than if they were to just use slides or postcards of the objects. they have now become real.

3. By using the National Museum as a primary source, with postcards and slides of the Museum and objects as a secondary source, students had to recognise the size, scale and colour difference of the artefacts. They can also see what is lost through reproductions of the artefacts.

4. By visiting the National Museum the students were exposed to a whole new world. They can see artefacts/objects and buildings as being approachable and resourceful, something else they can look to for inspiration and motivation. As well as a starting point for any practical project.

Hence using the Museum identifies the importance of primary sources for practical work, as well as back up i.e. secondary sources. These are the main

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

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

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

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

5. The fifth part of the report is a list of appendices.

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

7. The seventh part of the report is a list of footnotes.

8. The eighth part of the report is a list of acknowledgments.

9. The ninth part of the report is a list of the author's address and contact information.

aspects throughout the Junior Certificate curriculum for art, craft and design.

Through this research it is evident that the National Museum does not cater adequately for secondary schools and all of the work involved in implementing an educational visit is on the teacher alone. This is probably the main deterrent for teachers in using the Museum as a source. However lack of funds and staff are some of the reasons why the Museum cannot cater adequately for second level teachers and students. Hopefully in the future this will change and Museums will be more suitably equipped and prepared for secondary schools.

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

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

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

4. The fourth part is a summary of the work done during the year.

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

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

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

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

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

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

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THE STATE OF TEXAS,
COUNTY OF DALLAS.

I, the undersigned, a Notary Public in and for the State of Texas, do hereby certify that the foregoing is a true and correct copy of the original of the same, as the same appears from the records of my office.

Witness my hand and seal this 1st day of May, 1901.

NOTARY PUBLIC IN AND FOR THE STATE OF TEXAS,
My Comm. Expires May 1, 1902.

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