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NATIONAL COLLEGE OF ART AND DESIGN

Faculty of Education

Textiles In Transition Year

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

B.A. Degree in Art and Design Education

By

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COLLEGE OF ART AND DESIGN

NATIONAL COLLEGE OF ART AND DESIGN

Faculty of Education

Textiles in Transition Year

BOND

Department of Textiles in the Faculty of Education

B.A. Degree in Art and Design Education

Student's Name

Year 1997

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BEHOLD
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INTRODUCTION

Coming from a textile background, my major study area, and after teaching textiles craft in the class room, I have found it a very valuable area of study in developing students understanding of the basic art concepts and art elements. It is my belief that textiles is a highly underestimated area of art as it provides many advantages as a fun subject which can develop confidence in a student and their ability to produce a piece of art, regardless of any innate skill/talent. Fundamentally students develop their taught process, that is their cognitive as well as their psychomotor abilities. They can also be taught basics of visual education and how to love and appreciate art.

This dissertation investigates three main areas:

- Initially, I explore literature related to textiles in order to develop a proposal which outline the advantages and importance of teaching textiles.
- Secondly, I interview specific people in the textile industry to show the relevance of teaching textiles to transition years.
- Finally I use my findings to develop a programme which aims to promote an appreciation and understanding for textiles in the students life.

Chapter 1, a brief definition of textiles is given, accompanied by it's historical background.

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Chapter 2, the importance of textiles in Irish society is discussed and also its relevance as a subject in our schools. To aid this research various people in the industry were interviewed.

Chapter 3, the present position of textiles/craft in the Irish second level system, that is the Junior Certificate and the Leaving Certificate is discussed.

Chapter 4 presents my experience of the status of textiles in secondary schools and assesses the programme and position of textiles in transition year. A rationale for teaching textiles to this year group is also argued.

Chapter 5, a profile of my transition year class is outlined. The transition year programme in my school is outlined, as is their transition year art craft and design programme. I also show how textiles is integrated into this programme.

Chapter 6 contains the methodology of the first textile module (puppetry) and the references the second textile module (banners). It also contains cross-curricular with home economics, students evaluation of their own work and self evaluations.

Chapter 7 puts forward findings and suggestions for the integration of textiles into the transition year curriculum.

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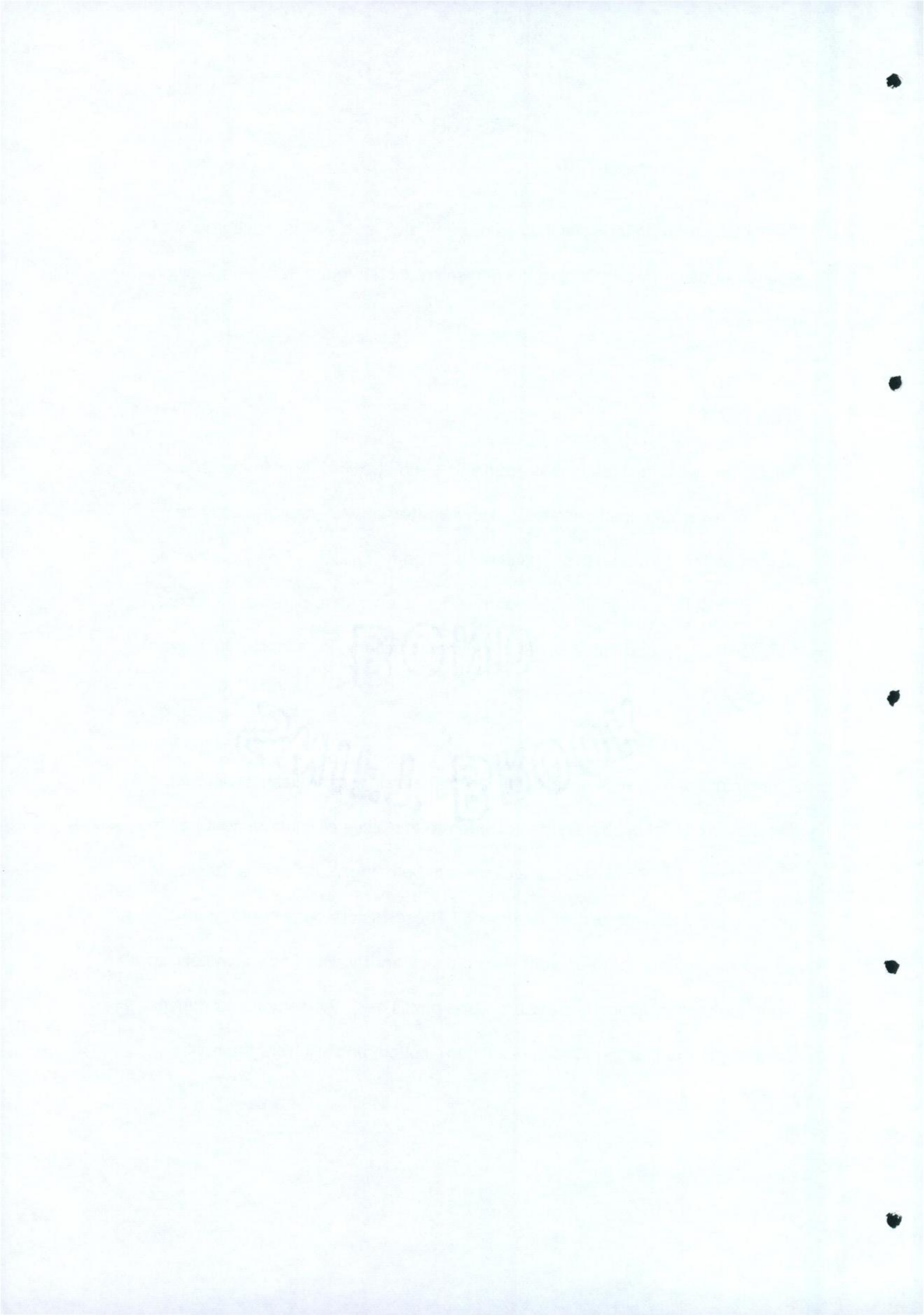
CHAPTER 1

In this chapter, I define what textiles are and give an historical background of textiles. I base my proposal for its implementation into the transition year on this research.

TEXTILES

Firstly the word textiles comes from the Latin "textiles" and from the verb "texere", which means 'to weave'¹. However textile work has gradually come to include far-more than this term implies. Today textiles is freely defined as any product made from fibres, and the name is applied to non-woven fabrics, knitted fabrics, and all special fabric constructions in addition to woven goods².

The history of textiles is an integral part of the history of civilisation. From the legendary fig leaf of The Garden of Eden to the place of importance it has in the home. Early civilisations possessed both ingenuity and a desire to enhance appearance and environment. These factors contributed, over the centuries, to the development of complicated fabrics and ultimately to enormous technological expansion. (See plates 1-7). All early fibres derived form plant or animal life. Wool, flax (linen), cotton, and silk were the most



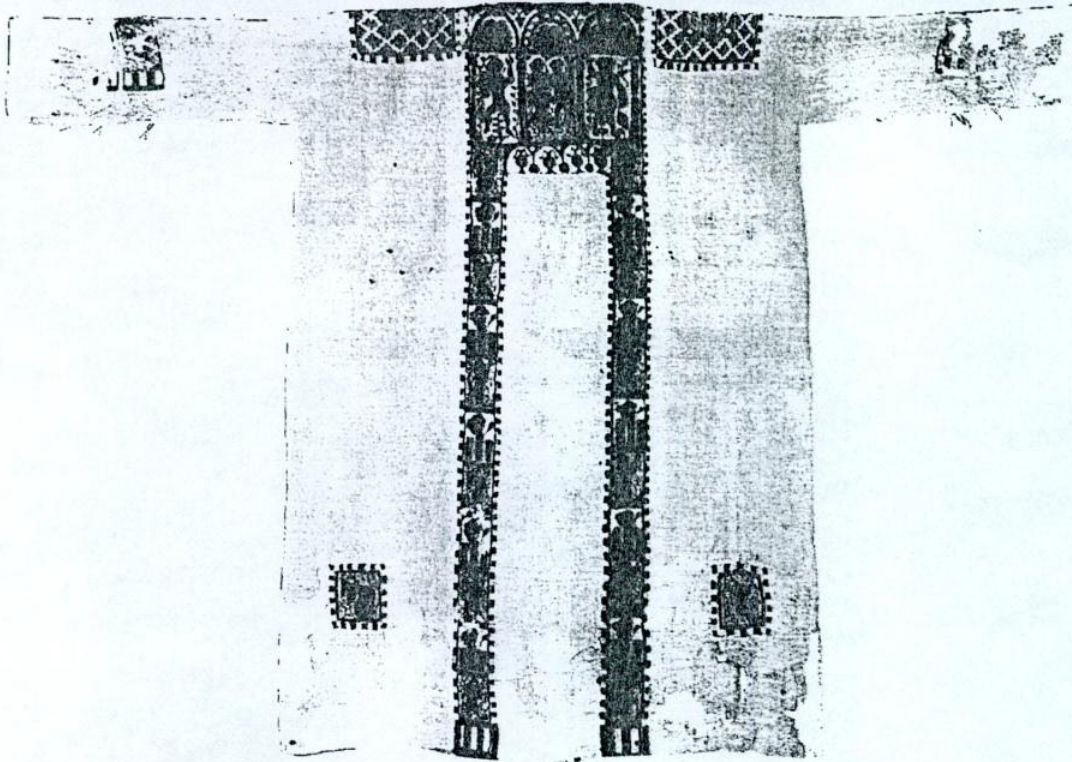
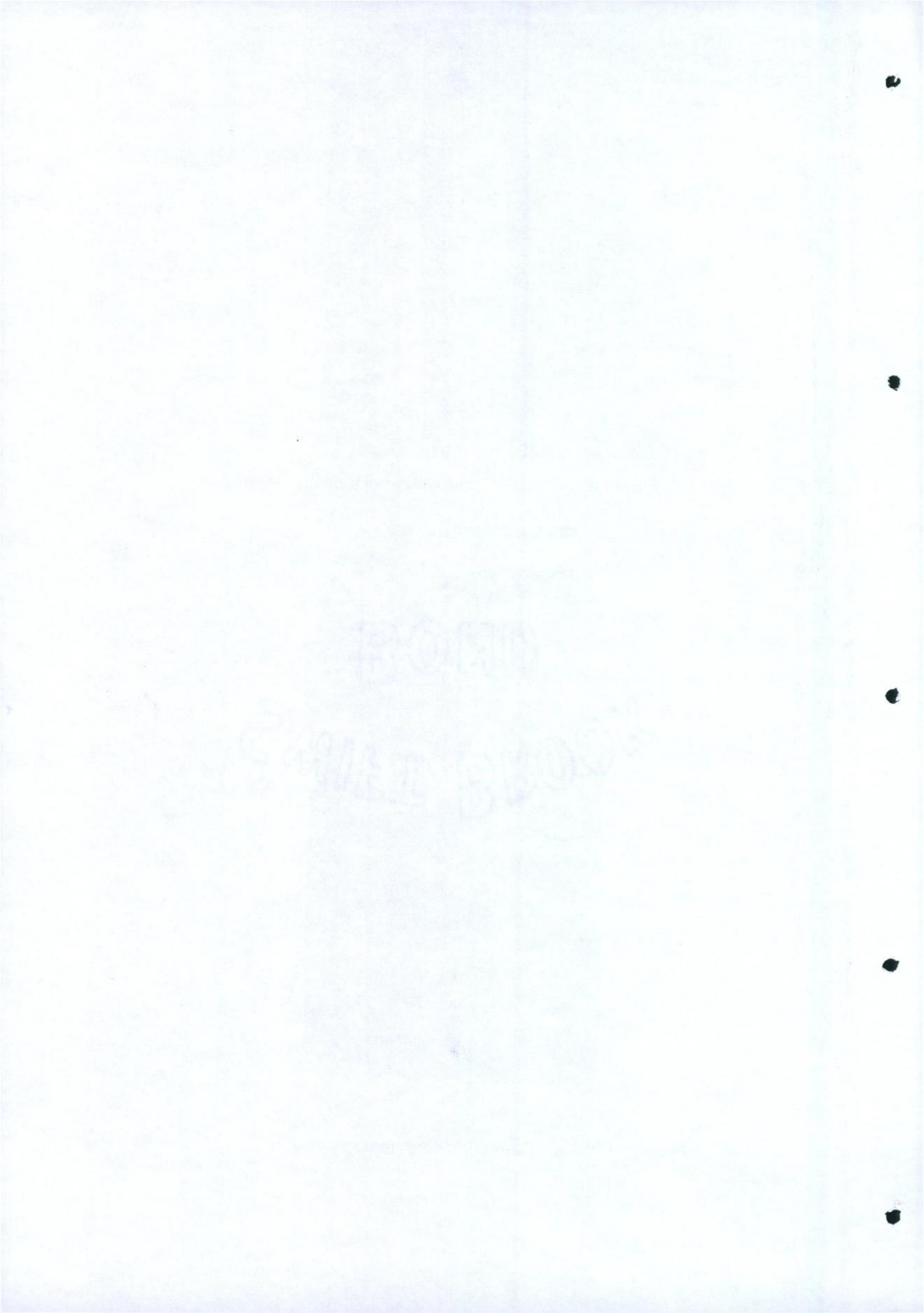


Plate 1: Fourth century linen tunic with wool tapestry decoration.



Plate 2: Fifth-sixth century cythar, tapestry woven.



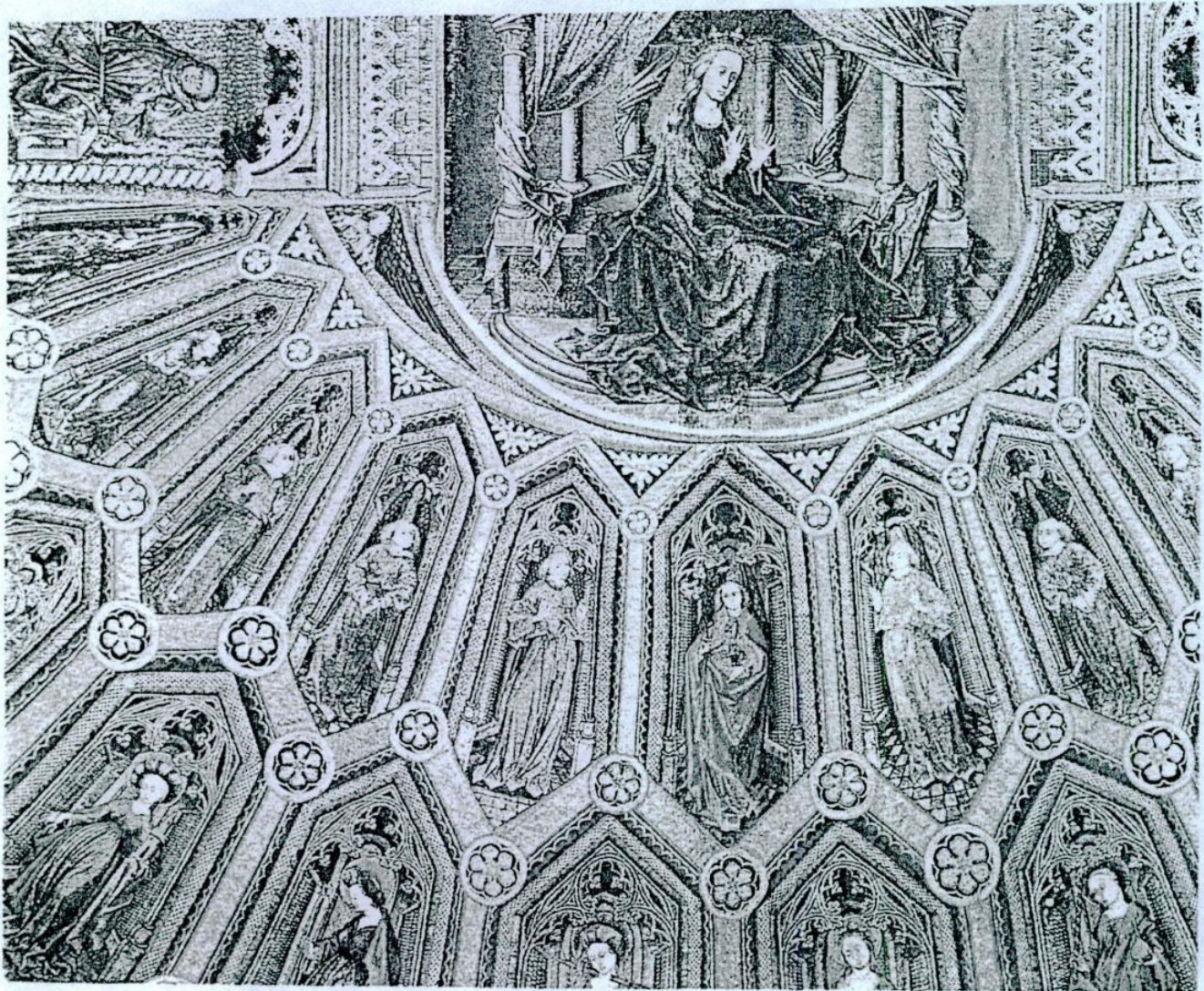
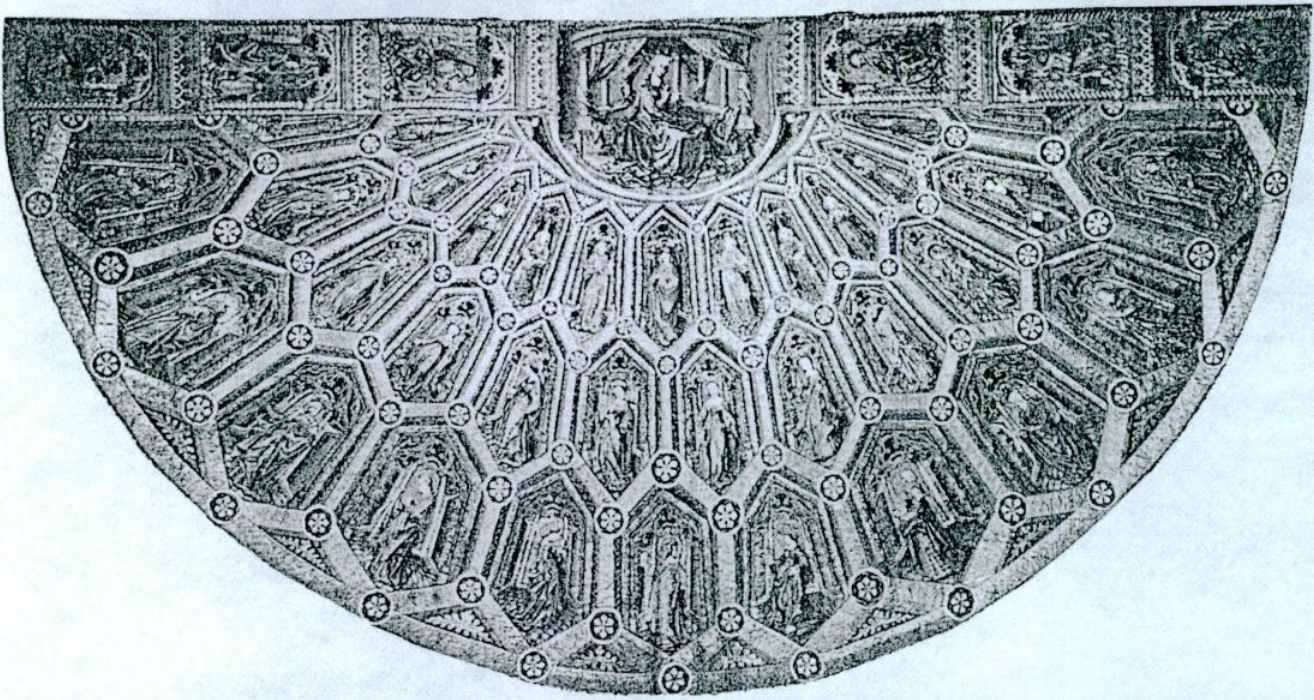


Plate 3: Fifteenth century, detail of hood from the Vestments of the Order Golden Fleese, designed in the style of Rogier van der Weyden .

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Plate 4: Sixteenth century, Chasbule of brocade velvet.

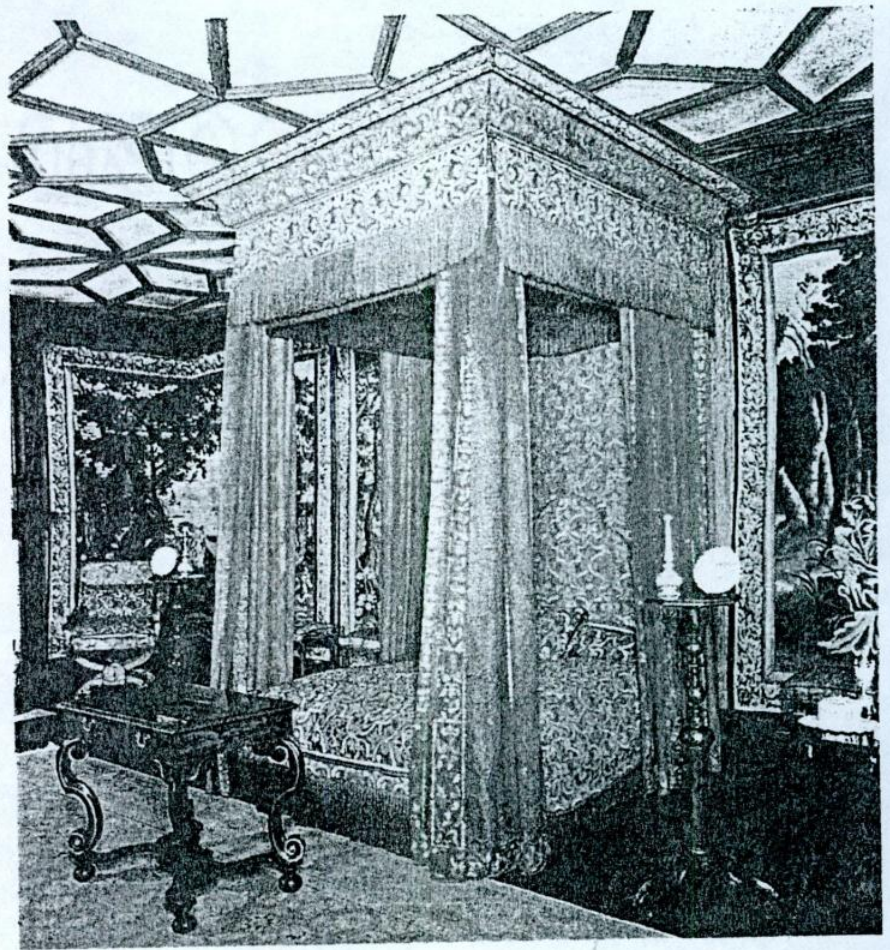
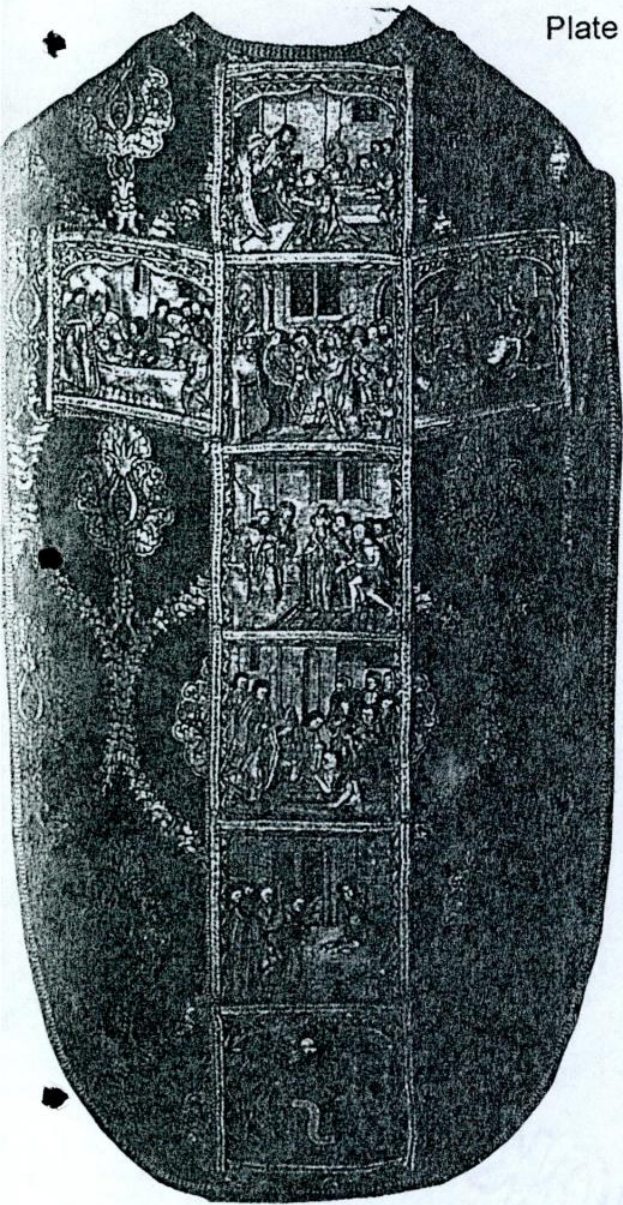


Plate 5: Seventeenth century, The Spangled Bedroom at Knole house.

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Plate 6: Twentieth century, Valley Curtain, Colorado.

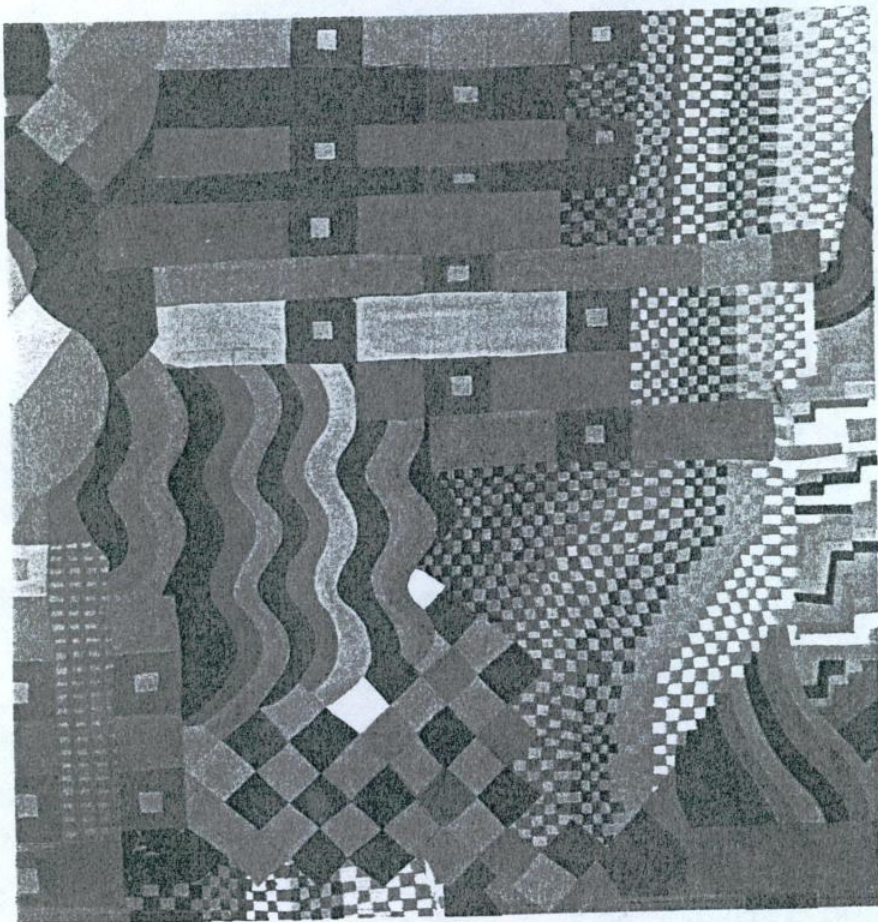


Plate 7: Twentieth century, 'Homage to Gunta Stöltz'.

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STAINLESS STEEL

important. Sometime in the early history of textiles, even asbestos, a mineral was introduced³.

Loose fibres have little value as textile materials unless they can be made into yarn. At least ten thousand years women were able to identify the materials they were strong and long enough to spin. Although many materials were spun, the ancients mainly used fur that served the worlds major textile needs until the twentieth century. Each of the great civilisations can be associated with at least one fibre- Egypt with flax, India and Peru with cotton, China with silk and Mesopotamia with wool. Tools for spinning developed slowly. Fibre preparation and yarn making were never-ending tasks until the nineteenth century⁴.

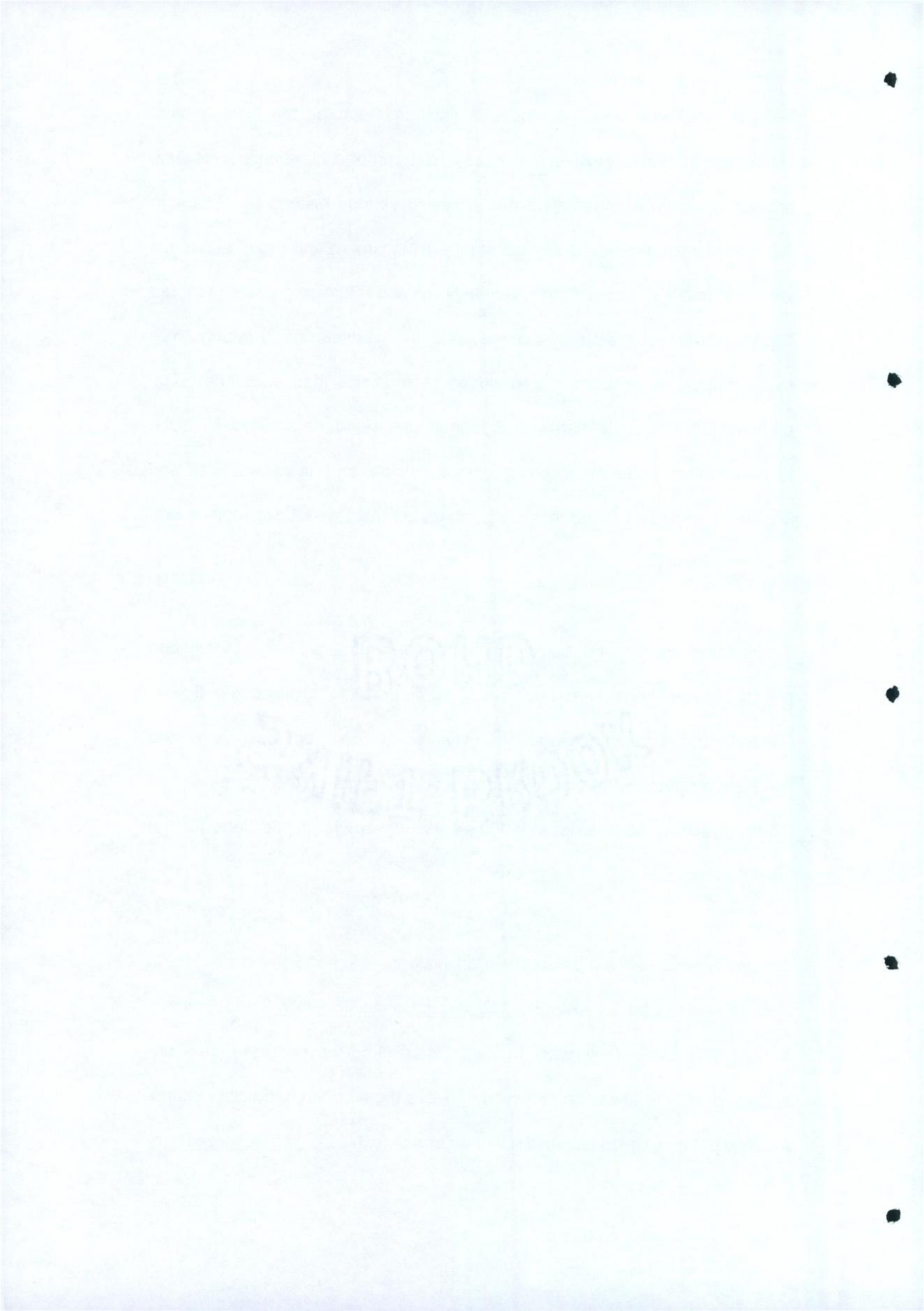
Until the 20th century, the textile industry depended upon the sources and forces of nature for all fibres. Rayon, the first manufactured fibre, was developed, marketed, and made into a practical reality in the early 1900's, followed in the 1920's by cellulose acetate. Since the late 1930's, and especially since the Second World War, scientists have produced dozens of new fibres with many variants of each type. Developments in fibres, fabrics, finishes and other textile processing techniques have made greater advances in *the* past fifty years than in the prior five thousand years of recorded history.

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Textiles are all pervading; Indeed, like architecture, they are almost impossible to avoid. Textiles are an essential part of civilisation and as such provide a wealth of information and a key to various historic development; People all over the world are constantly taking for granted the enormous variety of textiles around them⁵. Textile fibres and their use predate recorded history. Archaeological evidence indicates that textiles of fine quality were made thousands of years before written records cite their existence. The early history of textile fibres and fabrics has been determined by such archaeological finds as spinning whorls, distaff and loom weights, and fragments of fabrics found in such locations as the Swiss Lake regions and Egyptian Tombs⁶.

Textiles, the cloths for our backs, covers for our beds, a source of beauty and comfort in the home, are such an integral part of civilised life that is understandable taken for granted. We rarely see them as unique and complex products with their own aesthetic, a range of techniques and a history reaching back at least 2,000 years with crucial implications for the wealth of nations⁷.

Textiles always had a high status in art history. We know this from looking back at works of art, for example, The Virgin Chancellor Rolin C.1435. musée by Jan Van Eyck (see plate 8). In this painting we see the sitters are displayed in their finest cloths which conveys their wealth and social status. Another painting which displays a variety of rich textiles is The Duke de Berry



at Dinner (see plate 9). An illustration for the month of January from the *Très Riches du Due de Berry* by the Lindburg Brothers. There is a great variety of rich textiles, the tapestry with a battle scene, possibly the Trojan war, which can be seen behind the duke, the rich clothing and the damask tablecloth⁸. Yet another example of this can be seen in Richard Sackville by William Larkin (see plate 10). We are all familiar with the tradition of pieces of textiles being handed down from generation to generation, for example christening shawls. Thus, for their sentimental value, a textile piece which has been treasured and considered precious adapts the status of a piece of art. The history of textiles reflects sophisticated design work alongside increasingly advanced technical development as well as reflecting changing styles in art.

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Plate 8: The Virgin Chancellor Rolin C.1435. musée_by Jan Van Eyck

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SAMUEL RABOON



Plate 9: The Duke de Berry at dinner, by the Lindburg Brothers

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MOORE BOOKS



Plate 10: Richard Sackville, by William Larkin

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SALES PROOF

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BOOKS
AND PAPERS

CHAPTER TWO

This chapter discusses the importance of textiles in Irish society and also its relevance as a subject in our schools. To aid this research various people in the industry were interviewed.

Textiles, as mentioned in Chapter One is one of the oldest art forms. The textile industry has developed from an art and craft industry perpetuated by guilds in the early centuries, through the industrial revolution in the Eighteenth and nineteenth centuries, when the emphasis was on mechanisation and mass production, to the 20th century, with its emphasis on science and technology¹.

We enjoy an excellent reputation for our tweed production around the world. In fact Ireland is renowned for its high standards of tweeds, for example, Donegal Tweed and Blarney Woollen Mills. It is a vital part of our Irish economy and society. We are all familiar with a piece of crochet, a woven tapestry, a knitted jumper which our granny's made for their families and passed down from generation to generation with love, care and a great deal of respect. From speaking to friends and family this is still very much the case today, therefore, textiles are part of our social lives.

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1901

At present the Irish textiles industry is very strong, it is a growing industry, which provides many needed jobs for young textile artists, textile designers and several other job areas which are linked to the textile industry. The strength of the textile industry and also a sense of the diversity of the Irish product from the perspective of the buyer was on display at Showcase 1997, the annual arts and crafts fair currently in it's 21'st year. The fair involves indigenous designers, manufacturers and mainly external buyers and is an ideal place to discover the 'pulse' of the Irish textile market.

Statistics of Showcase 1997 (see plate 11) paint an up-beat picture of industry. Attendance was up 6% on record 1996 figures, thirty extra exhibitions were present bringing the total to 607, suggesting an expansion rate also of 6% and indicating a potential doubling of the overall industry within twelve years. Of the 607 exhibitors, the Craft Council of Ireland subsidised 203 places this year, thus one third of the industry is deemed by the Craft Council as emerging (plate 12-13). Two factors must be borne in mind here. Undoubtedly the industry has potential, but on the other hand, a large proportion of it is in it's economic infancy and will continue to be so for the medium term.

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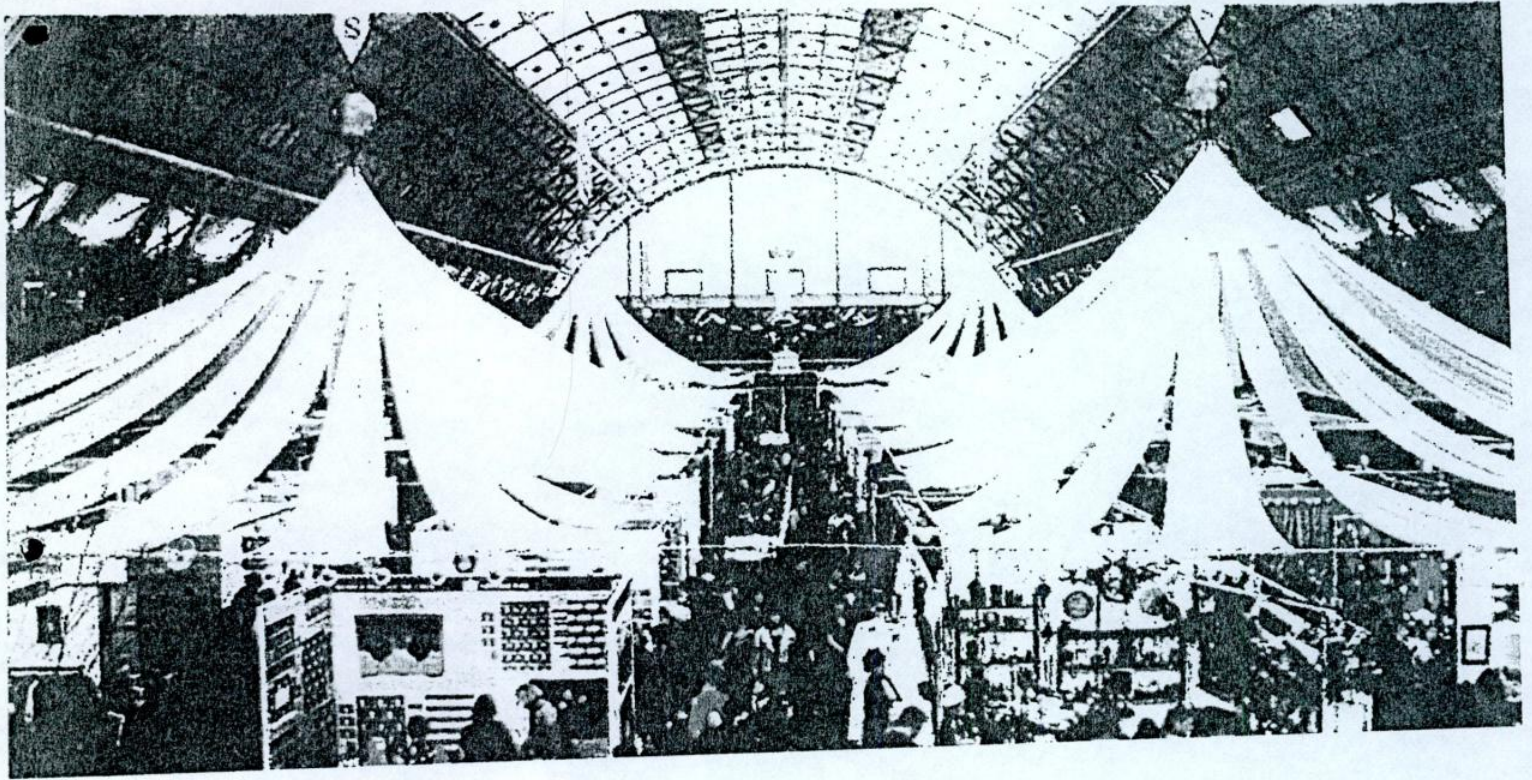


Plate 11: Showcase 1997.

Deirdre Rogers,
glass artist



Patricia Murphy,
textile artist



Turnip House,
knitwear



Plate 12: Emerging talent at Showcase 1997.

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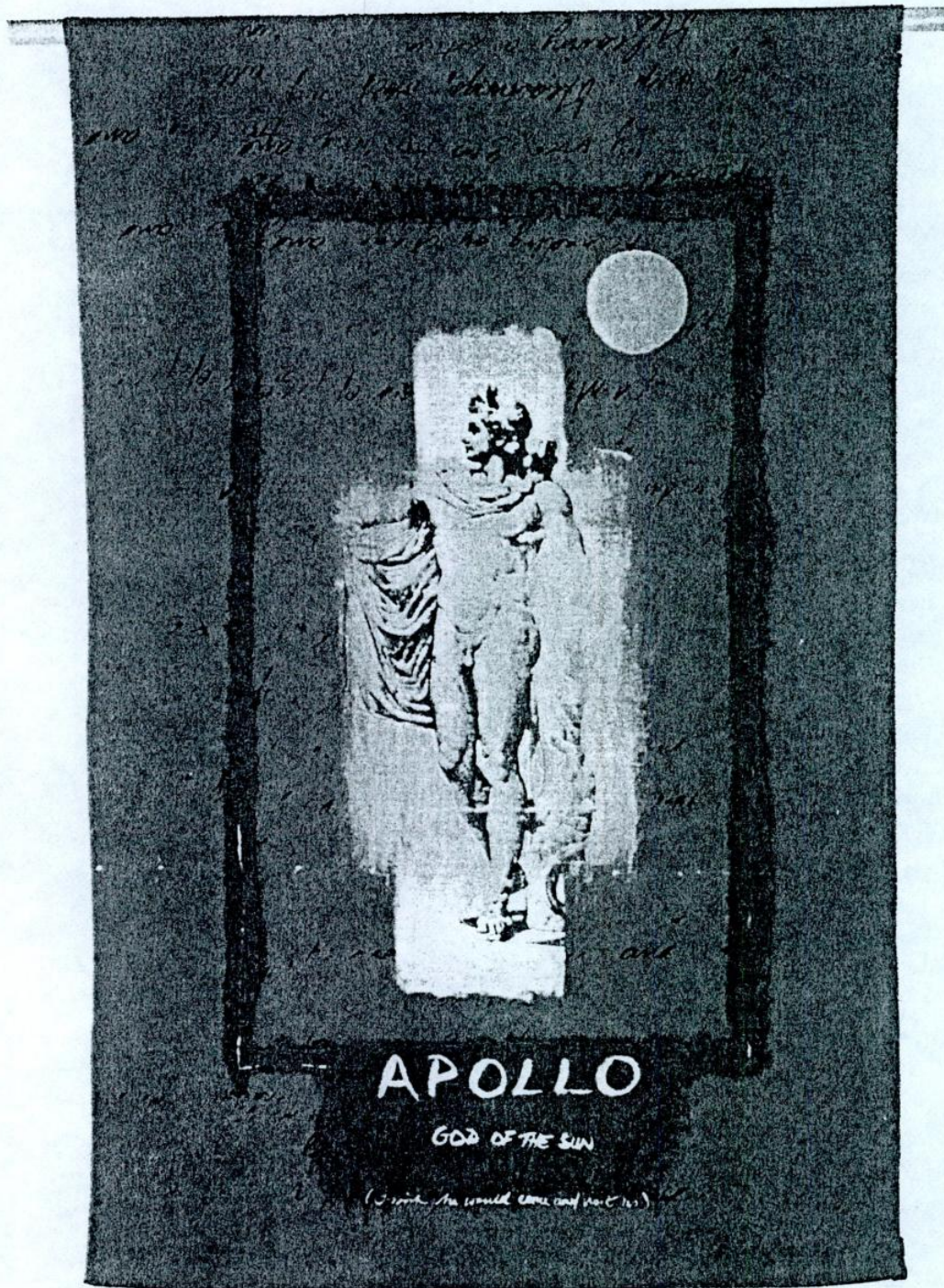


Plate 13: Patricia Murphy, 'Apollo'

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On the issue of product design, the Craft Council has some choice words, "the consensus was that although plenty of business was done at Showcase 1997, it was not necessarily a runaway year as regards product development". Two important inferences can be drawn from this statement:

1- The industry has become increasingly consumer focused. After all, it is a trade fair.

2- The Craft Council considers the way forward for an emerging textile artist is to be outwardly innovative. The Craft Council, at least, will be interested in you but do they buy the product?

Buyers' attitudes tend to be definite, however, perhaps a sturdier platform to base the industry. American-Irish buyer Paul Carey emphasised the importance of the "traditional ethnic Irish ethos". "If it isn't absolutely Irish they're just not interested". On the other hand buyer for Liberties of London, Angela Quantrell, declared that an ethnic stamp was last on her list of priorities. She wanted to avoid "touristy" element of the textile industry and concentrate on the classic, elegant and non-geographic Louise Kennedy and Mary Gregory influences.

For a young designer it is clear, you either choose your product and your market at the same and suffer the mutual-exclusivities in the industry or you could take the advice of the Craft Council and aim simply to liven up future Showcases- clearly there are definite public relations advantages. Overall

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with key indicators, heading in the right direction and lively debate about the product, the last thing you could say is the Irish textile industry is growing still.

To get a practical understanding of the state of textiles in Ireland, I interviewed various people in this industry. To support the relevance of teaching textiles in school and particular to my transition year class. Out of the numerous interview which I part took the following five interviews, with Terry Dunne (weaver), Liz Quin (fashion designer), Patricia Murphy (textile designer), Barry MaCall (fashion photographer) and Helen McAlister (third level textile tutor), whom all are involved in the textile industry in some form, are the interviews most relevant to this dissertation. (See appendix I)

The people I interviewed in the textile industry all agreed that it is a tough business and you must be prepared for hard work, long hours, total dedication and complete commitment if you want to enter this business.

I also found that there is a promising future for textiles in Ireland and transition year students should be encouraged in this area. The people I interviewed would have no problem in taking on students for work experience for short periods of time. Granted there may not be many jobs in this area and one must be prepared to go after the jobs. This information is vital for transition year students to know in order to prepare for work in this industry.

BOYD

W. J. Boyd

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CHAPTER THREE

The present position of textiles/craft in the Irish second level system, that is the Junior Certificate and the Leaving Certificate is discussed as is my own experience of the status of textiles in secondary schools.

Visual arts education is an active process through which the student learns to see and to think visually. This learning process involves both the artistic and the aesthetic experience. At primary and post primary levels, it develops through the related activities of the disciplines of art, craft (textiles) and design. These three disciplines are understood to form the basis of the term Visual Arts Education. Education in the visual arts should develop those processes which function through imagery and visualisation. The visual arts help to develop self-esteem, self-reliance and personal identity through creative achievement¹.

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ART, CRAFT, DESIGN, JUNIOR CERTIFICATE SYLLABUS

Art, craft and design are three inter-dependent disciplines. They are fundamental to human existence, predating written language. They play a major role in human evolution and development. Each involves a different way of thinking:

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

These unite in the basic human drive to shape the world, for functional purposes and to express and communicate ideas and feelings. The contribution of the visual and plastic arts to life is a unique and enriching experience for all.

Art, craft and design provide a unique part of the education of the whole person, through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others. The benefits of an education in art, craft and design for the student at this developmental stage extend far beyond a competence in the subject itself (and the ability to apply it through life). Art, craft and design education

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develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility of self-reliance.

This syllabus framework is designed for the full ability range in junior cycle. To facilitate implementation of this syllabus, it is essential that sufficient time be allocated to the subject. The practical core syllabus in drawing, two-dimensional art, craft and design with support studies, is augmented by a wide range of options. The teacher will select a minimum of one option for ordinary level, and a minimum of two for higher level, to suit the ability, developmental stages, previous experience, interest and potential of the students. The teacher's specialist skills, the school's resources and facilities, and local identity and tradition should also be taken into account. The core syllabus is to be applied to the teaching of the selected options, so as to widen and deepen the student's development² (See appendix I I).

See Plate 14 to show how textiles fits in to the Junior Certificate syllabus.

There are several options in textiles to choose from in the Junior Certificate which include - batik, embroidery, fabric printing, puppetry, screen printing, soft sculpture, tapestry, theatre design, toy making, traditional crafts (example, lace, hedgerow basketry etc.) and weaving.

The other options not related to textiles are - animation, art metalwork, blockprinting, bookcrafts, calligraphy, carving, computer graphics, film making, graphic design, jewellery making, leather work. Mixed media,

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sculpture, modelmaking, modelcasting, packaging, photography, pottery/ceramics, videomaking³.

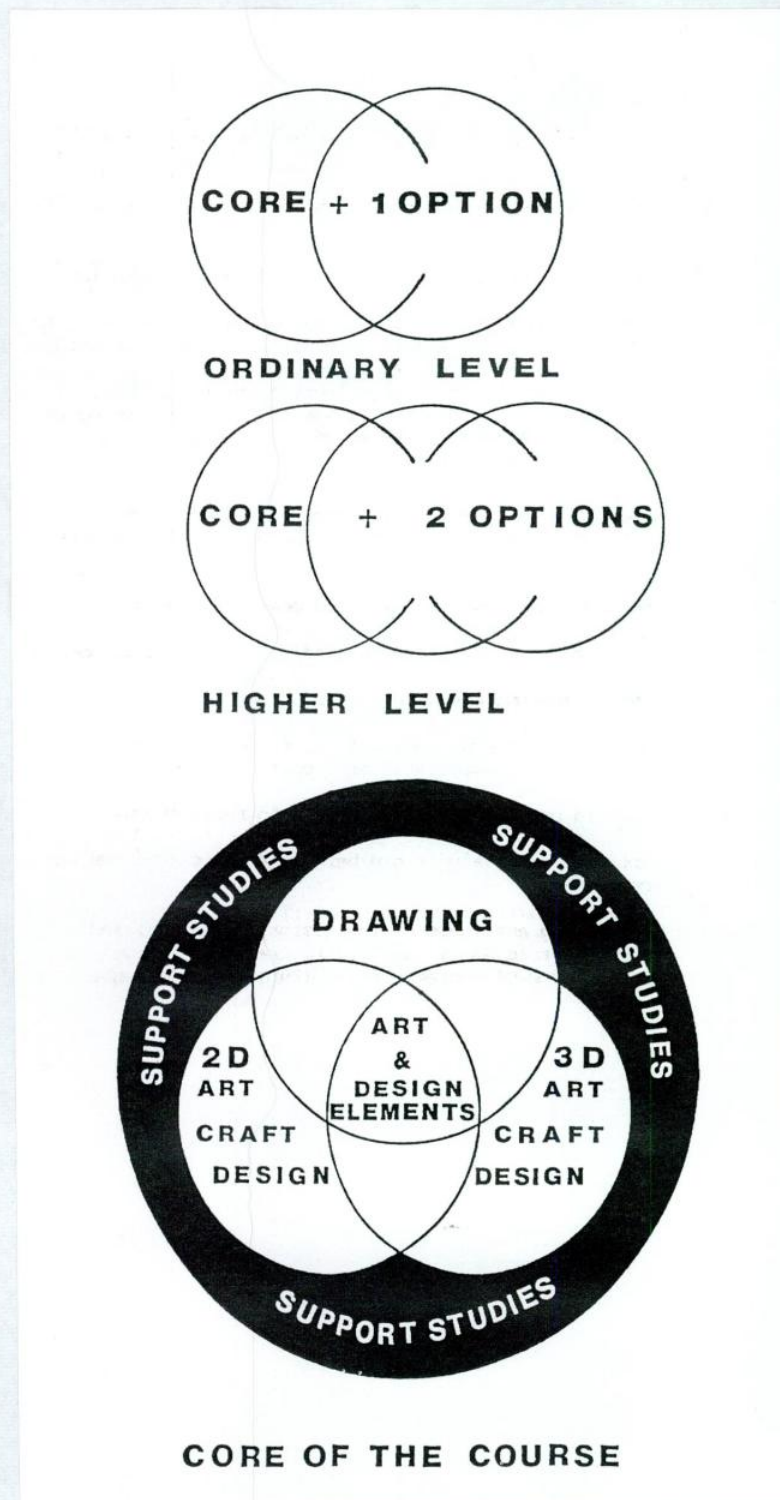
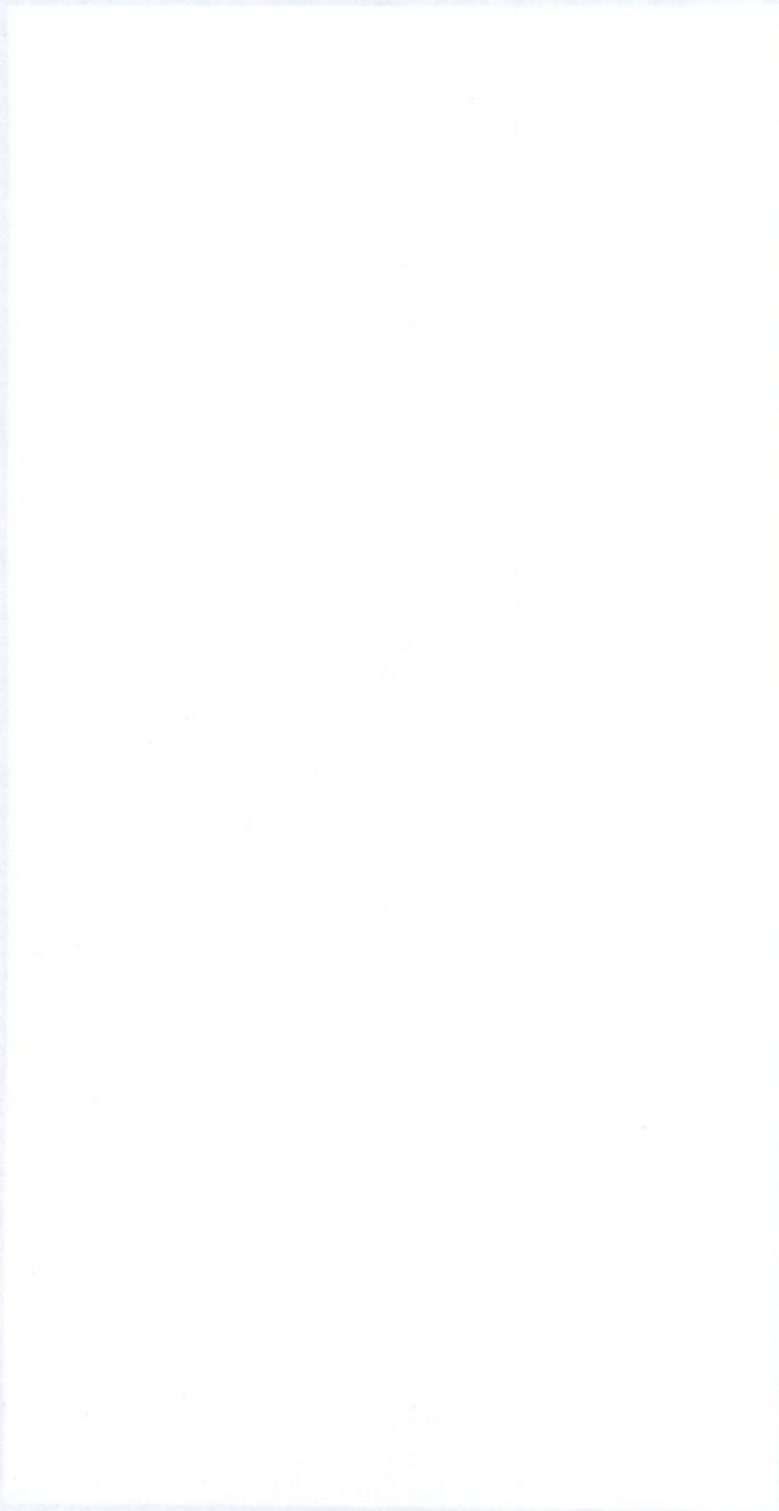


Plate 14: Diagram of Junior Certificate art and craft curriculum.



AIMS OF ART, CRAFT AND DESIGN AT JUNIOR CYCLE

1. To promote in the student, an informed, inquiring and discriminating attitude to his or her environment and to help the student relate to the world in visual, tactile and spatial terms.
2. To develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design.
3. To develop in the student an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal.
4. To develop in the student, the ability to apply evaluative criteria to his/her own work and to the work at others and in his/her daily encounters with the natural, social and man-made environments and with the mass media.
5. To promote in the student, a practical understanding of and competence in the principles and skills underlying visual and constructional design and problem-solving.
6. To develop through structured practical work the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation

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and to enhance the student's qualities of imagination, creativity, originality and ingenuity.

LEAVING CERTIFICATE

Textiles/craft is not compulsory on the Leaving Certificate programme. It is an option and the following are aims and objectives set out in the White Paper which was published in 1995. They are not as extensive as those set out for the Junior Certificate and even before these there were none. Therefore teachers find themselves organising a curriculum around the exam paper. Therefore areas of study were chosen not because of their learning content but their cost and time efficiency. Therefore textiles as a leaving Certificate option is largely ignored in favour of exam friendly subjects.

The position of textiles on the Leaving Certificate syllabus is as follows:

Similar to the Junior Certificate, textiles at Leaving Certificate is broken into many sections and the student chooses which sections they want to work in. These include - batik, embroidery, fabric print, screen printing, weaving, traditional craft etc.

It is difficult to talk in detail about textiles on the Leaving Certificate course as there is not much information about it. The main direction of the Leaving Certificate course comes from the White Paper 1995 which states the aims of the senior cycle under which comes the transition year programme.

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Aims:

The aims of the senior cycle are to encourage and facilitate students to continue in full time education during the post-compulsory period by providing a stimulating range of programmes suited to their abilities, aptitudes and interests. The objectives are to develop each students potential to the full, and equip them for work or further education.

Context:

Students may now spend up to three years in senior cycle. They may follow a two year Leaving Certificate programme immediately after Junior Certificate, or they may opt to follow a transition year programme before a two year Leaving Certificate.

The Leaving Certificate is structured as a two year programme. The transition year has been introduced to provide students with enriched opportunities for personal development. Accordingly, schools are not permitted to offer a three year Leaving Certificate, Since this would undermine the transition year objectives.

A major restructuring of the senior cycle is underway, involving four main elements:

- The availability of the transition year programme as an option for all second level schools.
- The revision of the established Leaving Certificate programme.
- The introduction of a new Leaving Certificate applied course.
- The development and expansion of the Leaving Certificate vocational programme.

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An important overall objective of the restructuring of the senior cycle is to provide for the holistic development of all students progressing to the end of senior cycle and to foster the sense of self esteem, self-reliance and innovation which empower them to actively reshape the social and economic future of society⁴.

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SHEETS

CHAPTER FOUR

This chapter presents my experience of the status of textiles in secondary schools and gives a profile of my school. It assesses the programme and position of textiles in transition year. A rationale for teaching textiles to this year group is also argued.

MY TEACHING EXPERIENCE OF TEXTILES IN SECONDARY SCHOOLS

My experience of the respect given to textiles in secondary schools had been disappointing, up until this year. The first school (all girls) I taught in 1994/95, offered great potential for the investigation, exploration and creation of textiles. However it was my own observation that this potential was not fully explored.

The pupils in my second school (all boys) 1995/96 apart from T-shirt printing were not the least bit interested in textiles. It was obvious the school had not addressed the possibility of teaching all boys textiles, therefore I found it particularly challenging to do so. I found that quite an undeveloped attitude towards textiles existed. I created a scheme based on textiles working designs and fabrics on jeans, a scheme I taught would be relevant to the students. The scheme was not very successful with the exception of one or two boys who seemed interested in textiles and did work.

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My present teaching experience (1996/97) is in an all girls, private secondary school. Much to my delight, they are almost fully equipped in the textile/craft area. They have a loom, screens, and most importantly textiles has a very high profile in the school. Teaching these girls is a pleasure, they are motivated and co-operative when it comes to learning about textiles and using textile equipment, loom, sowing machines etc.

SCHOOL PROFILE

All girls, private secondary school.

Since 1952, The school has maintained a high standard of excellence in the pursuit of the overall education of the young person. The school's educational programme is directed to the growth of the whole person through spiritual, intellectual, cultural and physical development with the objective of helping each student achieve her full potential. In accordance with The School Statement, a community spirit is fostered to cater for the needs of pupils, parents and staff.

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WILLIAM BROWN

POSITION OF PUPIL'S PARENTS IN THE SCHOOL

Great importance is attached to the role of the parents in the joint venture of their children's education and they are always welcome to the school. Parents are the primary motivators of their children and their support is essential in all areas of the educational process introducing discipline. An active Parents' Association exists which provides valuable assistance on all aspects of school life.

THE TRANSITION YEAR

The transition programme was initially introduced as a pilot project in 1974. It had a total of 66 pupils in three schools, it was the brainchild of Richard Burke, T.D., then Minister for Education¹. The transition year programme is interdisciplinary and student-centred. The *Report on the National Education Convention* recorded the convention's participants enthusiasm for the transition year option: 'Students matured during the year and sometimes revised their subject and career choices'².

The transition year programme aims to provide a broad, holistic education which should promote the personal, social, education and vocational development of pupils and prepare them for their role as autonomous,

BOOKS
SUNNY BROWN

participating and responsible members of society (Department of Education 1994/95). It is envisaged that a transition year programme would:

- enhance general education.
- facilitate transition from education to life and work.
- allow greater equity by providing an optional additional year for all students (Department of Education 31/93)³.

In the current academic year, 596 schools are providing the transition year to 29,351 students. It offers our young people the opportunity, in an otherwise crowded and demanding curriculum, to grow by providing them with new opportunities for personal development, maturity and independence. (Eamon Stack).

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The following information was issued by The Department of Education on 'Transition Year Guidelines 1994-95.

CURRICULUM GUIDELINES

Mission

To promote the personal, social, education and vocational development of pupils and to prepare them for their role as autonomous, participating and responsible members of society.

Overall Aims

The following aims are interrelated and interdependent and should be strongly reflected in every Transition Year programme:

- (1) Education for maturity with the emphasis on personal development including social awareness and increased social competence.
- (2) The promotion of general, technical and academic skills with an emphasis on interdisciplinary and self-directed learning.

Education through experience of adult and working life as a basis for personal development and maturity. The aims and philosophy of Transition Year should permeate the entire school.

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WILLIAM

Goals and Objectives

- (1) Schools providing Transition Year programmes have responsibility for setting appropriate goals and defining the objectives necessary for their achievement.
- (2) The schools should involve parents, work providers and the wider community as education partners in all aspects of the programme and ensure efficient and effective delivery of the programme.

Curriculum Principles

Content

- (1) Curriculum content is a matter for selection and adaptation by the individual school having regard to these guidelines, the requirements of pupils and the views of parents.
- (2) In establishing its curriculum, the school should also take into consideration the possibilities offered by employers and other work-providing agencies and the wider interests in the local community.

ORDER
SPECIAL

THE POSITION OF TEXTILES/CRAFT ON TRANSITION YEAR

The position of textiles/craft on the transition year as described by the Transition Year Guideline 1994-1995 is as follows, it comes under the heading -

AESTHETIC EDUCATION

The aim is to develop an awareness and appreciation of visual art, music, dance, drama, photography etc. Critical reading, viewing, listening and exposure to the living arts are worth promoting. Achievement of the aim can be reinforced by the provision of suitable opportunities for creativity and innovation. Pupils could undertake work in one or more of the art forms mentioned above and their experience might be recorded and reinforced using selected media and approaches such as:

- Portfolio;
- Audio/video tape;
- Photography;
- Composing;
- Performing⁴.

ROMA

1900

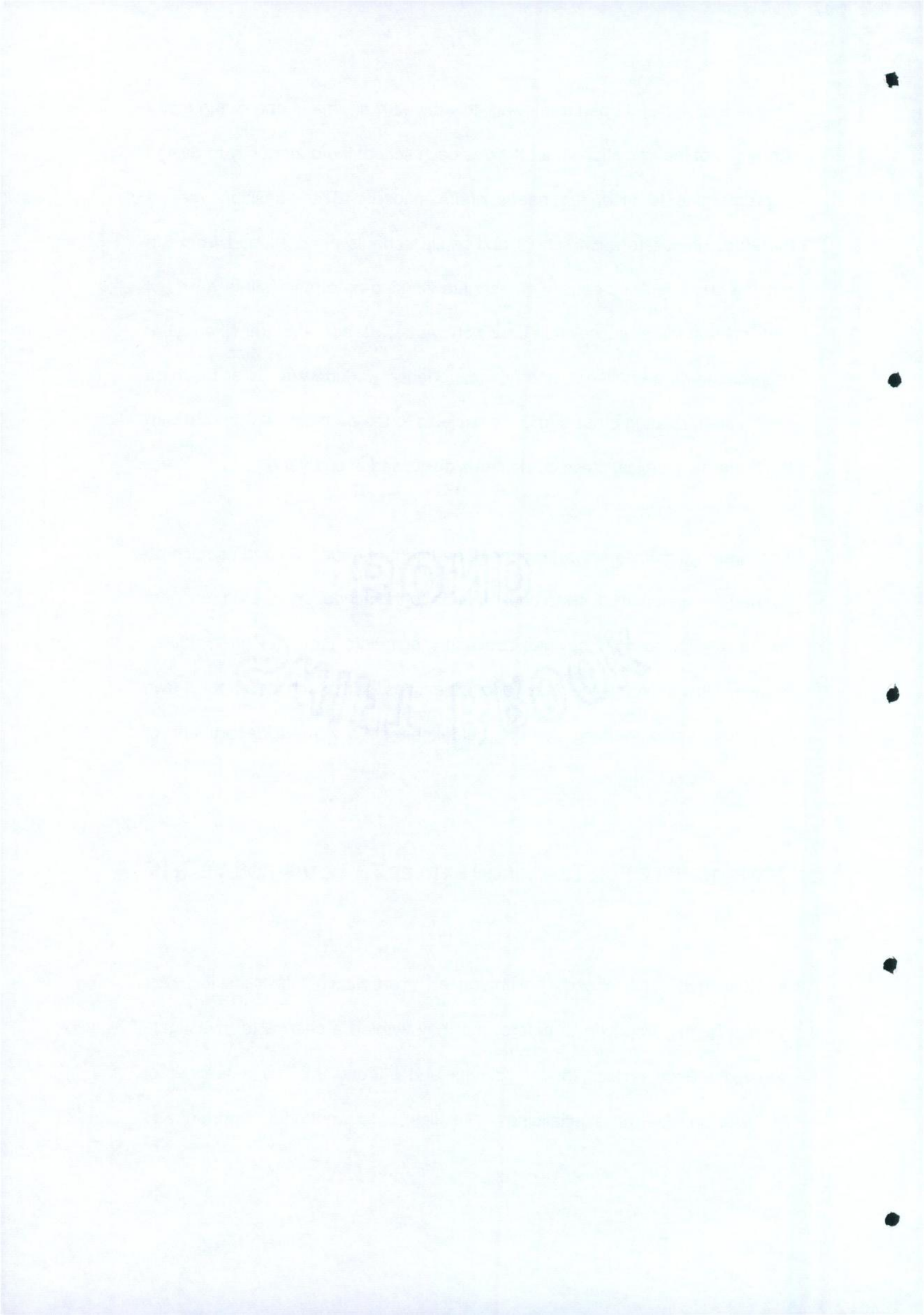
This is a broad and open framework to work with and this is one of the major strengths of the transition year. It gives each school the opportunity to design a programme to meet the needs of its students. The transition year is therefore unique to each school and, while schools need support from the outside and it is the creativity of teachers working as a team within a school that makes for a successful transition year⁵. I see the transition year programme as a challenge and new experience working with other teachers on the staff, relating cross curricular subjects to the art class, which I did with the home-economics, cross-curricular is discussed in chapter 6.

These are guidelines set out by the department of education and as such do not have to be followed to the book. It is up to the school and the art teachers own discretion to how they will use and manipulate these for the students benefit. In chapter 5 the Aims and Objectives of the school for their own Transition years working on the guidelines set by the department of education is outlined.

MY RATIONALE FOR TEACHING TEXTILES TO TRANSITION YEAR IS

THAT:

1- It is an exciting and challenging art area, which this transition year haven't been introduced to before and they wanted a chance to investigate and experience textiles for themselves and I found this, as a teacher of Art/Craft and Design specialising in Textiles, as a wonderful opportunity to



design two textile modules for this year group and thereby I became involved in curriculum design as well as curriculum delivery.

2- These students will in two years have to decide on a career, go to college, study and qualify. This can be a difficult decision for them to make. What they learn in my class about textiles is the tip of the iceberg, but it will open the door for an appreciation and understanding for textiles and the many opportunities associated with it. The textile industry and the many jobs related to it, from textile artists, textile designers to fashion designers, stylists, models etc. If a student was thinking of being a textile designer, fashion designer, the textile modules I have designed would give them an idea of what it involves.

A textile Designer's job is multifaceted, requiring through understanding of the customer for whom the product is intended, knowledge of related and competing products and any sphere that influences the design world, and mastery of technical considerations of fabric production. Perhaps most importantly, a designer must be able at the appropriate time to present new ideas so that the intended market can understand and use them.

The backbone of the designers career is his work in the studio. The development and completion of artwork on paper is the base from which the aesthetic aspects of fabric are produced. Consequently, practical studio methods not only make a designer more effective but also save time and

BOND

WILL PROOF

money. Ideas for techniques, materials, and references encourage new interpretations and experimentation⁶.

3- As consumers, a knowledge of textiles will be to their benefit. When they buy various textile products, they will have a more informed knowledge of selection, use and maintenance. In addition to the economic factors, textile fibres and fabrics are important to their aesthetic properties. The constant search for new and different fabrics reflects an innate desire in most people for attractive surroundings and colourful, decorative apparel. Fabrics must be fashioned in innovative ways to form the many textile products found in the environment⁷.

Textile fabrics can be beautiful, durable, comfortable and ease care. They can satisfy the need of all people at all times. Knowing how fabrics are created and used will give a better basis for their selection and an understanding of their limitations. A knowledge of textiles and their production will result in a more informed selection of a textile product for a particular use. A knowledgeable selection will result in a more satisfied user⁸.

The two textile modules I designed for the transition year class are set out:

(1) To develop an appreciation and understanding for textiles in two dimensional and three dimensional projects.

BOARD

GENERAL MANAGER

(A) Module 1 - Three Dimensional Project - Puppetry

(B) Module 2 - Two Dimensional Project - Festival Banners

(2) To enhance their general education and textile education.

(3) To facilitate transition from education to life and work that is learning about textiles in class and applying this knowledge to their everyday lives.

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WILLIAMS

CHAPTER FOUR - REFERENCE

1. Gerry McNamara, *Achievement and Aspiration*
(Dublin, Drumcondra Teachers Centre, 1990), p. 19.
2. Government Publication, *Charting Our Education Future. White Paper On Education*
(Ireland, Stationery Office, 1995), p. 51.
3. Eilis Humpreys, *Issues in Education*
(Dublin, ASTI, 1996), p. 92.
4. *Transition Year Programmes, Guidelines 1994-1995*
(Dublin, Department of Education, 1994) p. 21.
5. Eamon Stack, *Issues In Education (Senior Cycle Curriculum Reform)*
(Dublin, ASTI, 1996), p. 24.
6. Morypaul Yates - *Textiles - A Handbook for Designers*
(New York; W.W. Norton & Company, Inc., 1996), p. Xi.
7. Marjory L. Joseph - *Essentials of Textiles*
(U.S.A., Holt, Rinehart and Winston, 1976), p. 5.

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SAVING BANK

8. Norma Hollen - Textiles

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FOR THE YEAR 1953

CHAPTER FIVE

In this chapter a profile of my transition year class is outlined. The transition year programme in my school is outlined, as is their transition year art craft and design programme, working on the guidelines set by the department of Education. I also show how textiles is integrated into this programme.

I am presently doing my teaching practice in school X, an all girl, private secondary school, run by a French order of nuns. The school catchment area would be mainly Churchtown, Dundrum, Rathmines. Most girls would come from middle to upper class backgrounds. This school is very well equipped in all subject areas. Art has a high profile in the school and students work is displayed regularly. The Art Department can boast of a weaving loom, a kiln, a photography dark room, and printing screens.

The art teacher I work with is lovely, a graduate of The National College of Art and Design. She is extremely helpful, kind, encouraging and is an excellent art teacher. The sisters, principal staff and pupils in the school are a pleasure to work with. I thoroughly enjoyed my teaching experience in this school. I have learned so much in the past few months.

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PROFILE OF TRANSITION YEAR CLASS

This is my first time teaching a transition year group and I looked forward to the new challenge of learning about the transition year programme and having an input into this programme.

My transition year class are a highly motivated, lively group of girls. There is a lot of comradeship between them. They all wanted to study textiles and I was delighted to be the one to teach them my specialised art area. There are five girls in this class who never studied art before but were really enthusiastic to learn. This was another challenge for me and I looked forward to it. As it turned out, these five girls worked so hard. Their work was very good for beginners and I'm really proud of them. The following information is the layout of the transition year programme designed by the school in which I'm presently teaching, which was designed within the guidelines set out by the department of Education.

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TRANSITION YEAR PROGRAMME IN THIS SCHOOL

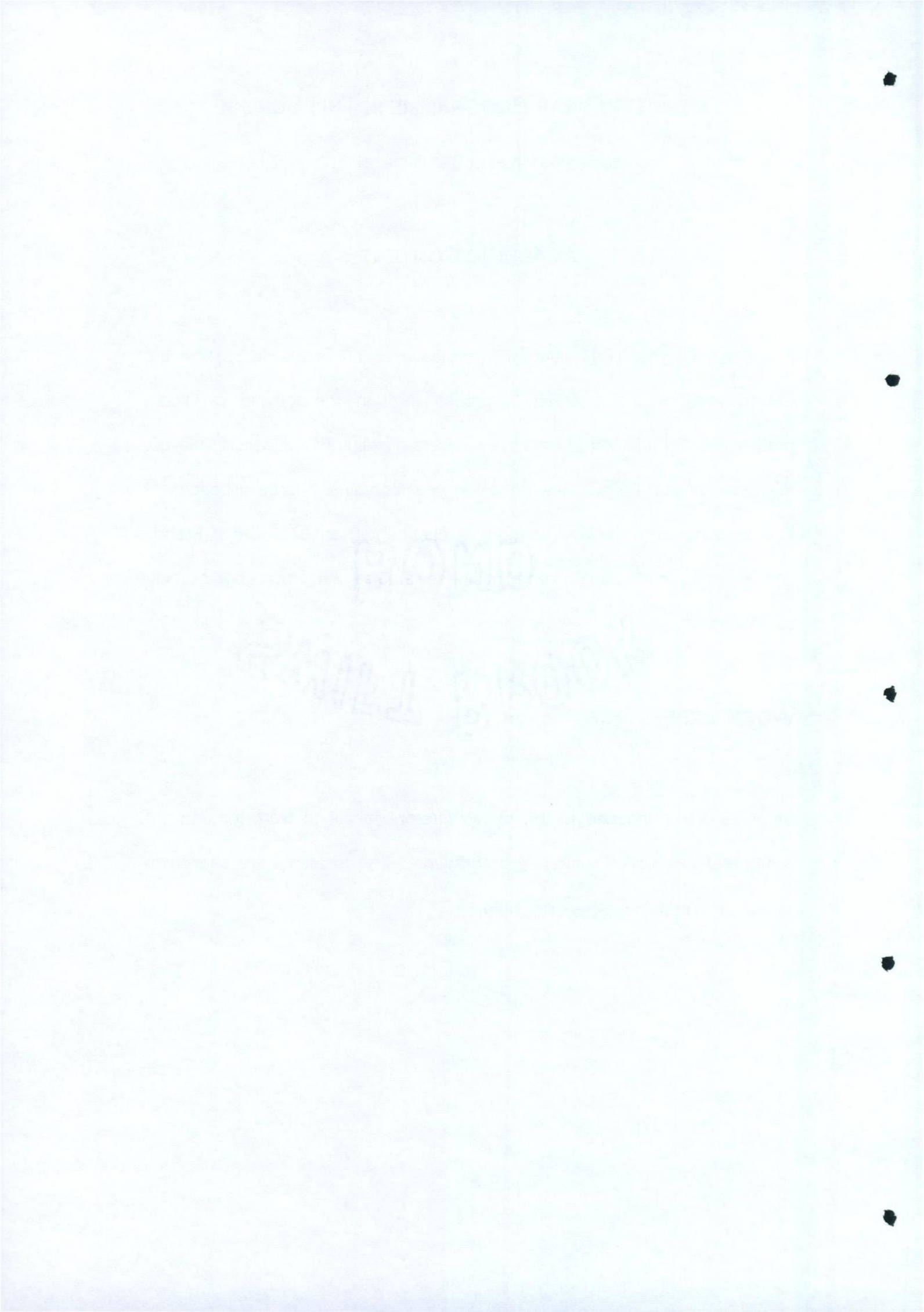
(POST JUNIOR CERTIFICATE)

ACADEMIC CONTENT

The transition year curriculum incorporates a sound academic base laying the foundations for a steady progress through the leaving certificate programme. In addition to the core subjects of religious education, gaeilge, mathematics and French, the transition year contains a large allocation of time to computing, the development of continental language skills (French and German or Spanish) and business studies (incorporating a mini-company).

WORK EXPERIENCE

Students are introduced to the many different facets to work through out comprehensive work experience programme. The locations are chosen to reflect career choices where possible.



COMMUNITY SERVICE

In line with the philosophy of the school to educate the whole person, an active concern among our students for the disadvantaged of society is fostered by our varied programme of community service.

As part of this programme, our students team up with pupils from another in an educational programme involving physical education as well as art and craft activities. This engenders within our students a more positive attitude towards the mentally handicapped and illustrates the rich and mutually beneficial relationship that can be built up and sustained between students of different ages and abilities.

ASSESSMENT

A comprehensive assessment of every aspect of transition year is carried out. In addition to continuous assessment of homework, a school report detailing the student's progress in every aspect of transition year is sent to parents at the end of each three modules.

BOARD

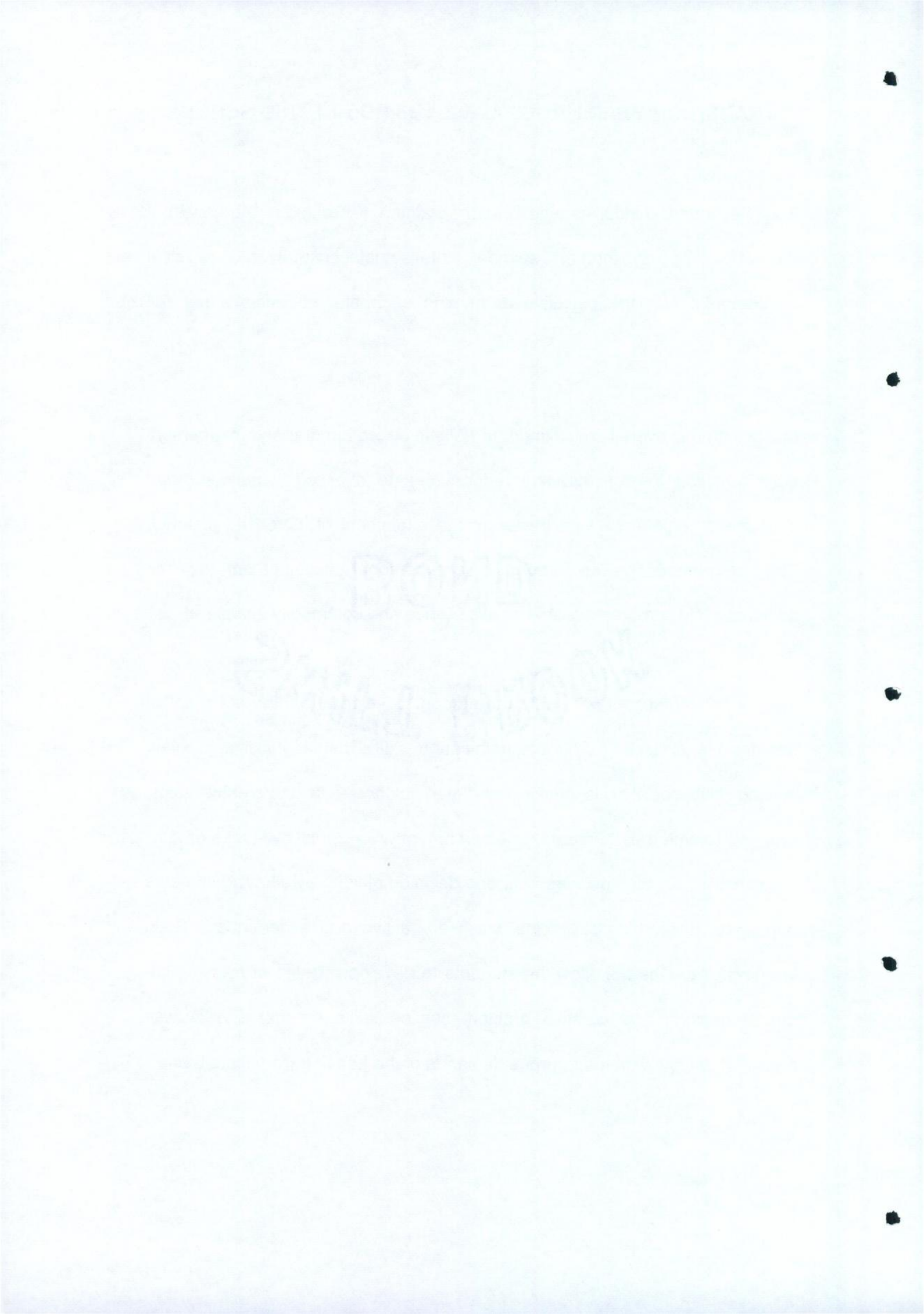
SCHOOL BOOK

TRANSITION YEAR PROGRAMME 1994/95 IN THIS SCHOOL

The Secondary School's educational programme is directed to the growth of the whole person through spiritual, intellectual, cultural and physical development with the objective of helping each student achieve her full potential.

In line with this overall commitment to holistic education of the young person, our Transition Year Programme endeavours to offer our pupils a broad educational experience with a view to the attainment of increased maturity. The programme places emphasis on personal development by the comprehensive programme of work experience and community service.

The aim of the school is to help the student develop and integrate a set of transferable skills including communication skills, thinking skills, problem solving skills, social skills, physical and manipulative skills and creative skills. The programme tries to create an environment where pupils will take greater responsibility for their own learning and decision making by allowing students participate in learning strategies which are active and experiential. Such learning strategies will allow the students to develop a range of transferable critical thinking and creative problem solving skills so that she is well prepared to cope with the rigorous demands of the Leaving Certificate Cycle.



TRANSITION YEAR - ART, CRAFT, DESIGN PROGRAMME IN

THE SCHOOL

Textiles can be easily integrated into the following programme as well as other art areas.

Aims

- (i) To develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design.
- (ii) To promote in the student a practical understanding of and competence in the principles and skills underlying visual and constructional design and problem solving.
- (iii) To develop the pupils artistic and aesthetic sensibilities and qualities of critical appraisal, appreciation and evaluation to enhance the students' qualities of imagination, creativity, originality and ingenuity.

Objectives

- (i) To use drawing for observation, recording and analysis as a means of thinking and for communication and expression.
- (ii) To give a personal response to a stimulus.
- (iii) To use and understand the art and design elements.

BOND
SMALL BOOK

- (iv) To use a variety of materials, media, tools and equipment.
- (v) To use an appropriate working vocabulary.
- (vi) To use the three-dimensional process of additive, subtractive and constructional form-making in expressive and functional modes.
- (vii) To sustain projects from conception to realisation.

COURSE CONTENT - AS SET OUT BY THE SCHOOL

Section 1 (2D)

Studies from observation using, man-made and organic sources, the environment and the human figure. Drawing done in a variety of media, exploring different elements of art including, line, form, movement, colour, shape, space and composition.

Section II (3D)

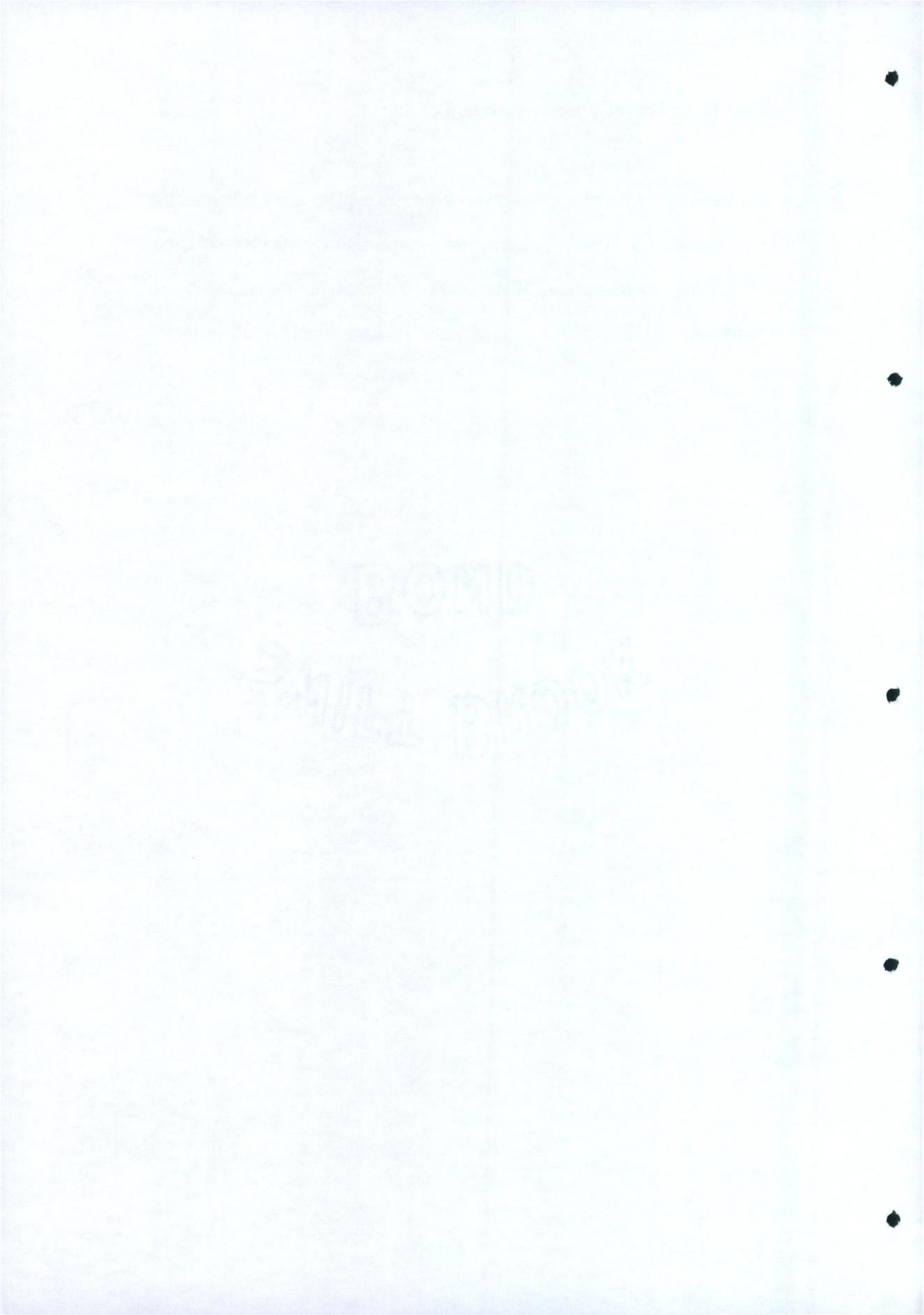
Three-dimensional studies using the human form as a source. To draw the form of the figure or smaller part through chicken wire, clay, scrap, materials. To explore the potential of different materials through experimentation. To become aware of structure and balance and surface details.

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WALTON

Section III Art Appreciation and History of Art

A brief look at the history of Irish art with a view to explore and understand an Irish artistic identity. This will incorporate aspects of early Irish art including, stone carving, high crosses, metal work, manuscripts, Celtic design to contemporary Irish artists examining critically as many female artists as male.



CHAPTER SIX

This chapter contains the methodology of the first textile module (puppetry) and reference is made to the second textile module (banners). It also contains cross-curricular with home economics, students evaluation of their own work and self evaluations.

METHODOLOGY

I designed two textile modules for my transition year class because after completion of the first, the girls expressed a desire to develop their textile skills and knowledge in another textile module. This in itself shows their confidence had been developed in their handling of textiles. The aim of the **first textile module** was to develop an appreciation and understanding for textiles through designing and making a puppet using fabric and embroidery techniques and taking the film 'The Hunchback of Notre Dame' as a theme. The aim of the **second textile module** was to develop an appreciation and understanding for textiles through designing and making a banner using fabric and embroidery techniques and taking 'festivals' as a theme.

In this chapter I discuss my methodology for the first textile module which was designed to build confidence with textiles and make it relevant to the present

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and future life of all my transition year students. The ASTI believes that preparation for working life is an essential part of each young person's post-primary education¹. (Charlie Lennon, Mary Dowling Maher).

The ASTI produced a work studies pack to mark the centenary of the Irish congress of Trade Unions in 1994. The aim of the work studies pack is to engage students in critical thinking about the changing world at work, their rights and responsibilities upon entering that world and the role of Trade Unions in society. The work studies pack is aimed primarily at transition year students and should complement their preparation for adult and working life that programme². I found this work studies pack very useful when designing my own textile modules, as I had references of five modules to look at in the work studies pack even though these modules were not specific to textiles craft, art and design.

MODULE 1

THREE DIMENSIONAL PUPPETRY TEXTILE MODULE

In the first textile module the theme was the film 'The Hunchback of Notre Dame'. I felt this would be a very appropriate and exciting theme to use in this module which was aimed at making puppets, as the characters in the film would adapt themselves perfectly in to a three dimensional puppetry scheme.

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This module covered a fifteen week period but it is fair to say that there are sub-schemes within the module. The objectives of the first three classes were aimed to develop understanding and appreciation for colour through learning colour theory and carrying out exercises on Johan Ittens seven colour contrast theory. The other objectives cover storyboards as part of the design process, learning the properties of fabrics, experimenting with fabric making their own textile samples, developing an appreciation and understanding for design of puppet head and body, pattern making, pattern cutting and sewing of puppet garments.

Aim The aim of this module is to develop an appreciation and understanding for textiles through designing and making a puppet using fabric and embroidery techniques and taking the film -

Theme 'The Hunchback of Notre Dame', as a theme/source. (See plate15)

Objective 1-3 To develop an understanding and appreciation for colour through learning colour theory and carrying out colour exercises on the seven colour contrast.

Week 1: I introduced the students to the colour wheel and colour spectrum. Their task was to complete a colour work

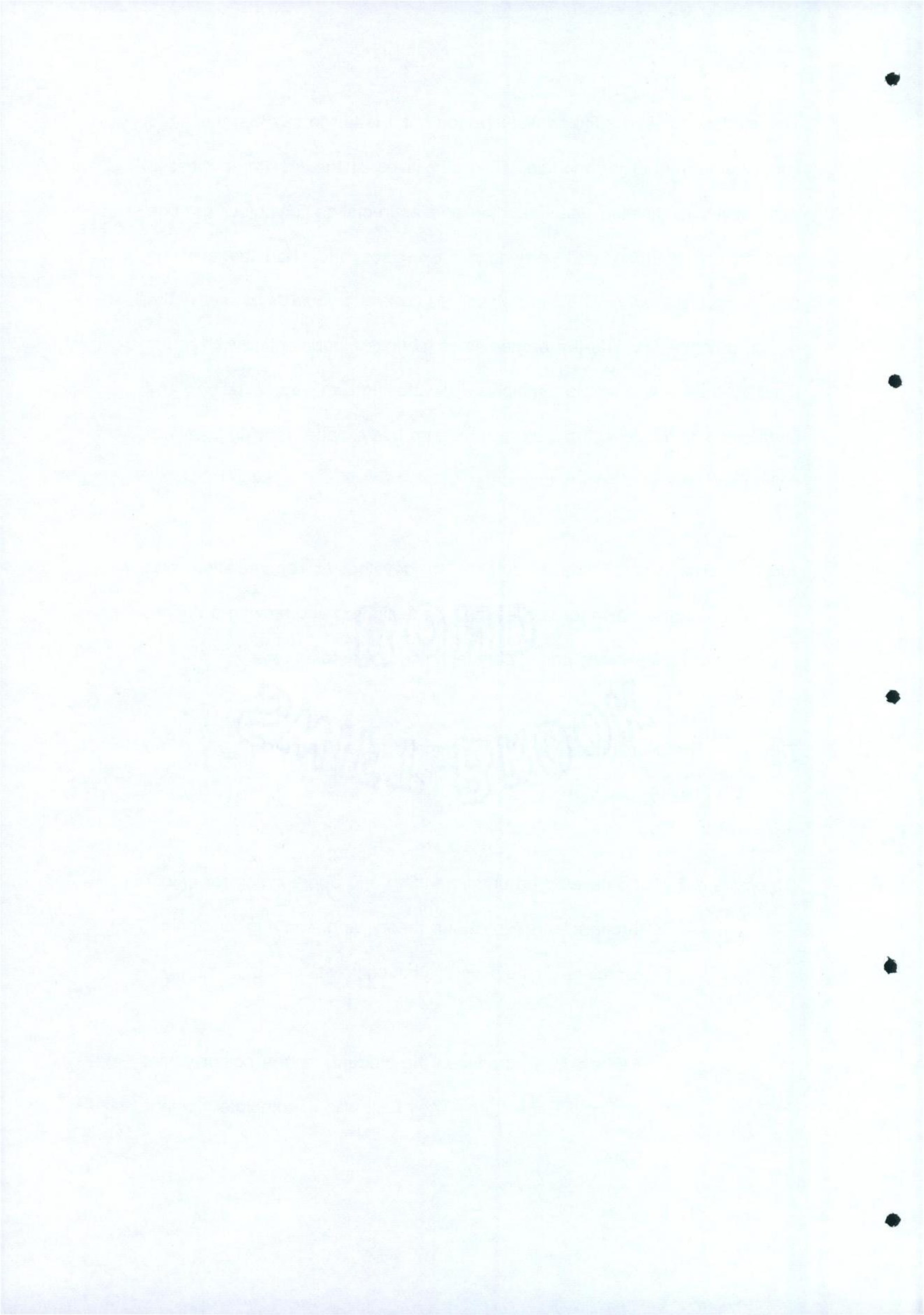




Plate 15: 'The Hunchback of Notre Dame' image.

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sheet whereby they mixed primary, secondary and tertiary colours.

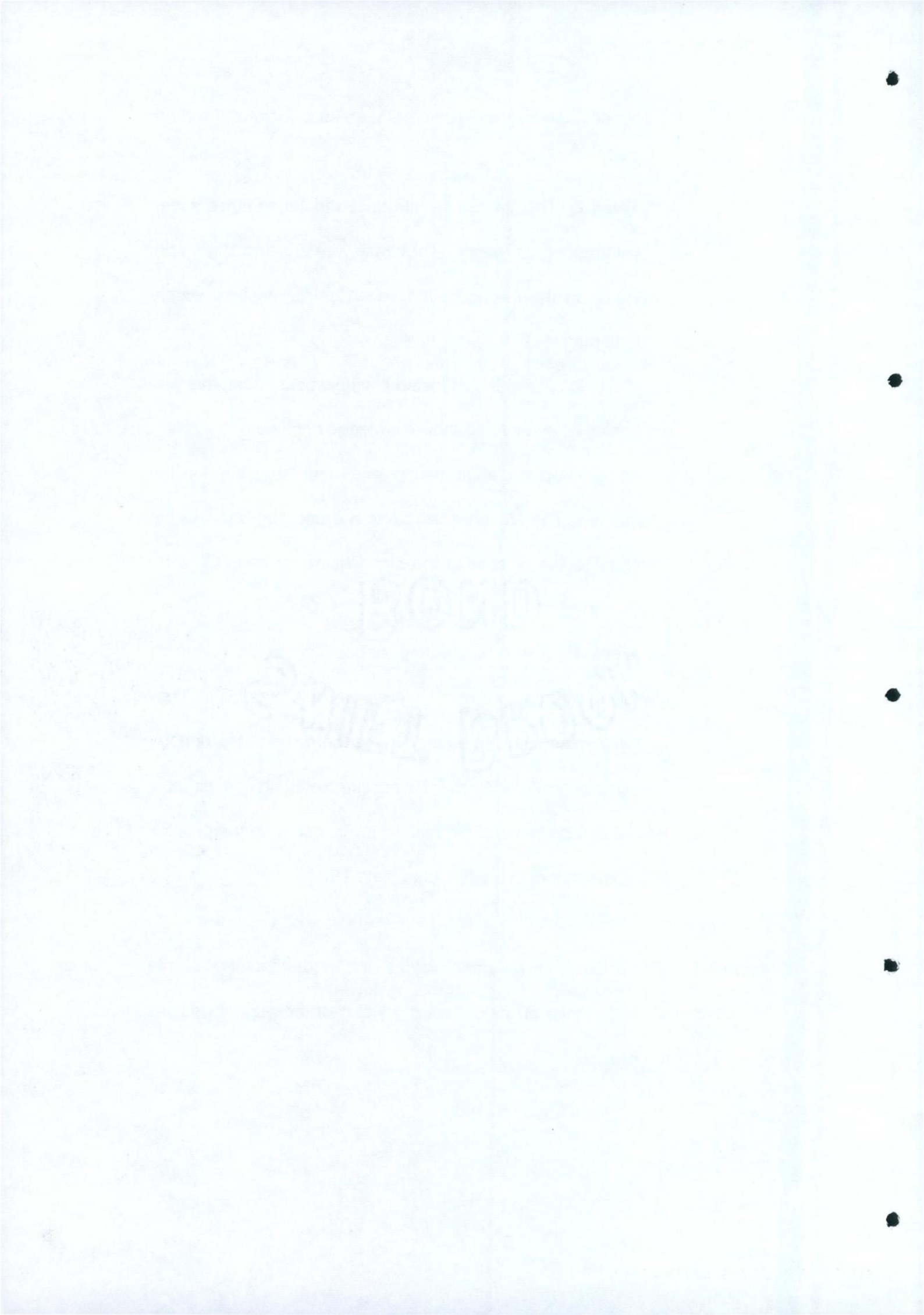
Week 2: The class were introduced to Johan Ittens seven colour contrast theory. Their task was to complete a work sheet on the mixing of the seven colour contrast theory (see plate 16).

Week 3: The girls completed a simple colour test, this was designed to reinforce their knowledge of colour.

Objectives 4 To develop an appreciation and understanding for the theme - 'The Hunchback of Notre Dame', by bringing the class to the cinema to the film 'The Hunchback of Notre Dame'.

Week 4: It was an exciting introduction to the theme by taking the girls out of the classroom (see plate 17). They were immediately interested in the theme and the puppetry scheme. A work sheet was completed in the cinema, gathering relevant information on colour and composition of characters in the film (see plate 18).

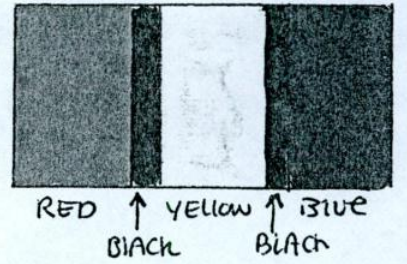
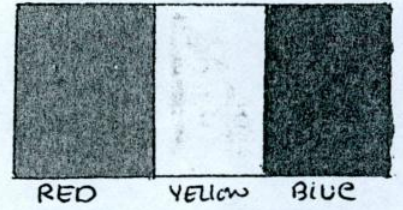
Objective 5 To develop an appreciation and understanding of the importance of a storyboard, as part of the puppet designs process.



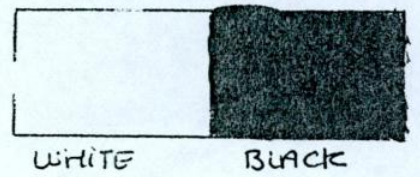
EXERCISE (C)

SEVEN COLOUR CONTRASTS

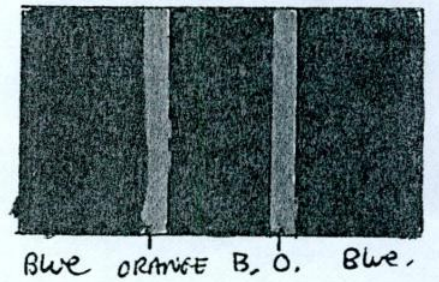
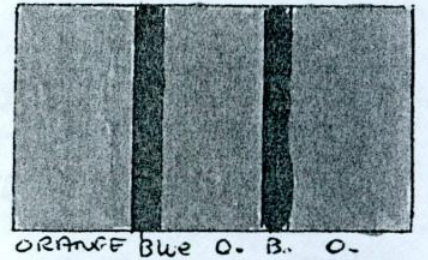
1. CONTRAST OF HUE



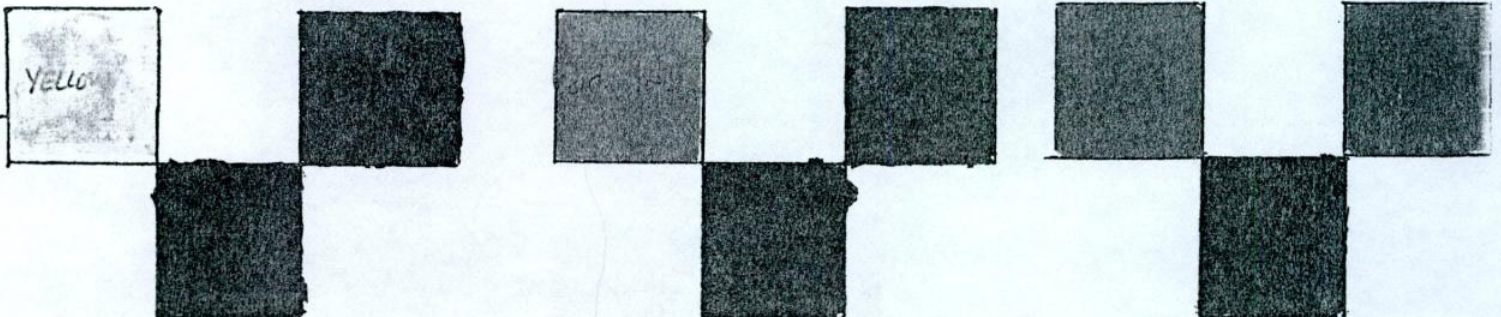
2. LIGHT/DARK CONTRAST



3. COLD/WARM CONTRAST



4. COMPLEMENTARY CONTRAST



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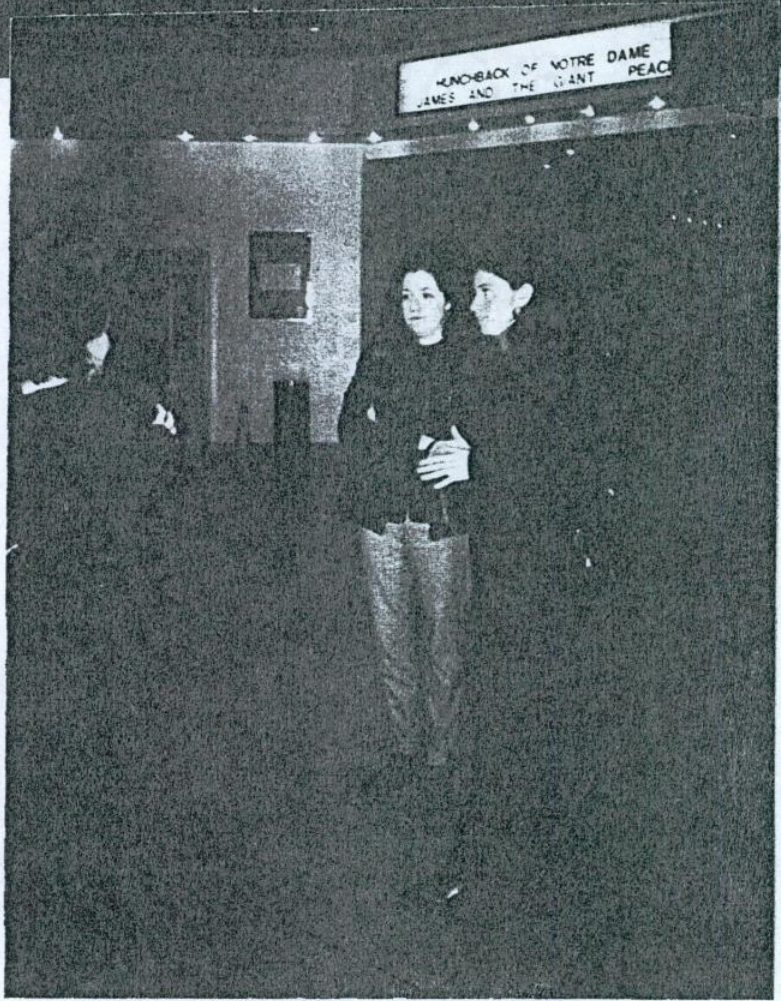


Plate 17: Class at the cinema.

ROAD

ST. CHARLES B. MOON

CINEMA BRIEF 12 - 2:30
 MON 23rd SEP 96
 4th YEAR
 MISS GEEGHEGAN.

1. NAME THE CHARACTER IN THE FILM THAT INTERESTED YOU MOST.
 Cuckoo

- WHAT COLOURS WAS HE/SHE/IT WEARING -
 green and brown
- HOW DID THESE COLOURS REFLECT THE CHARACTER'S MOOD?
 he was very sad, lonely and angry
- WRITE FIVE POINTS ABOUT THE CHARACTER YOU CHOOSE
 1. He was
 2. Cuckoo
 3. He was very angry
 4. He was very sad
 5. He was very lonely

• DRAW A ROUGH SKETCH OF CHARACTER in their surroundings -



2. I WANT YOU TO RE-COLOUR YOUR CHARACTER: OUTFIT.
 WILL YOU CHOOSE

1. PRIMARY COLOURS
2. SECONDARY COLOURS
3. TERTIARY COLOURS
4. MIXED COLOURS

• WHAT EFFECT DO THESE NEW COLOURS HAVE ON THE IMAGE PORTRAYED BY YOUR CHARACTER

EG. THE WITCH HAD A BLACK OUTFIT - YOU CHANGED IT TO A WHITE OUTFIT
 BAD WITCH GOOD WITCH.

• WHY DID YOU CHOOSE THESE COLOURS?

• DRAW A ROUGH SKETCH OF CHARACTER, in their surroundings



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SAVING BOOK

I showed my transition years how to take the drawings and the information in the cinema worksheet on 'The Hunchback of Notre Dame', and compile it in a storyboard (see plate 19). A storyboard helps you to organise all the visual data you have collected and arrange it in an organised manner which will result in a well finished piece of art. To be able to complete a storyboard is a very important part of the design process.

Objective 6 To develop an appreciation and understanding for the human body proportions.

The girls had studied Human Body Proportion before and likes drawing the figure in this class. I wanted them to study the human form before making their puppets to build their knowledge and give them a better understanding of Human Body Proportion, I used Leonardo Da Vinci's life drawings as a support studies. I also made a point here of telling the girls that they would have to distort some of their puppet's body proportion, e.g. Quasimo-Do.

Objective 7 To develop an appreciation and understanding for face proportion by building up features of face onto papier maché or stuffed tight head structures. (See plate 20).

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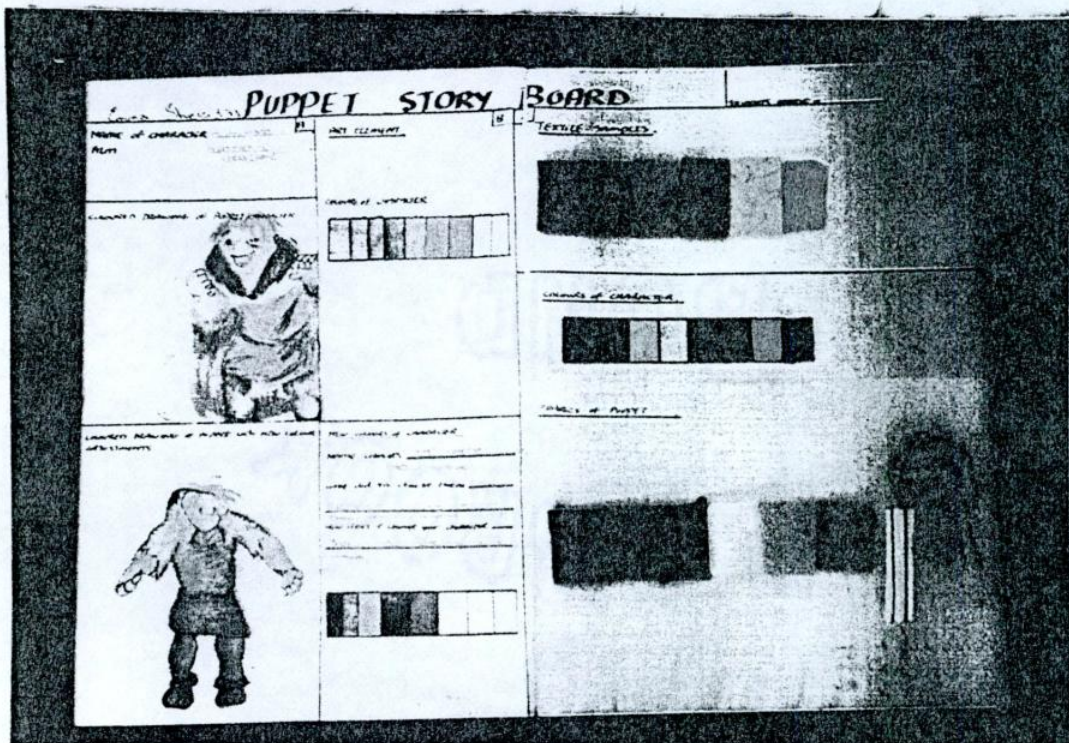


Plate 19: Student story board.

DOMESTIC

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Plate 20: Student working on puppet.

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Week 7: The girls task was to make the head of puppet using two techniques that is:

(a) Papiér maché head- support study- Puppet by Frances Cody.

(b) Stuffed tights head- support study- Puppet by Siobhán Geoghegan.

Objective 8

To develop an appreciation and understanding for human body proportion, through making a stuffed tights body of puppet. (See plate 21).

Week 8: The girls' task was to translate all the visual data and measurements of puppets bodies from paper onto tights and wadding. The class were getting excited at this stage because they were now beginning to make their puppets.

Objective 9

To develop an appreciation and understanding for fabrics, threads, wools and stitches through making textile samples. (See plate 22).

Week 9: A knowledge of fabrics and fibres is very important in making any textile product, that is you must know if a fabric will be strong enough to sew, wash etc.

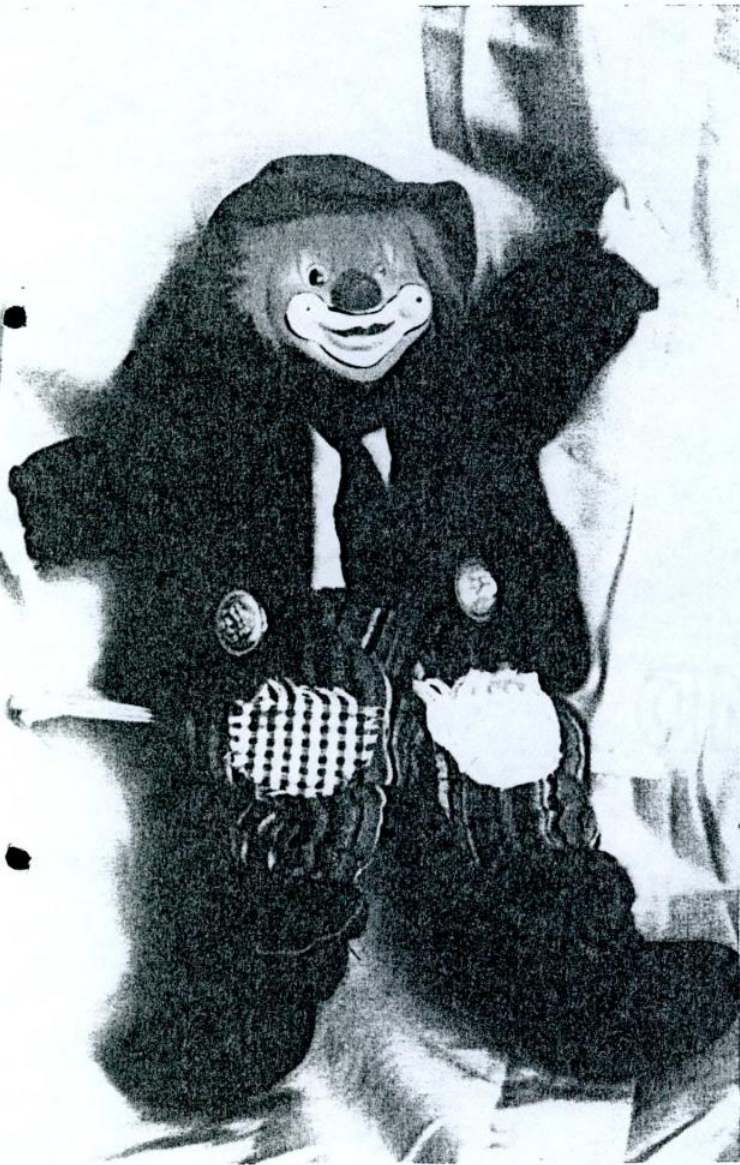
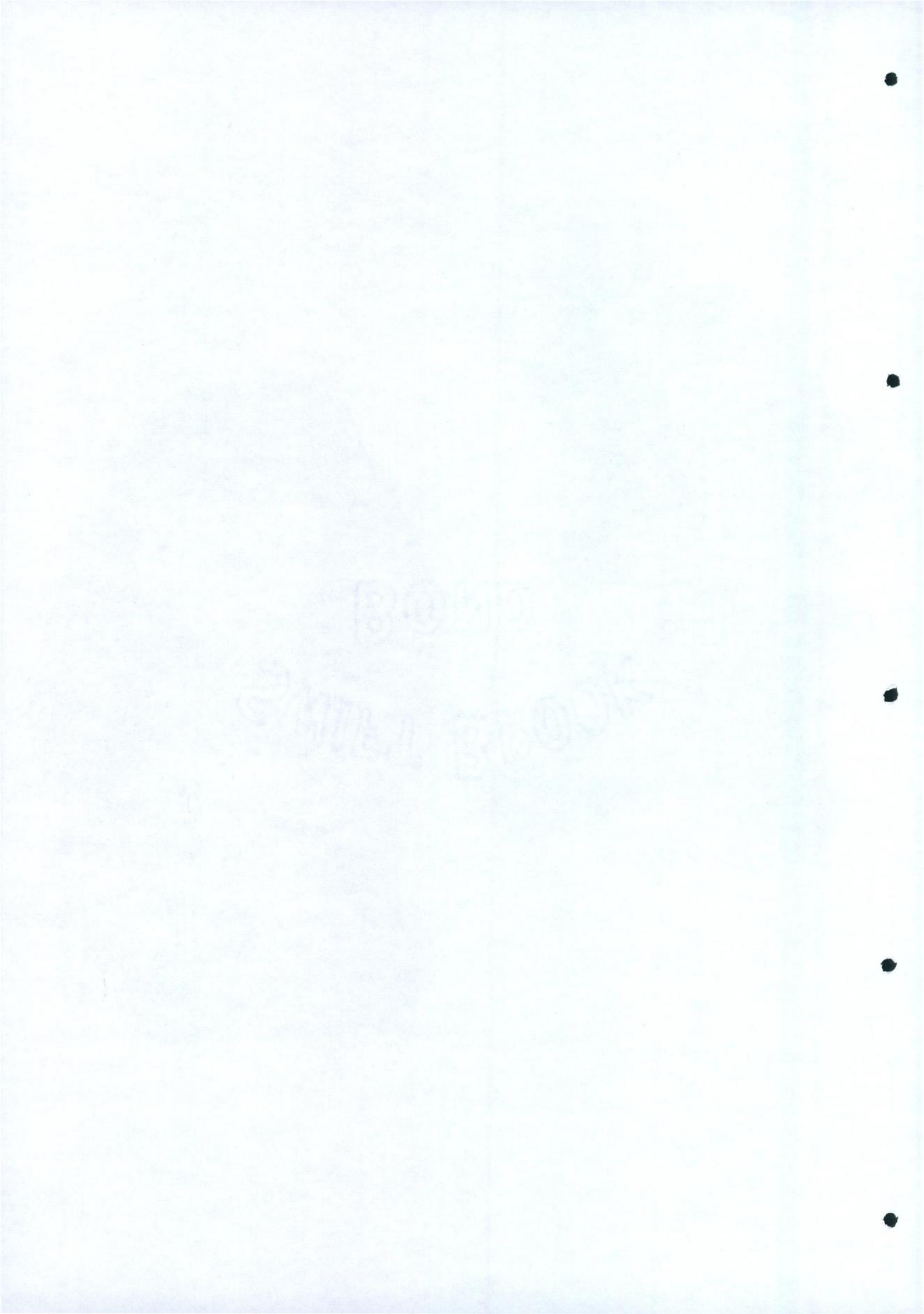


Plate 21: Example of puppets.



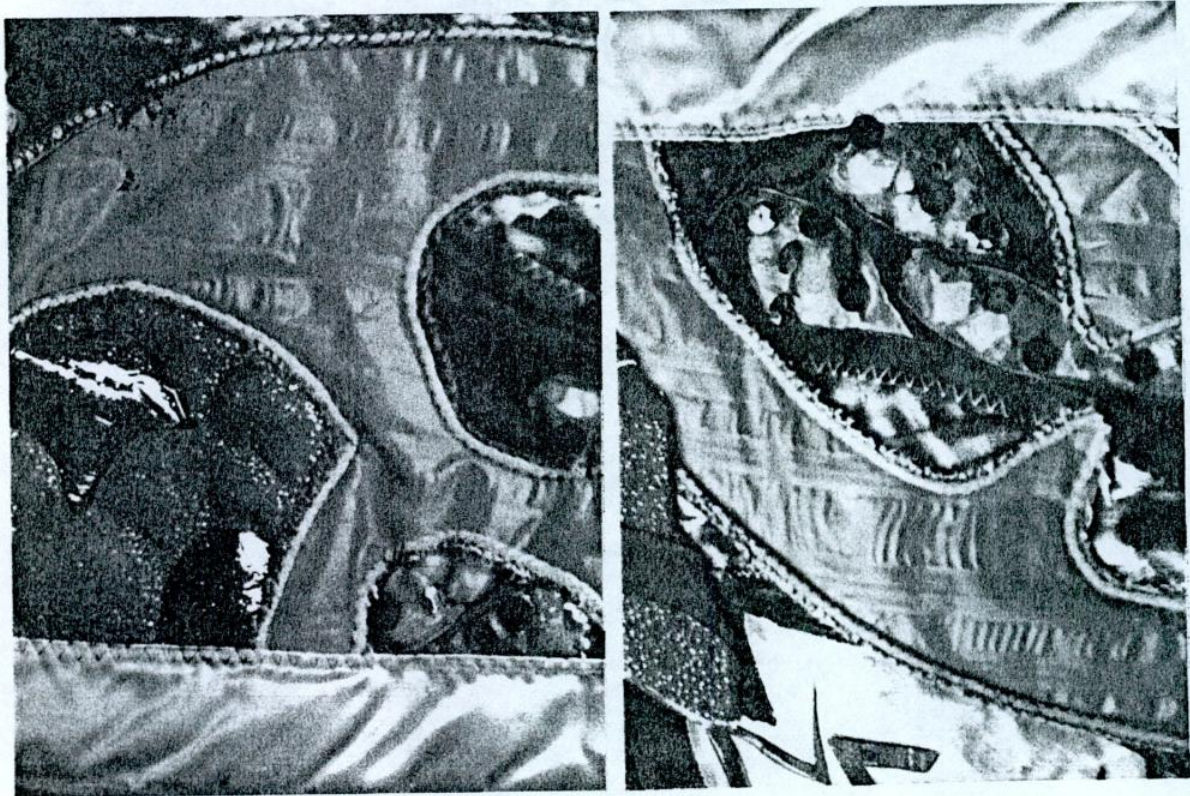
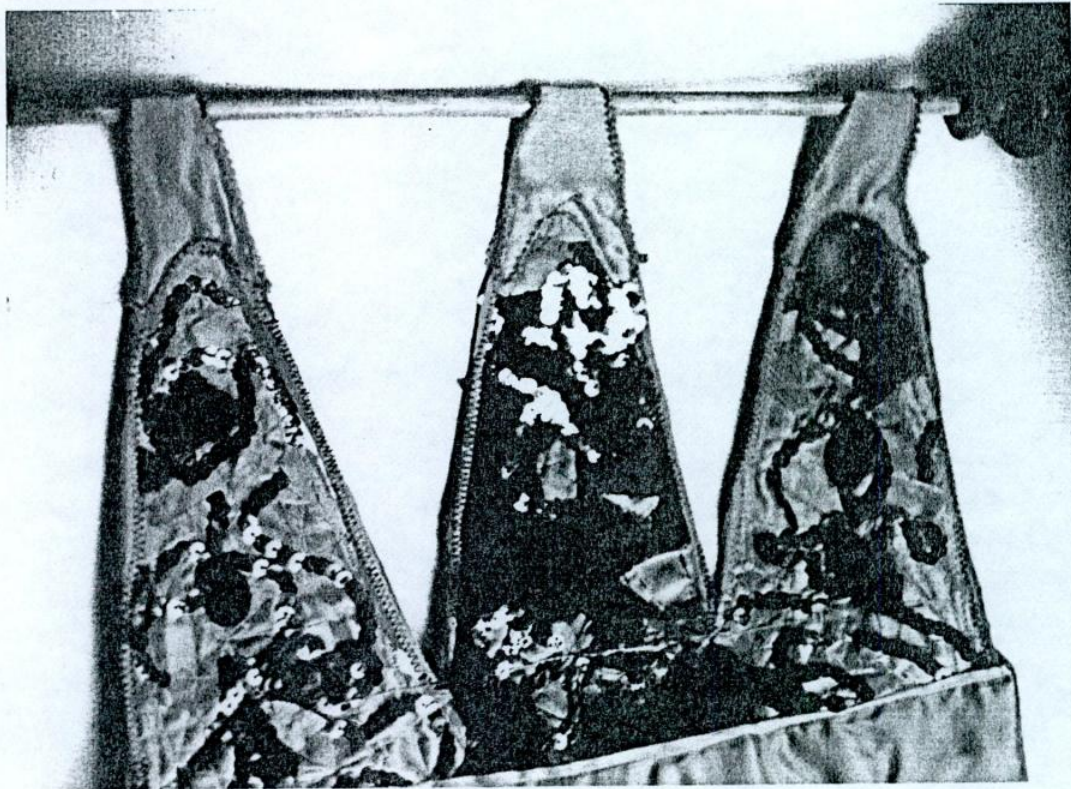


Plate 22: Example of textiles samples.

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The textile samples are an important part of this textile module. Students investigate the qualities that can be achieved in textiles. This experimenting stage will build students confidence in using textile equipment when making puppets, support studies- my own textile samples.

Objective 10

To develop an appreciation and understanding for clothes design and pattern making through designing and making their puppets clothes. (See plate 23).

At this stage arts was cross-curriculared with home-economics because it was relevant and exciting to be working with another teacher. Her help and input was important in this section being successful. The equipment, that is, sewing machines, were in good order.

Objective 11

To develop an appreciation for cloths design, pattern making and fabric cutting.

For cross curricular, which is very important in this subject, I worked with the Home Economics teacher. I feel it is important to point out that the Home Economics syllabus at Junior Certificate level has reference to textiles. What I

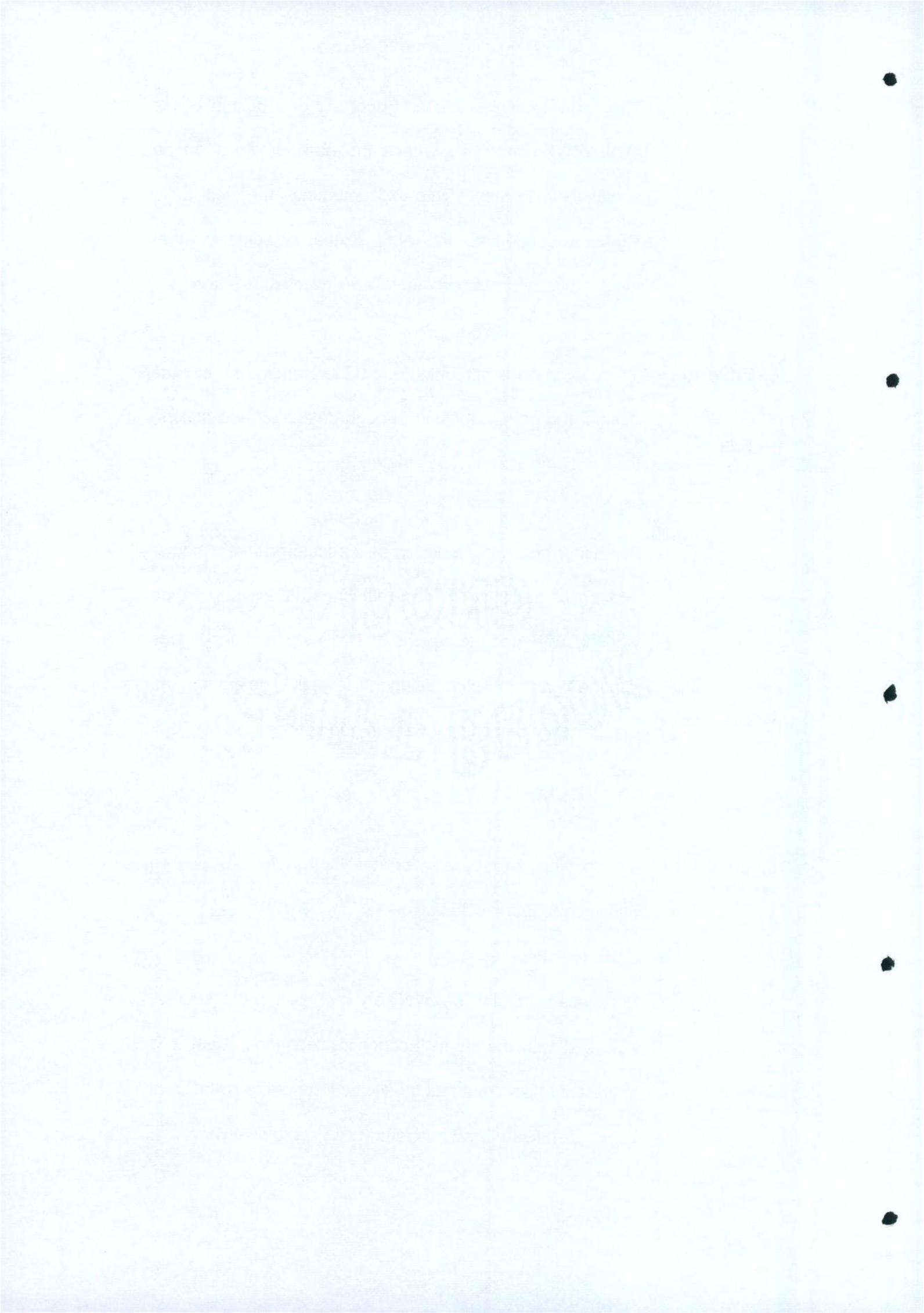




Plate 23: 'La Belle Iseult' by William Morris, 1858.

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found interesting on the home-economics Junior Certificate syllabus was the attention given to textiles specifically. This wasn't the case on the Junior Certificate art syllabus. and I include it as follows in my dissertation (See Appendix III).

Objective 12 To develop an understanding and appreciation of sewing puppets garments and dressing puppet. (See plate 24).

Week 12: The students' task was to sew their puppet's garments. My support study was Quin and Donnelly as an example of a well tailored, finished garment. (See plate 25).

Objective 13/14 To explore an awareness of decorative techniques in finishing puppets (hair, fancy buttons etc.). (See plate 26).

Week 13/14: Students' task was to finish off puppets, adding accessories, example earrings, belts, shoes, eyelashes etc.

Objective 15 My final objective was to develop an understanding and appreciation for display by setting up puppet display in main hall of school and photographing it.

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Plate 24: Sewing demonstration by teacher



Student using sewing machine.

GENERAL INVESTMENT
CORPORATION



Plate 25: Quin & Donnelly tailored suit.

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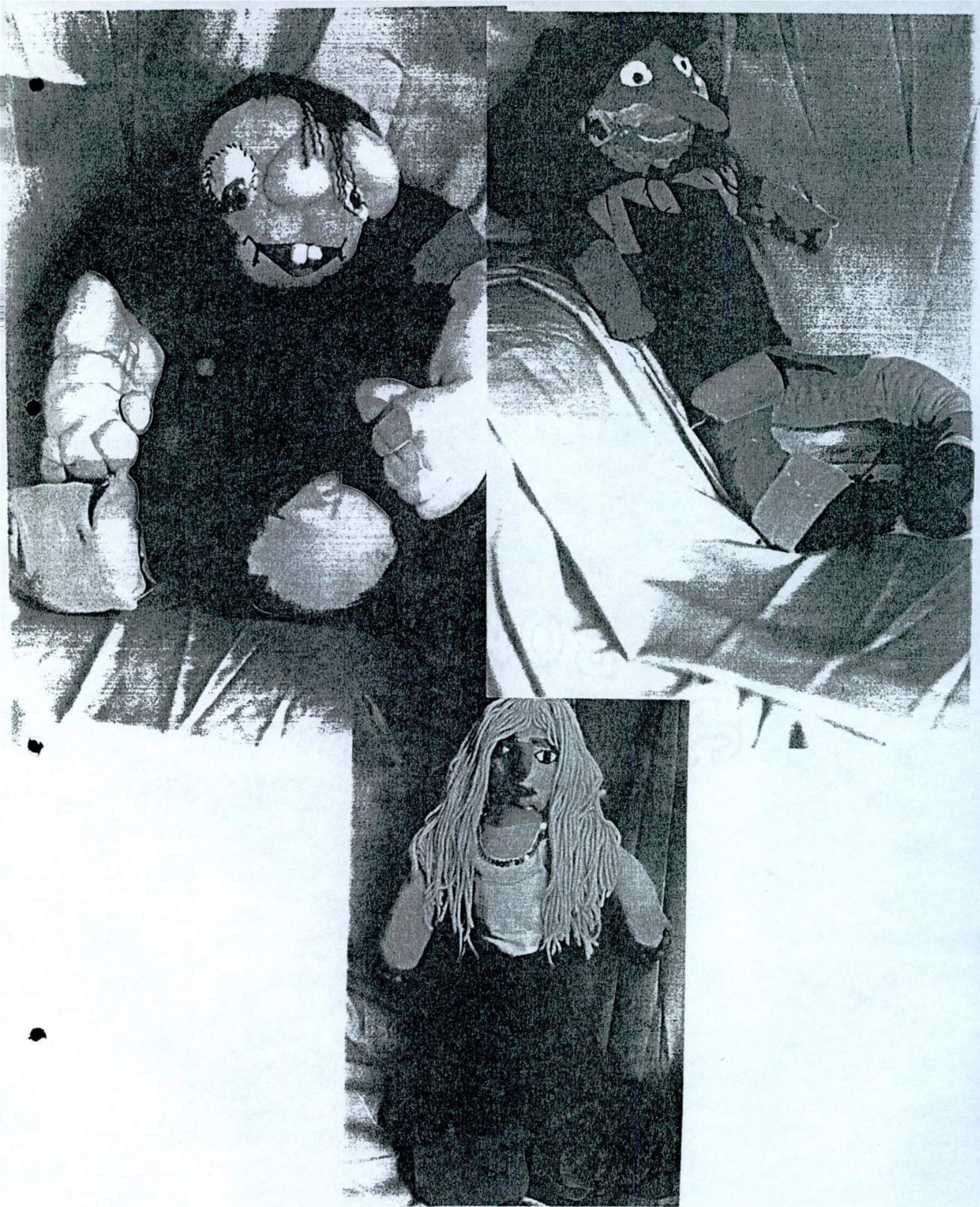


Plate 26: Examples of students puppets.

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Week 15: The students' task was to set up puppet display in the main hall of the school. I would like to develop this puppetry module in the future by putting on a puppet show designing the back drop for show and teaching students about stage design.

STUDENT EVALUATION

This was a very lively class but when it came to evaluating their work they were shy and not forthcoming. It took at least three weeks before they got into a routine of evaluating and discussing their work confidently. I noticed a huge change in their attitude to me and the scheme after they came back from the cinema trip. We got on better as teacher and students, plus they weren't as shy or embarrassed to talk about their work.

In class each student would evaluate her own work. Then I would ask other members of the class to discuss each others work, that is talk about line, tone, texture, shape and pattern depending on what art elements were relevant to a particular class. I taught the students to always find something good a piece of art and explained to the students that this was a very important thing to do when evaluating their own and each others work.

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After the first three weeks the students were very good at making suggestions on how to improve their own and each others work. The students learn off each other. They were so proud to see their work displayed on the art room walls and the main hall of the school.

The evaluations make the art class all worth while, in that the students realise that they must pay attention and concentrate on what is being taught as art is a very valuable subject. Their work is going to appear on the wall along side their friends' so they have to do their best. I have to say this transition year class became very professional in evaluating their textile pieces, that is their puppets and banners at the end of the two textile modules.

SELF EVALUATIONS

The following information on self evaluation was given to me as a guideline when evaluating my own performance in the class room by Tony Murphy, my teaching practice tutor. I found these guidelines useful when writing up my self evaluations as my thoughts were structured. The guidelines allowed me to be more objective about my performance in the class room.

- 1- Did I state objectives clearly?
- 2- Did I build on preceding lesson?
- 3- Did I allot time correctly?
- 4- Did I arouse and capture the interest of students?

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- 5- Did I emphasis important points?
- 6- Did I use visual aids effectively or were they appropriate?
- 7- Did I succeed in getting maximum class participation?
- 8- Did I relate the lesson to practical problems?
- 9- Did I allow time to evaluate class performance?
- 10- Did I plan to expect the unexpected?
- 11- If I were to teach the lesson again, in what way(s) would I change it?

I found myself covering all the eleven point on the self evaluation guidelines in class four- trip to cinema.

Self Evaluation Four

- 1- Did I state objectives clearly?

I stated my objectives clearly, that was to develop an appreciation and understanding for the theme- the film 'The Hunchback of Notre Dame' through taking the students to see it in the cinema.

- 2- Did I build on preceding lesson?

I built on preceding lesson in which the students developed an appreciation and understanding of colour and the introduction of a storyboard-as part of the design process was discussed. It was important to build on this previous lesson as the students were applying what they learned on colour theory within their cinema worksheets. The information they gathered today would be compiled, structured and organised in puppet storyboards.

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3- Did I allot time correctly?

A lot of planning was required for this class. Transport and cinema timetable and tickets had to be organised. The students' parents had to be notified individually and the finance had to be arranged. The planning was essential in the smooth running of a very successful trip.

4- Did I arouse and capture the interest of students?

Yes, the field trip did wonders to stimulate the students' interest in the forthcoming project. I find that a break from the class room broadens the minds of the students who are then able to approach the project from a new perspective.

5- Did I emphasise important points?

Yes, I emphasised important points such as punctuality and discipline, as these are very important on any field trip. The students' behaviour outside the school reflects directly on the reputation of the school and also my reputation as a teacher. More importantly from the students' point of view it reflects on themselves. A field trip encourages students to co-operate and aids in the development of teamwork, a vital class attribute. I also stressed the importance of completion of their worksheets as these are vital reference material for class work on this project.

6- Did I use visual aids effectively or were they appropriate?

Yes, that most important visual aid I used was the cinema, probably the most influential form of visual communication of the twentieth century.

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The film, being specifically aimed at this age group, made the whole experience more relevant to them.

7- Did I succeed in getting maximum class participation?

Yes I did. Class participation took the form of discussion before and after the film. The students, being very interested in the film, naturally were very enthusiastic. The discussion generated a lot of ideas among the students.

8- Did I relate the lesson to practical problems?

Because the format of the lesson was different to a class situation and the focus of the lesson was the gathering and assessment of information, this does apply.

9- Did I allow time to evaluate class performance?

Yes I did. On returning to the school the class engaged in a twenty minute discussion during which the film was discussed and the class performance was monitored. This is the focal point of the lesson as the classes' reaction to and participation in the lesson can be evaluated.

10- Did I plan to expect the unexpected?

Yes, I made sure all the students were wearing the school uniform so that they would be easily located if they got separated from the group. Also the group were advised to look out for one another and not to talk to strangers.

11- If I were to teach the lesson again, in what way(s) would I change it?

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I felt that this lesson went very well and the students got the maximum benefit from it. The feedback from the students was exceptional and I felt that it improved the teacher-class relationship.

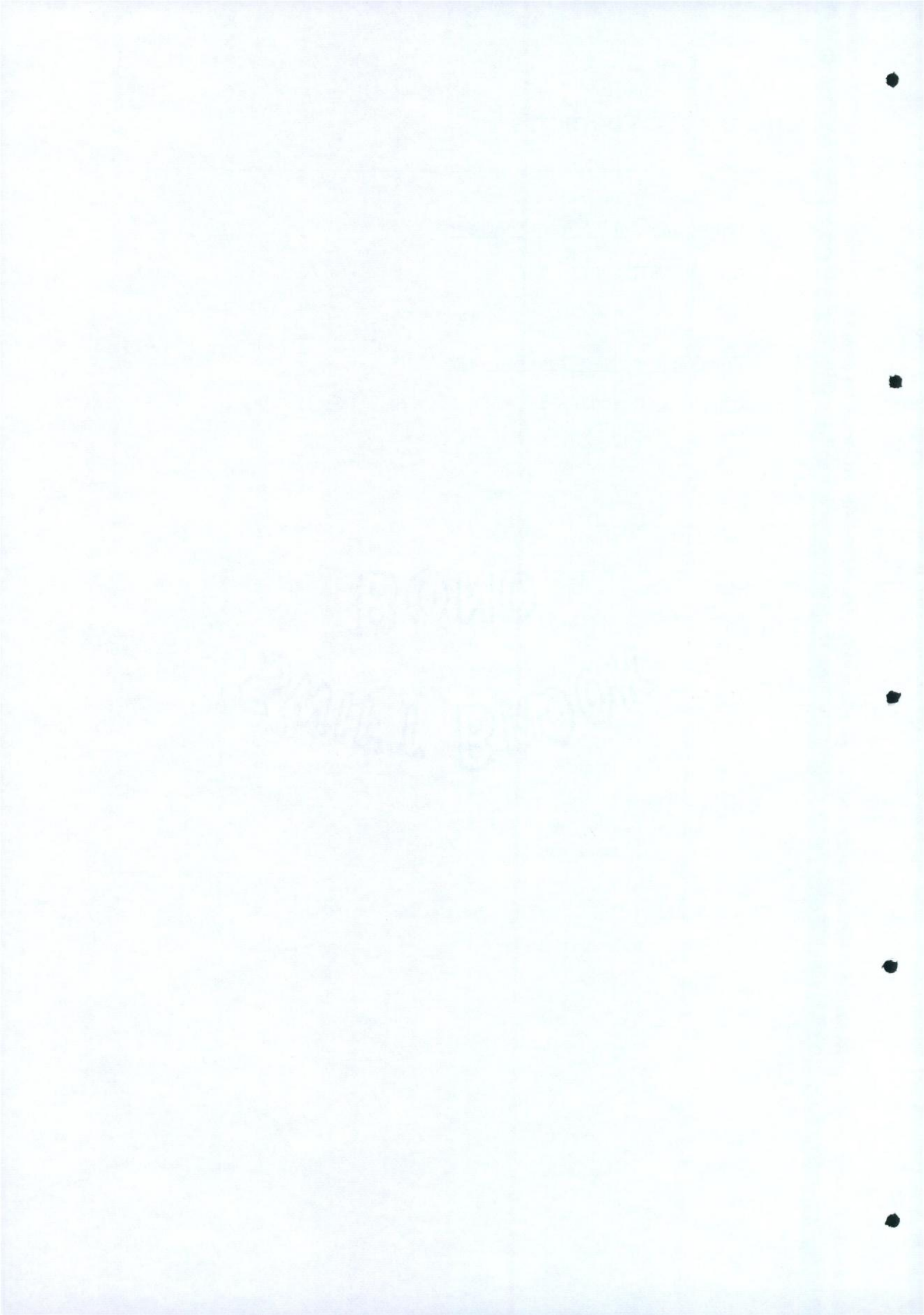
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CHAPTER 6 - FOOTNOTES

1. *Work Studies in the Transition Year*
(Dublin, ASTI, 1994) p. 1.

2. *Work Studies in the Transition Year*
(Dublin, ASTI, 1994) p. 1.



CHAPTER SEVEN

This chapter concludes this dissertation by putting forward my finding and suggestions for textiles in transition year.

FINDINGS

Transition year is an obvious forum for the investigation and exploration of the art area textiles, as the time allocated to the this art area is expanded facilitating the comfortable design of a complete textiles module.

A considerable enthusiasm was evident among transition year students for textiles. On the whole they considered textiles a fun subject, which built their confidence in discussing and evaluating their own and each others art work.

Students expressed willingness to apply the knowledge of the properties of various fabrics in their day-to-day life.

Textiles is an ideal introduction to the art syllabus for the foregoing reasons as well as for the distinct fact that an obvious talent for textiles can discerned over a shorter space of time than that of other art areas.

A study of textiles developed the students' aesthetic appreciation abilities.

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SUGGESTIONS FOR INTEGRATION OF TEXTILES INTO TRANSITION YEAR CURRICULUM

- Textiles become a mandatory module on the Junior Certificate art syllabus and, as a natural progression, the Leaving Certificate art syllabus.
- Greater resources be allocated towards the teaching of textiles. Firstly, within the school the arts and craft budget should have a higher priority with the school principle/department head, moreover that the department of Education set a definite guideline on the proportion of the arts budget which should ideally be allocated to textiles.
- That school boards pay due regard to the proficiency of prospective art teachers at the interview stage, bearing in mind the increasing importance and relevance of the textile module in the teaching of art in Ireland.
- As art has traditionally implied cross-curricular access to subjects such as drama, home economics and the establishment of mini-companies as part of a regular transition year program. Textiles have a solid a relevant base from which to strengthen these cross-curricular ties.
- The gender issue with regard to textiles must be addressed at an appropriate representative level.
- Appropriate measures should be adapted to heighten the profile of textiles in the school context through displays and workshops at regular occasions on the school calendar.

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CONCLUSIONS

Based upon my finding gathered during my teaching practice I am thoroughly convinced that textiles should become a core component of each transition year curriculum as it develops students appreciation and understanding of the art elements, design concepts, visual awareness of the world around them, their general personal confidence and consumer awareness.

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APPENDIX I: Interviews

Interviewee: Terry Dunne.

Occupation: Weaver.

Q: *What is your involvement in the textile industry?*

A: "Total emmersion". Full time, self employed tapestry artist.

Q: *How important is modern technology?*

A: Not in tapestry, but a design for a tapestry can be done on computer.

Q: *Are there many jobs in your sector of this industry?*

A: Not many. People set up their own businesses and they have to be determined to stick with what they are doing. "Pigheaded determination".

Q: *Do you take students on for work experience?*

A: No, my studio is small. If I had a bigger space I might do so. Although I would employ Irish people for short periods if I needed them.

Q: *What is your advice to second level students interested in textiles?*

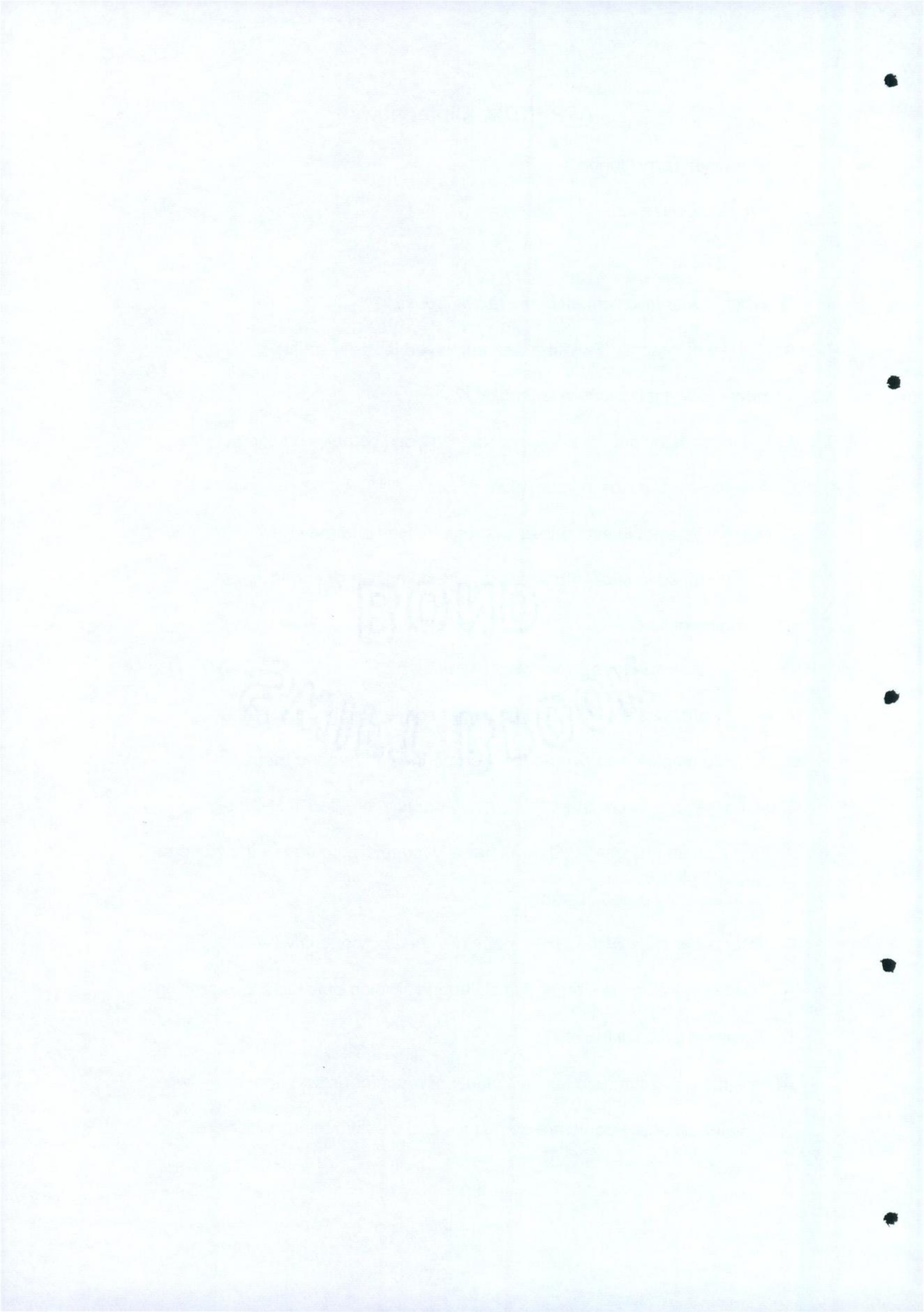
A: Focus on an art college, Galway has a good textile course or the National College of art and design.

Q: *What is the state of the textile industry in Ireland presently?*

A: Textiles in Ireland is vibrant, full of life and funding of textiles is improving.

Q: *Is there a future in textiles?*

A: Yes, there is a future in textiles, plenty of room for growth and development. People are doing new and creative things with fibres.



Interviewee: Patricia Murphy.

Occupation: Textile artist.

Q: *What is your involvement in the textile industry?*

A: Self employed textile artist doing commissioned work.

Q: *Do you employ people?*

A: No, but occasionally I may need some one, they would be Irish.

Q: *How profitable is the industry today?*

A: I'm making a good living from it.

Q: *Do you find there are many changes in the industry today as compared with past times?*

A: It's difficult to say. There are more openings and more awareness of what can be done. Fashion designers are using textiles designers all the time now.

Q: *How important is modern technology?*

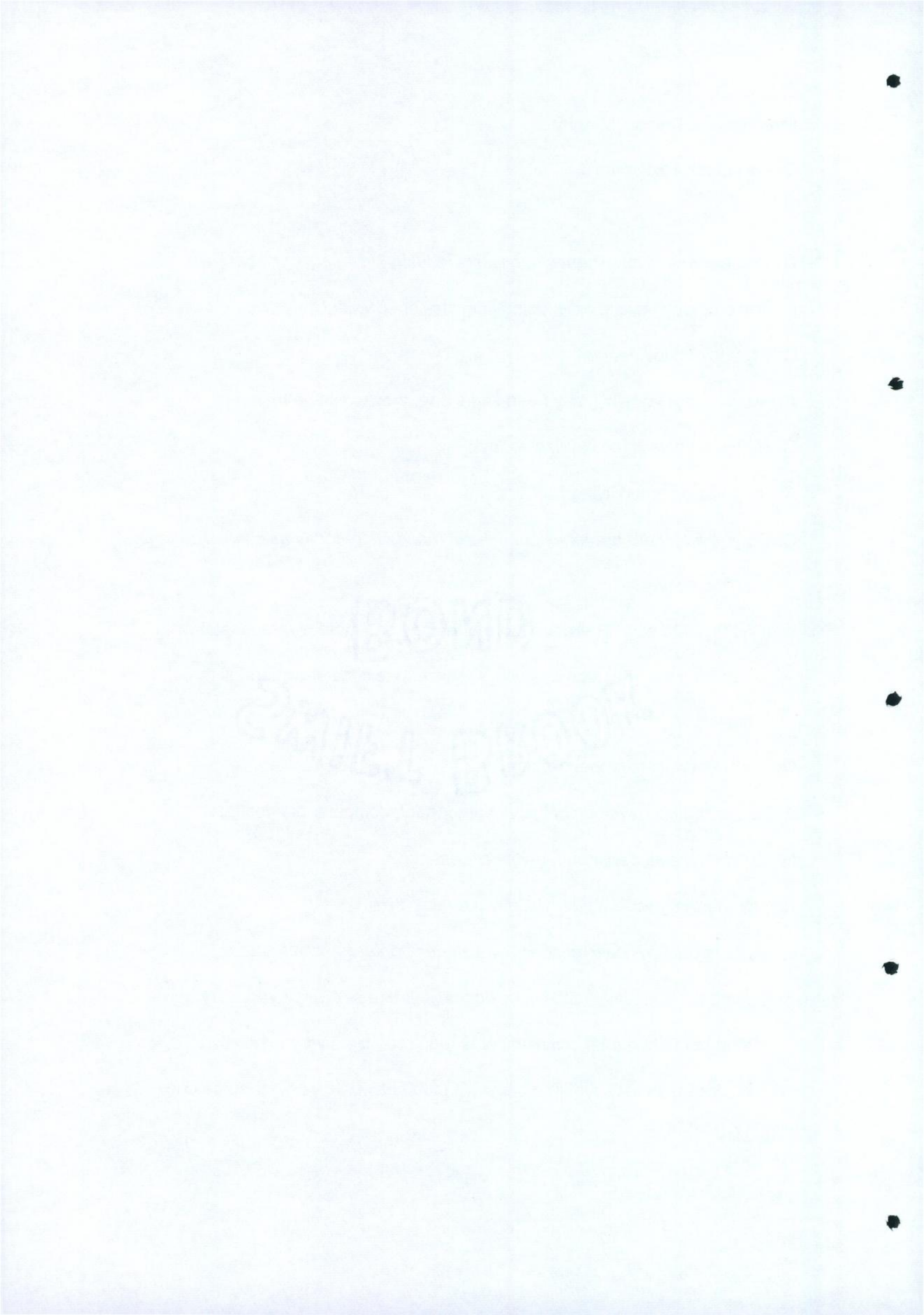
A: Technological development is very important, computer aid design.

Q: *Do you take students on for work experience?*

A: Yes, normally for a week. Usually they are great.

Q: *What is your advice to second level students interested in textiles?*

A: Go to third level. It's a difficult business, if you're self employed, very hard, long hours and total commitment is required. It's a very expensive business, it cost's alot of money, it's much easier to work for some one else.



Interviewee: Liz Quin. (of Quin & Donnelly)

Occupation: Fashion designer.

Q: *What is your involvement in the textile industry?*

A: Self employed fashion designer. Sole outlet for garments is Brown Thomas. We design for the busy practical working woman, taking her from the office to the party.

Q: *Do you employ people?*

A: Yes, two pattern cutters, a quality controller and a head of the production company who are all Irish.

Q: *How profitable is the industry today?*

A: It can be profitable. There is a lot of competition. "You're only as good as your last collection".

Q: *Do you find there are many changes in the industry today as compared with past times?*

A: Yes. Factories are not as well run, the staff are not trained properly. The "Rag Trade" is losing. It's not supported by the government. Labour in Ireland is very high but there is little emphasis on training.

Q: *How important is modern technology?*

A: Yes it is very important, computerised patterns save on fabric and labour. We deal with ten factories in Ireland and we don't care if they're highly developed as long as they are good at their job.

Q: *Do you take students on for work experience?*

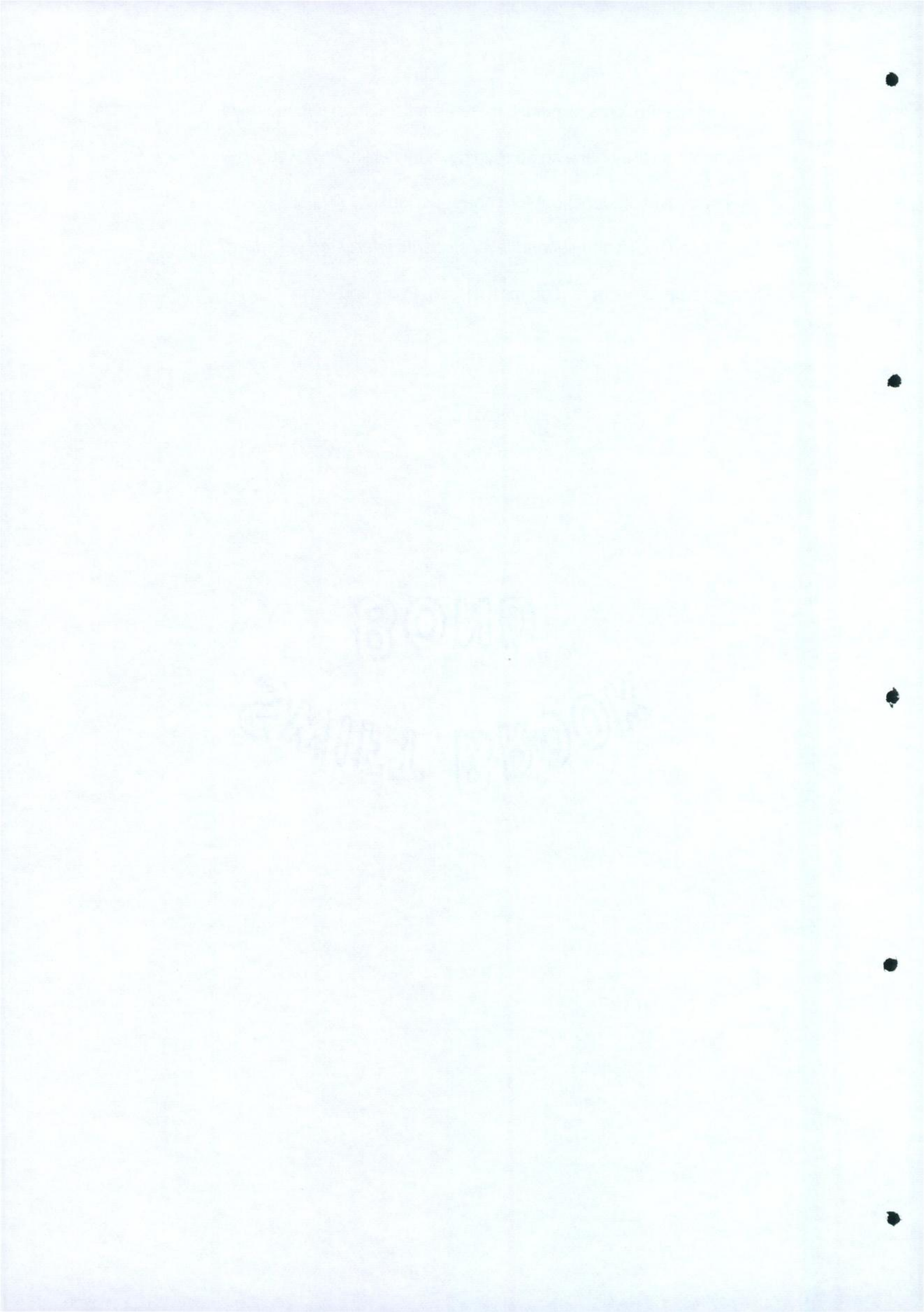
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A: Yes, college students are much more beneficial than second level students as they have some training in this area. We would take second level students but for shorter periods.

Q: *What is your advice to second level students interested in textiles?*

A: Be prepared for work and go for it. "Push, Push and Push".



Interviewee: Helen McAlister.

Occupation: Textile Tutor, third level.

Q: *What is your involvement in the textile industry?*

A: Freelance embroidery textile designer. Tutor at the National College of Art and Design.

Q: *Job opportunities in textile tutoring?*

A: There are openings in embroidery teaching.

Q: *What is your advice to second level students interested in textiles?*

A: Get portfolio ready for college in secondary school. In portfolio collect information on all subjects, this shows ability to collect information, it is good to have a wide variety of work. Go to third level. It's very important to have the following as a textiles person,

- Care for detail.
- Good colour sense.
- An affinity for fabrics.
- Individuality.
- Be able to work on your own, stimulated your own way.

Q: *What is the state of the textile industry in Ireland presently?*

A: Very good but it has a long way to go. There are more jobs in the area of fine arts.

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Interviewee: Barry MaCall

Occupation: Photographer.

Q: *What is your involvement in the textile industry?*

A: I work with fashion designers and stylists in putting together a photographic look for a collection. I have work with Quin & Donnelly, Louise Kennedy, Blarney Woollen Mills, The Design Centre and the Brown Thomas group.

Q: *Do you employ people?*

A: I have three Irish people working for me, two assistants and one manager.

Q: *Do you take students on for work experience?*

A: Yes, for short periods of time.

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APPENDIX I I: Course structure

The core syllabus

Drawings

Observation/analysis] drawing

Recording]

Two-dimensional art,

craft and design

Image making] painting

Image manipulation] print making

and development] basic photography

Lettering] graphic design

Lettering & image]

Three-dimensional art,

craft and design

Additive] modelling/casting

Subtractive] carving

Constructional] construction

Art & Design
elements and
support studies.

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APPENDIX I I I: CROSS CURRICULAR

THE POSITION OF TEXTILES/CRAFT ON THE HOME ECONOMIC JUNIOR CERTIFICATE SYLLABUS:

OPTIONAL STUDY - DESIGN AND CRAFTWORK

The purpose of this option is to give pupils an appreciation of design and craftwork past and present within their culture and an opportunity to research the making of an to produce craft items. People design objects in order to solve particular problems. Design involves appearance, function and quality. A well-designed item looks attractive, fulfils its function and gives value for money. Man's designs attempt to solve man's needs.

Objective

To develop their sensitivity towards the origins and development of the various crafts and to highlight the aesthetic and economic values of the craft industry. The functional aspects will also be acknowledged by the production of the various craft items. The consideration of indigenous and contemporary crafts could be highlighted in this section. With the revival of the craft

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industry, the vocational aspects of this section should be considered in order to develop their entrepreneurial skills.

Content of Design and Craftwork Skills

Using any textile as a base students should carry out a design brief to make any simple craft item of choice. This item can be traditional or contemporary.

Upon completion, students should:

- (1) appreciate the role of crafts within their culture;
- (2) be able to carry out the design process;
- (3) research and produce one craft item of choice.

TEXTILES

As clothing is a primary need, this area of study is designed to give students an opportunity to appreciate the culture, history and influence of fashion associated with clothing and textiles.

It presents opportunities to develop creativity by studying design principles and applying them to the construction and selection of clothing and textiles.

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It will also enable students to understand how clothing influences impressions made by personal appearance.

It should also help students to be better consumers of clothing and textiles.

Textiles play an important and influential role in our lives. Therefore, it is appropriate that pupils acquire essential knowledge in the following areas:

- Consumer competence in decision-making related to personal clothing and household textiles needs.
- An understanding of the basic principles of design; application of design principles to clothing.
- Fashion trends and how individuals are influenced.
- A basic understanding of science and technology in relation to fabrics and fibres.
- Using a sewing machine as a resource.
- Care and maintenance of textiles.

CONTENT OF TEXTILE STUDIES

- Use of fashion clothing and household needs.
- Fashion trends - how fashions are forecast.
- Choice of textiles - economic and aesthetic considerations.

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- Fabric Composition - outline of natural and synthetic fibres. Characteristics - scientific and practical.
- Fabric Identification - two simple tests. Fabric Care - care labelling, detergents, equipment and stain removal.
- Textile skills - simple hand and machine sewing stitches and processes.
- How to use a sewing machine for simple construction and repairs.
- Design - role of design in choice and suitability.

Upon completion of this component, the students should be able:

- to understand that fabrics are used for a wide range of purposes, that colour and appearance are usually important aesthetic considerations when choosing fabrics and that scientific and practical factors should be taken into account when making various choices (i.e. specific characteristics may be required for different uses);
- to identify fabrics and the differences between natural and synthetic fabrics and their uses;
- to understand the construction of and the finishes used on fabrics;
- to make up a simple item of clothing and a simple household item. (This can be of student's choice in consultation with the teacher);
- to care for fabrics: choice and use of detergents, drying and pressing equipment; stain removal;
- to cultivate dress sense and to understand fashion trends;

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to follow good design guidelines when choosing clothes and furnishings.

OPTIONAL STUDY - TEXTILE SKILLS

The purpose of the textile skills area is to ensure that students will acquire a range of skills necessary to appreciate design and to use patterns and to complete basic items of clothing.

Objective

1. To encourage the development of pupils in the following areas:
 - (a) manipulative skills
 - (b) design
 - (c) fashion.
2. To create an awareness of the vocational aspects of the textile industry.
3. To promote creative leisure skills and pursuits.

Upon completion, students should:

- be competent in the use of patterns and equipment related to textiles.
- have a broad range of manipulative skills.

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have an understanding of the principles of design and aesthetic factors and be able to apply them to textiles and their use.

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