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**COLÁSITE NÁISIUNTA EALAINÉ IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

B.A. IN ART AND DESIGN EDUCATION

**TITLE: 'THE USE OF SUPPORT STUDIES TO STIMULATE
CREATIVE THINKING'**

DISSERTATION ABSTRACT

NAME: Aisling Lennon

This dissertation will contain an investigation into whether or not the use of support studies can stimulate creative thinking. A number of factors will be looked at in order to carry out this investigation, such as background information about the Junior Certificate and its framework, defining terms support studies and creative thinking as well as looking at the teaching of support studies. A scheme of work will also be looked at to see how support studies were implemented into it. The conclusion will state whether or not support studies stimulates creative thinking and also will include recommendations for a new Leaving Certificate.

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**'THE USE OF SUPPORT STUDIES TO STIMULATE
CREATIVE THINKING'**

A Dissertation Submitted to the Faculty of Education

in

Candidacy for the

B.A. DEGREE IN ART AND DESIGN EDUCATION

by

Aisling Lennon

June 1997

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS	iii
ACKNOWLEDGEMENTS	iv
INTRODUCTION	v

Chapter

I	Background Information about Junior Certificate Framework of Junior Certificate Taking a closer look at the Junior Certificate Syllabus	1
II	Defining Support Studies	7
III	Creative Thinking	13
IV	Teaching Support Studies	17
V	Scheme of Work Background Information on School Use of Support Studies within a Scheme of Work	24
IV	Conclusion and Recommendations	43

LIST OF ILLUSTRATIONS

1. Example of students support study work for the Junior Certificate in Art, Craft and Design.
2. Photo on finished headdress.
3. Support studies notebooks for headdresses.
4. 'The Kiss' by Gustav Klimt.
5. Costume from 'Dracula' (the film) based on Klimt's work
6. Example of a costume taken from 'Dracula'
7. Work from Klimt and students work
8. Work from Van Gogh and students work
9. Work from Paul Signac and students work
10. Examples of student textured work
11. Examples of work from support studies notebooks
12. Example of design from support studies notebook.
13. Students at work
14. Finished work
15. Michelangelo's drawings to be used as support studies
16. Anatomical references to be used as support studies

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I would also like to express my thanks to my family and friends for their support and encouragement.

INTRODUCTION

Within my dissertation the use of support studies to stimulate creative thinking will be investigated. In order to see how support studies are working within the school situation it is best to look at the Junior Certificate in Art, Craft and Design as a starting point, this will be covered in Chapter One. By looking at the framework and the Junior Certificate Syllabus we will achieve a greater understanding in the field of support studies.

Within Chapter Two the term support studies will be defined. Only by defining the notion of support studies will it be possible to see if its use stimulates creative thinking.

Chapter Three looks at creativity and what is meant by creative thinking. As we look at the use of support studies in stimulation of creative thinking it is essential to establish what creativity is and what influence on it the teacher can have.

Chapter Four deals with how the teaching of support studies is carried out by teachers and if there are any guidelines from which to work. Also within this chapter background information about the school and about the class group will be looked at. These are important elements to establish when carrying out research. It is also important to show which scheme was carried out with any one particular group and if the group responded well to support studies.

Within the fifth Chapter I will conclude and discuss whether or not the use of support studies stimulates creative thinking. The conclusion will show that a new syllabus is essential for assessment of the Leaving Certificate syllabus for Art, Craft and Design.

CHAPTER 1

Background Information about Junior Certificate

Work on the Junior Certificate in Art, Craft and Design began in 1987 by the National Council for Curriculum and Assessment (NCCA). The Junior Certificate like the Intermediate Certificate is a three year long course although the approach differ greatly. The Junior Certificate gives a more open approach to the subject for both teacher and pupils. "Art in general schools often becomes an artificial school activity - a bit of drawing and painting and not much more: yet art manifests itself throughout human activity and a principal function of education in art would be to gather together all the strands and consider relationships and common criteria." (1)

The Junior Certificate is a much more relaxed and exciting way for the teacher to teach art and for the pupils to learn. This syllabus gives students the knowledge of art as well as the artists from different periods of time. Within the Intermediate Certificate such elements were not looked at in as much detail.

Framework of Junior Certificate

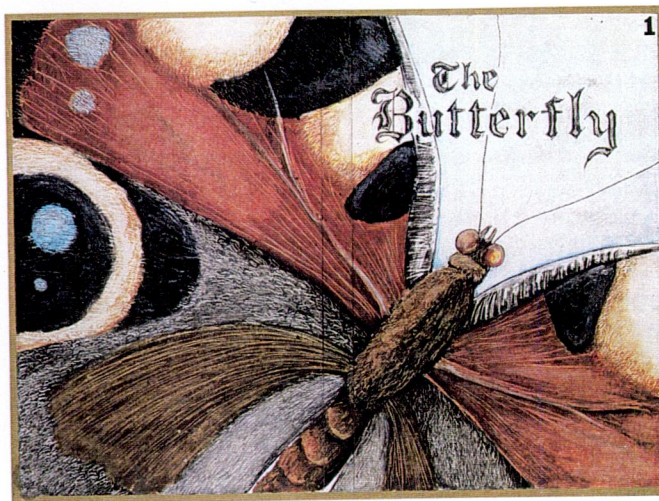
The course consists of a core syllabus and a number of optional studies. The core has four sections which involve; drawing, two-dimensional studies, three-dimensional studies and support studies. The options, about thirty in all, range from animation to video making. The options depend on the teacher's individual skills and the facilities that are available within a given school. The emphasis of the Intermediate Certificate was on the end product. The exam was on the day which meant that students had to be on top form on the particular day. Human nature allows us have both good and bad

days and so it was impossible to know if a student would be in top form on the day of the given exam. This system was unfair as it did not take this into consideration. The Junior Certificate on the other hand is a project based system. Therefore the emphasis is on process. This allows students a given length of time to complete their project. This system takes into account the students themselves and by giving them time to complete a project it allows students to reach their potential. The whole curriculum of the Junior Certificate "should provide a wide range of educational experiences within a supportive and formative environment. It should draw on the aesthetic and creative, the ethical, the linguistic, the mathematical, the physical, the scientific and technological, and social, environment and political and the spiritual domains."(2)

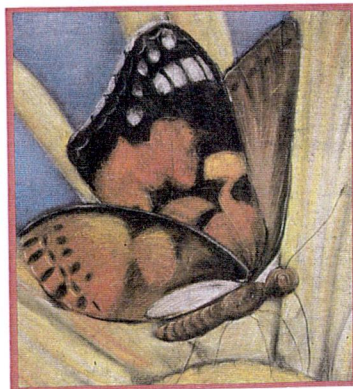
The Junior Certificate takes into account the importance of aesthetic studies. Realising the importance of aesthetic studies an area was introduced to reinforce this notion. This area was support studies. "In helping somebody with a particular difficulty for instance, a teacher may show how Michelangelo approached the same problem. The whole emphasis on learning while doing, which is the essence of the New Junior Certificate."(3)



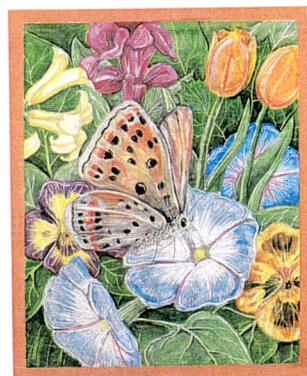
HIGHER LEVEL — GRADE A. — ENVIRONMENT.



GRÉASCHÓIRIÚ GRAFACH.
GRAPHIC DESIGN.



STAIÉAR ULLMHÚCHÁIN.
PREPARATORY STUDY.



PÉINTÉIREACHT.
PAINTING.

1. Examples of Students Support Study work for Junior Certificate Art, Craft and Design.



Taking a closer look at the Junior Certificate Syllabus

"The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure."(4)

This is the general aim of education but it is also the main principle behind the Junior Certificate. The Junior Certificate tries to develop the full potential of the individual. Its syllabus for art, craft and design has given a good basis from which to work and has developed an understanding of the 'relationships and common criteria' within education.

In looking at the use of support studies within the Junior Certificate in Art, Craft and Design it will be established whether or not support studies stimulates creative thinking. There are other factors that come into play when talking of support studies. Factors such as the development of the students themselves, their understanding of skills and their own environment. One of the main objectives of the Junior Certificate syllabus in Art, Craft and Design is that "candidates will be expected to demonstrate the ability to make informed responses to contemporary and historical art and design through awareness of artistic qualities, analysis and evaluation of design and forming and expressing of judgements". (5)

In taking a closer look at the aims and objectives of the Junior Certificate for Art, Craft and Design we can see that the Junior Certificate Programme aims to:

1. Reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;
2. extend and deepen the range and quality of the young persons education experience in terms of knowledge, understanding, skills and competencies;
3. develop the young person's personal and social confidence, initiative and competence through a broad well-balanced general education;
4. prepare the young person for the requirements of further programmes of study, of employment, of life outside full-time education;
5. contribute to the moral and spiritual development of the young person and develop a tolerance and respect for the value and beliefs of others;
6. prepare the young person for the national context and in the context of a wider European community. (6)

After looking at the aims and objectives it can be seen that support studies are or can be incorporated into each of the mentioned points. For example, in aim six preparing "the young person for the responsibilities of citizenship" this can also be achieved by the use of support studies, to explore their own environment. In addition the Junior Certificate syllabus indicates that support studies are not only focused on art historical references but a "critical appraisal and correct working vocabulary". (7)

Footnotes Chapter 1

1. Dick Field, "Art and Art Education", in The Study of Education and Art, ed. Dick Field and Newick, John (Mass. USA: Routledge and Kegan, Powl Ltd., 1993), p.38/39.
2. National Council for Curriculum and Assessment. Chief Examiner's Report - Examination 1992; Art, Craft, Design: The Junior Certificate, Guidelines for Teachers, Dublin: An Roinn Oideachais, 1987. Pg.1.
3. Frank McNally "State of the Art" The Irish Times, (1994).
4. National Council for Curriculum and Assessment. Chief Examiner's Report - Examination 1992; Art, Craft, Design: The Junior Certificate, Guidelines for Teachers. Dublin: An Roinn Oideachais, 1987. Pg1.
5. Rod Taylor, "Critical Studies in Art and Design Education A Passing Fashion or The Missing Element?" in Critical Studies in Art and Design Education, ed. David Thistlewood, (London: Longman Group, 1990), p.27.
6. National Council for Curriculum and Assessment, Chief Examiner's Report - Examination 1992; Art, Craft, Design: The Junior Certificate, (Dublin: An Roinn Oideachais, 1992), p.1.
7. Ibid. p.2.

CHAPTER 2

Defining support studies

Literature Review

As already mentioned it is important to give students a broader outlook on things. By showing students artists work, both past and present which relate to the subject matter which he / she is exploring gives a greater insight and understanding about the subject. Students need to be motivated into creative thinking. It is the teacher's job to stimulate the student and present information in such a way that is both interesting and stimulating for the student.

The Junior Certificate syllabus in Art, Craft and Design is the starting point when trying to define support studies. With reference to the teaching of art Rod Taylor says:

1. Art history teaching and studio practice should be interlinked.
2. The aesthetic field includes visual arts; literature, music, drama, film and dance.
Art by its nature is interdependent.
3. Students should be given the criteria by which they can evaluate themselves as they work.
4. Art should not be restricted to the artroom, gallery visits and contact with working artists should be encouraged.
5. Concepts, development and preparatory studies, must be recorded. (1)

While Rod Taylor refers to art here, it is very apparent that all his points link in with support studies and how they can heighten the learning within the classroom. Support

studies can include music, drama, film, dance, slides, artists, galleries, museum visits etc. For example using music as an aural link to a visual stimulus. "The Art, Craft and Design course develops the students ability to: develop an awareness of the historical, social and economic role and value of art, craft and design and aspects of contemporary culture and mass-media." (2)

This shows that the definition of support studies is not limited to one source but instead takes on a wide range of elements. The syllabus contains a core and within the core support studies plays a very important role. The 'core' of the syllabus is split up into different sections:

- Drawing
- Two-dimensional Studies
- Three-dimensional Studies
- Support Studies

Defining the meaning of support studies is quite difficult as there are so many elements included within it. As a starting point it is important to look at the Chief Examiner's Report; Art, Craft and Design: the Junior Certificate, the Junior Certificate syllabus and the Junior Certificate Guidelines for Teachers. Looking at these gives a better insight of the course.

Support Studies may be defined in the manner in which Rod Taylor discussed art teaching already mentioned. Support Studies covers many different areas throughout the process of completing a finished piece of work. Within the process the student

must go through a number of stages which will incorporate the use of support studies. The student must research the area or theme, he / she must then develop his / her ideas. This is carried out through decision making and problem solving, which is an integral part of the design process. The students understanding of the subject or theme is then heightened by a knowledge of artists, both contemporary and historical who have explored the same or similar subject matter. For example "history of Art, Craft and Design should be introduced in relation to the learning experience, with examples from past and present, worldwide as well as local, Irish or European work, so as to acquaint the student with adult and child art, craft and design from many cultures". (3) For example if a student were doing a project on music they might look to artists which have incorporated this theme into their work such as Matisse and Picasso and for a contemporary source the students might look at the work of artists who deal with music festival posters etc.

As I understand it support studies can be anything that enhances the learning aims and objectives of a scheme and gives a student a deeper understanding of the subject matter, within which they are dealing. For example a scheme's main aim might be to explore texture. Within the first class of such a scheme texture would have to be dealt with, explained and explored. As a support study the teacher might devise a 'feely box' which would be a box with a number of objects of different textures within it. Each student would have to pick an object within the box and describe its texture before taking it out of the box. "Art rarely occurs spontaneously, most artists search for appropriate visual qualities to capture their expressive intent. In this sense artistic activity involves problem solving." (5)

Support studies can come from a number of different sources to help the student work through the problem solving stages. Support studies may not be obvious to the student as it could be something they take for granted i.e. a book cover, poster, wallpaper pattern etc. Support studies heightens the learning ability and also gets students to take things that they are already familiar with and look at them in a different light.

Support studies were included in the Junior Certificate because there was a need to integrate and implement aesthetic learning. Previously in the Intermediate Certificate students were given pictures to work from but they did not learn about the art or the artist with which they were working. Primary sources are also classed as support studies because it has the same stimulating effect towards problem solving or creative thinking of a certain subject matter. The support studies may also become the starting point, stimulus or main motivational force in a learning experience. They have to be relevant and directly related to the subject matter being taught in order to get maximum use out of them.

Support studies are used as a stimulant or introduction to a particular lesson. However, within the classroom, studies can be limited to books, slides, videos and pictures it is equally important that students "experience the difference between real painting and reproductions in books or slides". (5) It is important to note that support studies can take any shape or form. Gallery and museum visits are a good source of support studies provided worksheets are presented so that information can be taken back to the classroom and implemented into a lesson or sequence of lessons. By using places like

galleries it means that students can see the paintings, sculptures or craft first hand and can form his / her own ideas on the subject matter and thus heighten the learning. Support studies can also involve "some basic scientific principles". (6) For example a teacher might be doing painting with a group and as a support study may explore how tempra paint is made. The teacher might even get students to mix the colour powder and egg yolk together to make his / her own tempra paint.

Footnotes Chapter 2

1. Rod Taylor, Visual Arts in Education, (London: Falmer Press, 1992). p.38.
2. National Council for Curriculum and Assessment, Chief Examiner's Report - Examination 1992; Art, Craft, Design: The Junior Certificate, (Dublin: An Roinn Oideachais, 1992). p.3.
3. National Council for Curriculum and Assessment, Chief Examiner's Report - Examination, 1992; Art, Craft and Design: The Junior Certificate, (Dublin: An Roinn Oideachais, 1992), p.6.
4. Laura M. Chapman, "Understanding the Artistic Process", in Approaches to Art in Education, (New York: Harcourt Brace Jananovich Inc., 1992). P.53.
5. National Council for Curriculum and Assessment, Chief Examiner's Report - Examination, 1992; Art, Craft and Design: The Junior Certificate, (Dublin: An Roinn Oideachais, 1992), p.8.
6. Ibid. P.9.

CHAPTER 3


Creative Thinking

Creative thinking was investigated to see if it could be stimulated by support studies. Before establishing that we must look at creative thinking and define it. Creative thinking may be defined as "the creative processes that it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other". (1)

Everybody is born with the ability to be creative. It is up to our parents in earlier stages and ourselves in later ones to channel the creativity into some expressive form. Creativity is a mode of thinking, that we can choose to develop or ignore. There are a number of different traits which go hand in hand with the creative person. Within Torrence's 'Instructional Media and Creativity' he says that the creative person is

"... the emotionally sensitive, the intuitive, the person who regresses occasionally and is playful and childlike, who will not accept things as more say-so are unduly punished in most cultures." (2)

Others might say that the creative person is one who has individuality, flexibility, sensitivity, originality, imagination, persistence and self-feeling. Art teachers must regard all pupils as potentially creative people. It is the art teachers job to be able to stimulate such creativity. If a student has talent but has no interest in what is going on then creativity is lost. The teacher must be able to create a scheme that will maintain attentiveness and interest. There are no set rules on how to stimulate creativity within a student. Art is subjective so it is not up to an art teacher to be judgemental of a students point of view. By encouraging independent thought it allows the student to enhance their ability for creative thinking. Divergent thinking has a lot to do with



creative thinking. Creative thinking is the ability to explore many different avenues of problem solving as opposed to just taking one route in order to solve a particular problem. Where possible the art room should be an oasis to both nurture and free the students personal creativity.

The creative person has "an openness to the forces of life pressing for novel expression both in one's individual existence and through it as a vehicle for the creation of an unforeseeable future". (3)

In order to encourage the students creative thinking the teacher must be knowledgeable about the subject matter which is being taught. If the teacher gives students background information and general understanding about a subject then it will allow students have their own views and thus be creative. One way to deliver knowledge is in the form of support studies. The support studies should enhance learning. For example within my fourth year group students developed an understanding of several different elements through the use of a support studies copy. Creative thinking was developed by an understanding of the subject being explored.

"Art, Craft and Design education develops a number of important personal qualities, particularly those of initiative perseverance, sensibility and self-reliance." (4) The teacher must be aware of the above and be able to nurture the abilities of the students.

Through support studies this can be achieved. Support studies gives a starting point from which to work and leads the student through the problem solving process as well

as production. It can be established whether or not support studies can stimulate creative thinking by looking at the students themselves. If students understand why they are using the support studies then the learning has already begun. If the students are encouraged to use support studies which are related to their own theme they will be able to take ideas from what is in front of them and thus the creative thinking process has started. If the above takes place then support studies has stimulated the creative thinking process. "Art production helps children learn to think intelligently about the creation of visual images. It helps them learn how to create images that have expressive power, coherence and ingenuity." (5)

Footnotes Chapter 4

1. P.E. Veron, "Creativity", (England: Penguin Books Ltd. 1970), p.139.
2. E.P. Torrance, "Instructional Media and Creativity", Taylor, CW et al. P.20.
3. Frank Barron, "Creative Person and Creative Process", (New York: Holt, Rinehart and Winston, 1969), p.177.
4. Tony Crooks, "Art, Craft and Design", in The Changing Curriculum, (Dublin: O'Brien Educational Ltd., 1990). P.18.
5. Elliot Eisner, Educating Artistic Vision, (New York: MacMillan Publishing Co., 1972), p.65.

CHAPTER 4

Teaching Support Studies

It is the art teacher's job to nurture the creative ability in every student. "One of the aims of art education is to help children learn to generate their own ideas for artistic self-expression." (1) With the new Junior Certificate teachers feel that "the work is more rewarding for them and their enthusiasm is rubbing off on the students". (2) However, in some schools teachers are very lax about implementing support studies into their lesson plans. One of the reasons that teachers do not implement it is that in the Chief Examiner's Report in Art, Craft and Design, Guidelines for Teachers does not give any indication or examples of how support studies can be included into a sequence. It does however suggest that "Educators have a responsibility to make all the visual arts accessible to all pupils to ensure that they can approach any visual stimulus with some potential affection and at least adequate knowledge." (3)

The support studies are a great source of learning. They help the teacher to illustrate their point about any given area and also make the students more critical about their own work. "If children are helped to make art products they would as a consequence of such activity develop critical skills." (4)

Throughout my teaching I have incorporated support studies into my schemes as much as possible and where relevant. For instance with my second year group within Santa Sabina we were making headdresses and part of the scheme was to work in a support studies notebook. This support studies notebook enabled the students to take a step by step approach when it came to the designing, constructing and making of the

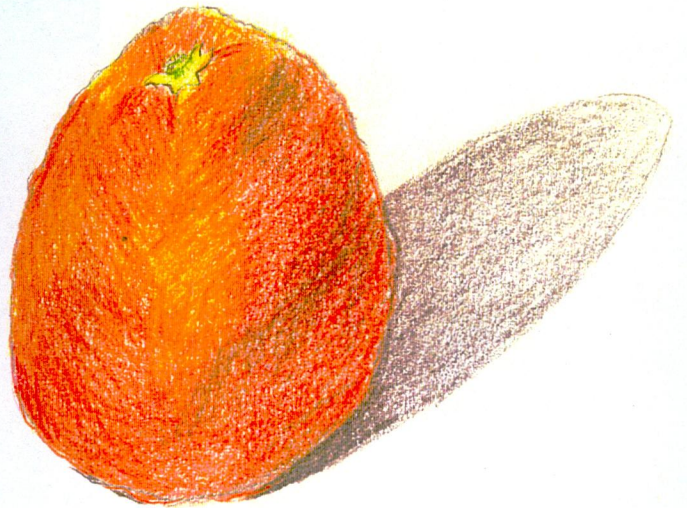
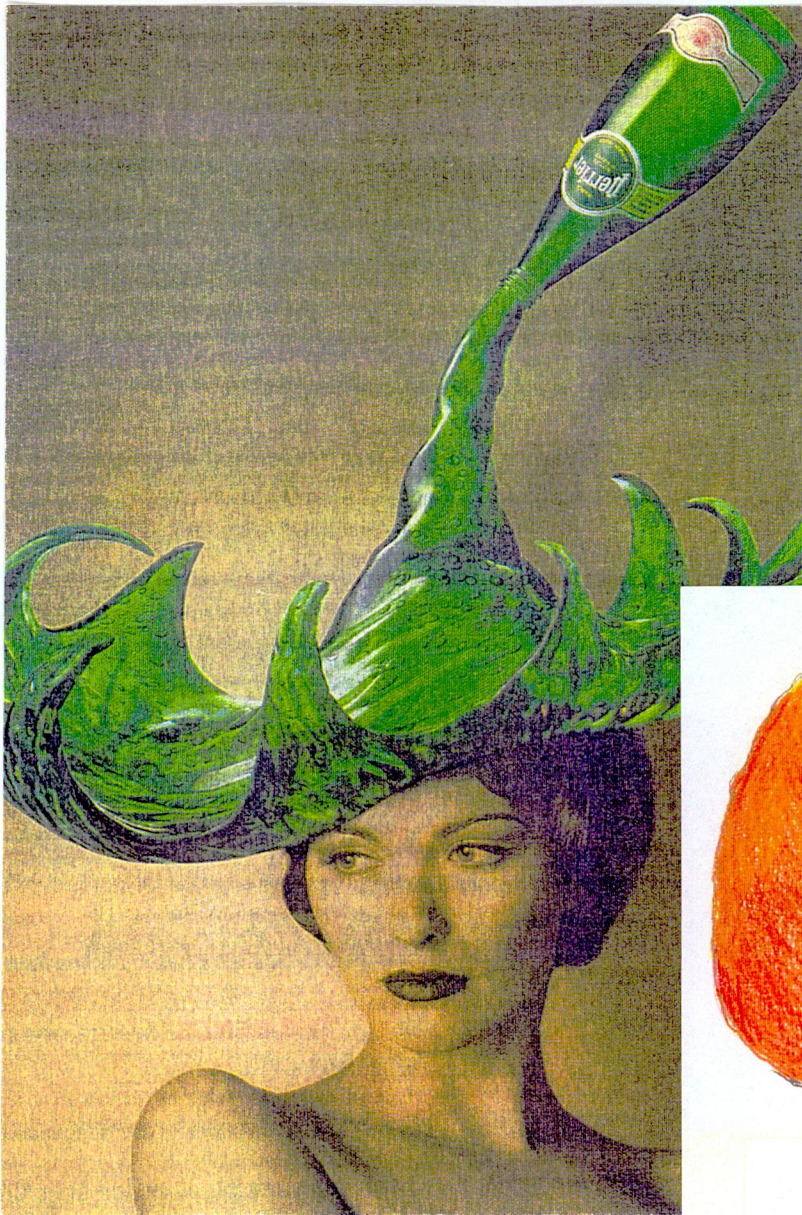
headdresses. The notebook allowed students to keep all relevant information together, such as the construction methods and how other people have approached the same subject. It is suggested that "the student should understand the difference between various purposes of sketch books (as a source of ideas and image as well as record), working drawings and finished drawings. The student should become familiar with drawings from different times and places, for example: cave drawings, drawings by Durer" etc. (5)

Students will have a better knowledge of their subject matter if the teacher reinforces the idea of support studies within the classroom. Even if it is a question of getting students to keep support study notebooks. With my second year group I started a project, the aim of which is to develop the students ability to explore texture, pattern, colour and shapes through drawing, designing and constructing a headdress. Primary source was one organic and one man-made object. Throughout the course of this project the students were required to keep a support studies notebook. This notebook included pictures of the objects they were using and also the colour of the objects being used for example cutouts from magazines. Designs for hats and headdresses were also within the books. Each picture or collage had a relevant support study along with it.



2. Photos of finished headdresses





3. Support Studies Notebooks for headdresses

The support study copies should give students a deeper knowledge of colour, shape, texture and also hats and headdresses themselves. These support studies notebooks can contain the development of students ideas and designs as well as examples of materials and fabrics they may use in the end product. The support studies should lend themselves to better designs from the students. To conclude it will be discussed whether or not the support studies did help the students to develop their thinking when it came to their designs.

Within my fifth year class students carried out two projects based on the Botanical Gardens. The starting point was to bring the students out to the gardens. Students were able to collect information and sketches which they needed to carry out their projects. The Botanical Gardens were used as a primary source because it is a suitable and accessible environment for students to work in. Not only are the gardens an excellent primary source, it also opens to an unending supply of both secondary sources and support studies. As well as the botanics the structural environment of the gardens is also an excellent source of support studies. The buildings are Victorian in style and give students an understanding of the Victorian period which can be related back to their history of art. The Gardens are a good environment for students to work in as it is already an educational establishment. The gardens provided a good source to work from and support studies within the gardens were achieved by giving students a handout on Richard Turner's glasshouse which had been recently renovated. Also information on the different plants was used as support studies. The primary source was readily available within the gardens such as the plants and the architecture. A

primary is anything that has a physical presents. The range of support studies to back up the primary source are available in the form of magazines, books, photocopies, postcards, photographs and slides. Telling students about the glass house and plants gave them a deeper understanding about the subject matter which they were exploring. Support studies as said before is about giving students a deeper understanding into the subject matter which they are exploring.

It is very important to include support studies within a lesson plan. From the experience that I have had both in schooling and while teaching, it is clear that enough emphasis is not put on support studies. Perhaps if the Department of Education was to include a more in-depth examination in support studies within the Junior Certificate syllabus, teachers would have to include them into all work and as a result give it the emphasis it deserves.

Footnotes Chapter 4

1. Laura M. Chapman, "Understanding the Artistic Process", in Approaches to Art in Education, (New York: Harcourt Brace Javanovich Inc., 1992). P.45.
2. Frank McNally, "State of the Art" The Irish Times, (1994).
3. Vincent Lenier, "Educating the Aesthetic Potential", in Arts Education and Back to Basics, p.105.
4. Elliot Gisner, Educating Artistic Vision, (New York: MacMillan Publishing Co., 1972), p.65.
5. National Council for Curriculum and Assessment, Chief Examiner's Report - Examination, 1992; Art, Craft and Design: The Junior Certificate, (Dublin: An Roinn Oideachais, 1992), p.8.

CHAPTER 5

Scheme of Work

Background Information on School

The school in which I carried out my research for my dissertation was situated on the north side of Dublin. It is a non fee paying all girls school with approximately six hundred students. It used to be run by the Dominican Sisters but is now run by lay teachers, the principal is also a lay person. The convent still adjoins the school but the nuns have very little to do with the running of it. The grounds are very inviting and even from the look of them it is clear that aesthetics are very important. Within the foyer there are pictures and plants again creating visual impact. The inside of the school is well laid out and each room has the teachers name on the door which makes it easier to find your way around the school.

There is a very strong school spirit and this is clear from both students and staff. The staff are extremely friendly and very willing and interested to help. There is strong support for the art department, within the school and this support comes from the principal down. Art work can be seen all around the school and a notice board is given over especially for art to tell about different events, exhibitions that are happening.

The school has two art Teachers who are very different in their approaches to teaching. The different approaches lend themselves to a balanced art facility. There are two art rooms, both of which are extremely well set up. Both rooms have plenty of visual stimuli and both are well laid out in order to allow natural light. One artroom even has

a small storeroom to show slides, so the effect of sunlight is never a problem when slides need to be shown.

Both art rooms are well equipped with materials and objects for observational drawing. The teachers maintain an extremely high standard of work. This evident in the work that is pinned up around the school and in the results of exams.

Teachers give a lot of their time over to the students. They are willing to stay after school hours in order to facilitate the girls. There is a constant flow of work up on the walls of the school as well as in the artrooms. By changing the work every so often it gives students a sense of achievement. It also shows that the teachers are interested enough in their subject to monitor new work and be aware of displaying it. The students seem very confident about their work and this attitude is also evident in the teachers.

There are few disciplinary problems in the school. This is because of good management as well as good teacher pupil relationships.

Use of Support Studies within a Scheme of Work

Aim of sequence

To design and make a frontal costume suitable for a debs ball, using fabric and found object materials. Also to be based on the interpretation of an artists work.

The idea for the costumes came from the film Bram Stoker's 'Dracula' the recent (1992) version in which Eiko Ishioka the Japanese costume designer decided to base a particular costume on Gustav Klimt's 'The Kiss'. The costume was a cloak of richly gilded patterns, the influence of Klimt is very much in evidence. This is what I wanted to achieve in my sequence.

The students were to produce a frontal costume that would clearly relate back to a certain artist, incorporating both technique and colour to achieve this.

Support Studies: Slides and colour photocopies.

The different costumes from 'Dracula' were shown in slide form.

This support study gave the initial introduction to the scheme.

The colour photocopies provided visual stimulus for the students. The students then recorded details from these and they were then used within support study notebooks.

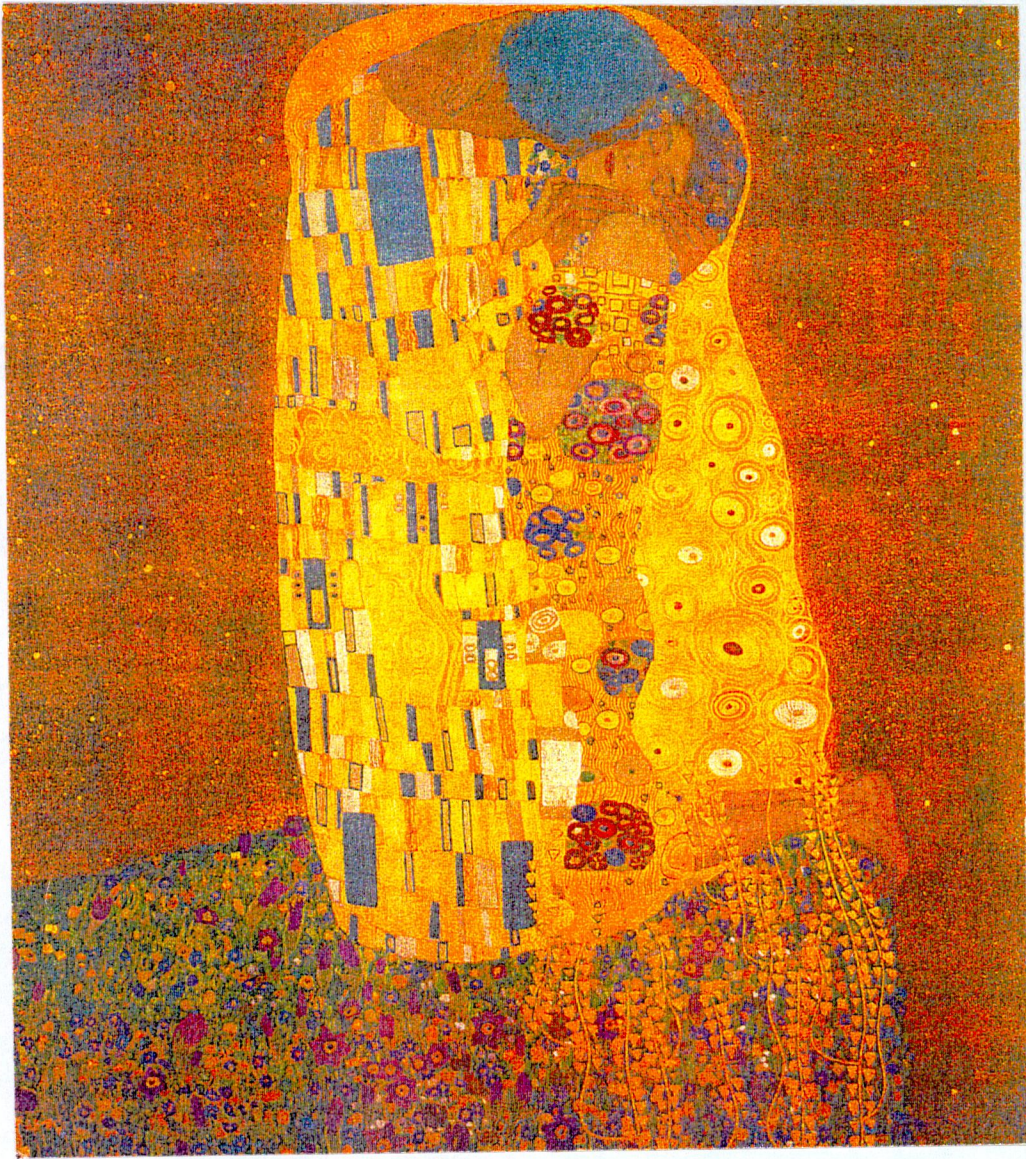
Week 2

Objective: To develop the students understanding towards texture. To create an understanding of the transition between 2-D and 3-D working from the same source.

The students did this by taking a tracing from their work from the previous week and mapping it out on cardboard and cutting the shapes out. By cutting the pieces out and placing them down with a small gap between them created a three-dimensional effect.

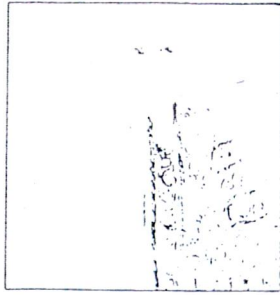
Students at this point began to assemble a support studies notebook. The notebook

includes a picture of the artist being worked from, background information about them and the work that is done in class.



4. 'The Kiss' by Klimt



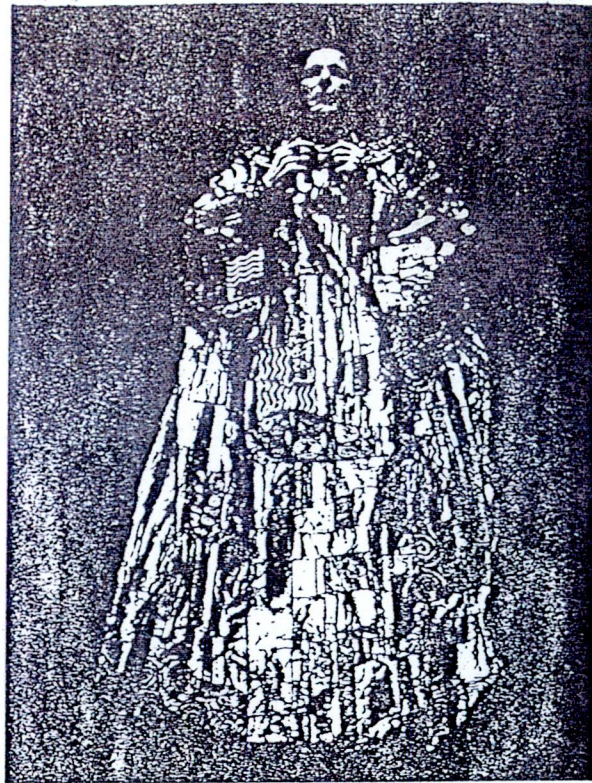


Sketch for Dracula's royal cloak.

challenge the actors, the cinematographer, scenic designer, and director. And at times, the costumes should challenge the audience and make them think about why the actor is wearing that costume."

Eiko's background, as a Japanese exposed to visual culture from all over the world, uniquely equipped her to interpret the mingling of East and West in the story. Some of the Victorian dresses, for example, were made with Japanese *obi* (sash) fabric. Like Coppola, she drew on a vast range of visual sources for inspiration, from Symbolist paintings to Buddhist figurines to the Australian frilled lizard (the source for Lucy's bizarre wedding dress). But "reference is only reference," she notes. "I never use a design element straight from the source."

The costumes use a symbolic language to denote character traits. Red, the color of blood and passion, is reserved for Dracula's costumes—except for the red dress worn by Mina when she dances with Dracula at Rule's Cafe. White, black, and gold are also important in Dracula's costuming. Mina's clothes are mainly green, reflecting her youth, simplicity, and naiveté. Lucy and Mina wear similar green dresses in a party



The richly gilded pattern of the cloak was based on Gustav Klimt's paintings.

scene, but the embroidery—Mina's of leaves and Lucy's of snakes—differs significantly.

Associate costume designer Richard Shissler was crucial in translating much of Eiko's conceptual work into reality. With Eiko's strong streak of perfectionism and her desire to create museum-quality work, many of the costumes were one-of-a-kind. "We probably should have had duplicates of everything, but we just didn't have the budget," says Shissler.

"Eiko didn't want to compromise, so we had multiples only when we really needed them."

Eiko sat in on several early reading sessions of the screenplay to develop a comprehensive visual image of the film. "I felt like a sculptor, carefully putting my chisel into a chunk of rough marble. There were countless possibilities—but when I heard the actors speak the lines, the direction I should take became clear to me."

She starts to leave, but he is more aggressive. His hand is suddenly holding her.

DRACULA
Do not fear me.

Tracking shot
He is more forceful, pulling her deeper into the shadows of the cinematograph.

Two-shot silhouette
Mina is breathing heavily—frightened and excited, her emotions bursting out. Pulled to him in ways she doesn't understand.

MINA
No—please, stop this—stop this—

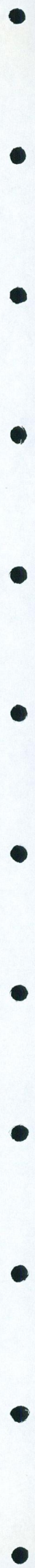
DRACULA
(whispering in Romanian)
You are the love of my life.

MINA
(trembling in fear)
My God—who are you? I know you...

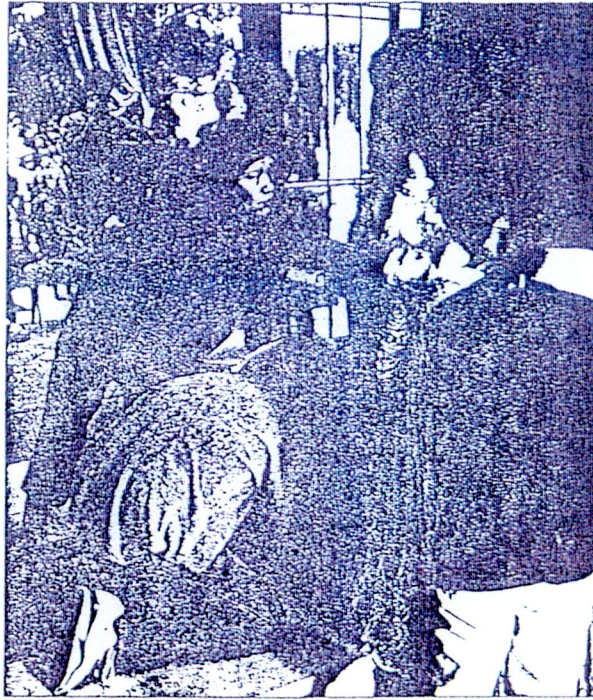
DRACULA
Yes, you are she—the one I lost. I have crossed oceans of time to find you...

Close two-shot
Dracula turns away from her toward camera, his great fangs fully extended like a serpent's. He bends close to her, his fangs about to sink into her pulsing neck. He is astonished at the emotion he feels, his fangs recede. His eyes burning red like lavens in the dark.

5. Costume based on the work of Klimt



"THE COSTUMES WILL BE THE SET"



Eiko Ishioka supervises a fitting of one of Lucy's costumes.

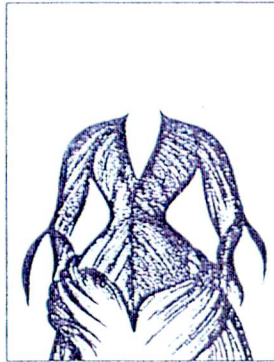
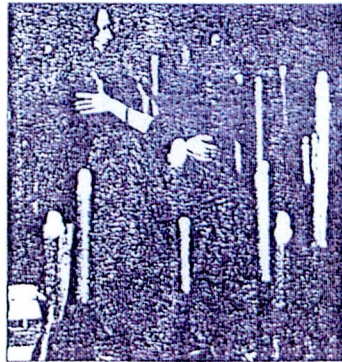
"It was clear from the beginning," says Francis Coppola, "that the script was envisaged for a group of very young actors. So I said, then let's spend our money not on the sets but on the costumes, because the costumes are the thing closest to the actors. Let's dress these young actors in beautiful, exotic, erotic costumes that have so much of the emotion right in the fabric."

To incarnate his visual ideas for *Dracula*, Coppola asked the celebrated Japanese designer Eiko Ishioka to design the costumes. Known worldwide for her innovative work in graphic design, Eiko had created the production design for Paul Schrader's *Mishima*, the stage play *M. Butterfly*, Philip Glass's opera *The Making of the Representative for Planet 8*, and Faerie Tale Theater's *Rip Van Winkle* for television, where she first worked with Coppola. "By bringing in Eiko," he explains, "I knew I was insuring that at least one element of the film would be completely atypical, absolutely new, and unique."

Because *Dracula* was shot in the studio using what Coppola originally envisioned as minimal sets, the costumes had to take center stage.

They were intended to create an arresting effect; to establish characters, period, mood, and the overall atmosphere of the film—in other words, to function as "a set design worn by the characters."

"Costumes should be more than just items that explain the role of the actors who wear them," says Eiko. "Costumes must have enough force to



The finished version of Mina's red dress and Eiko's original sketch for the costume.

6. Examples of Costume from 'Dracula' - use of simple shape



As I have said while discussing the second years notebooks, support studies notebooks are a means of research as well as heightening the students understanding of the subject matter. The notebook is mainly done for home activity. Students get the most benefit from it then, as the work has to be covered in class. The notebook can also be used as a recap of what has been learnt.

Week 3

Objective: To further develop students understanding towards texture. To further develop an understanding of the transition between 2-D and 3-D working from the same source.

Support

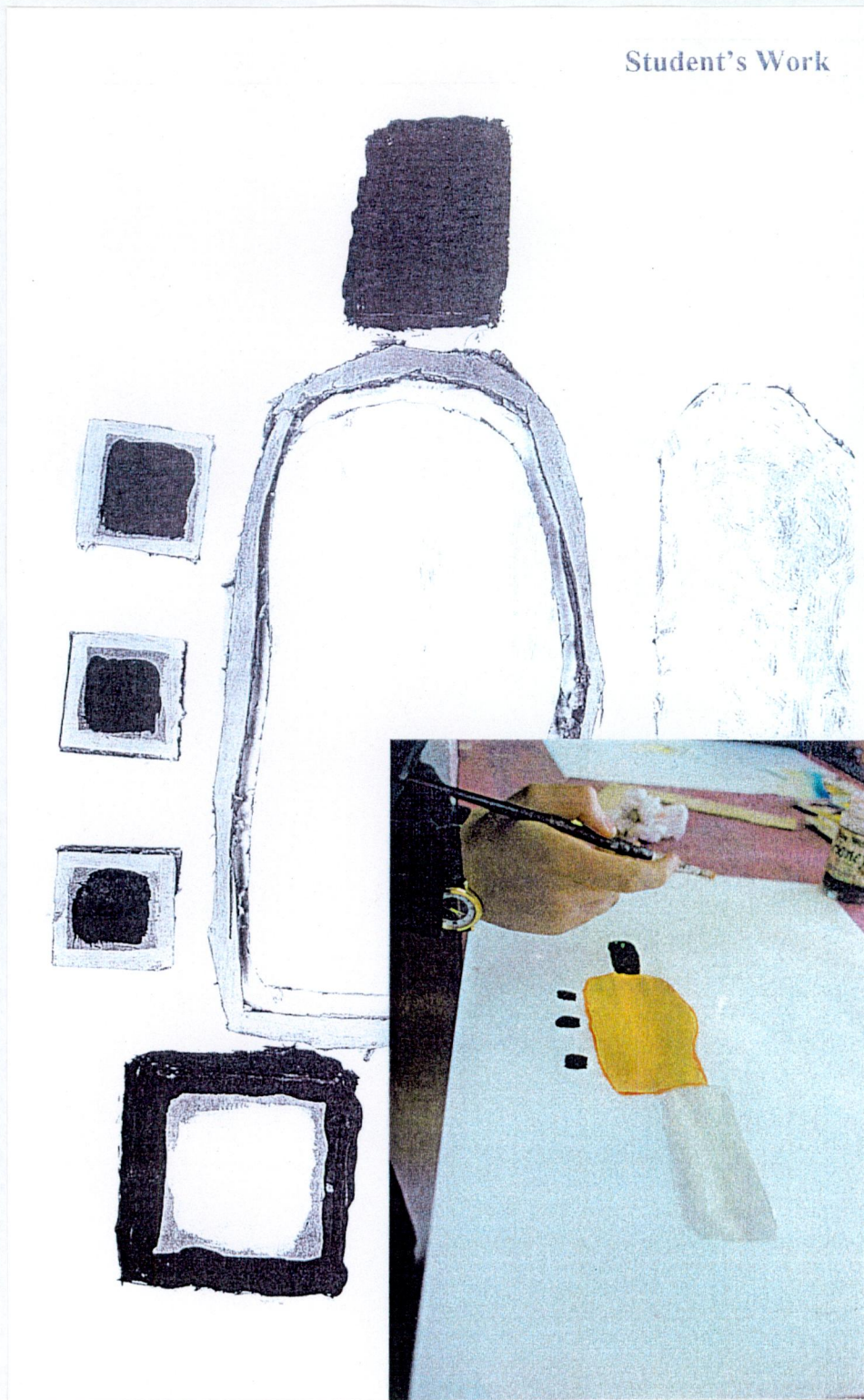
Studies: Textured panels.

Students continue to work in 3-D mainly exploring different textures. The textured panels consisted of various mixed media i.e. polystyrene, cardboard, tissue paper. Using the same materials students constructed their own textured panels which related to their individual support study e.g. Van Gogh, Claude Monet etc.

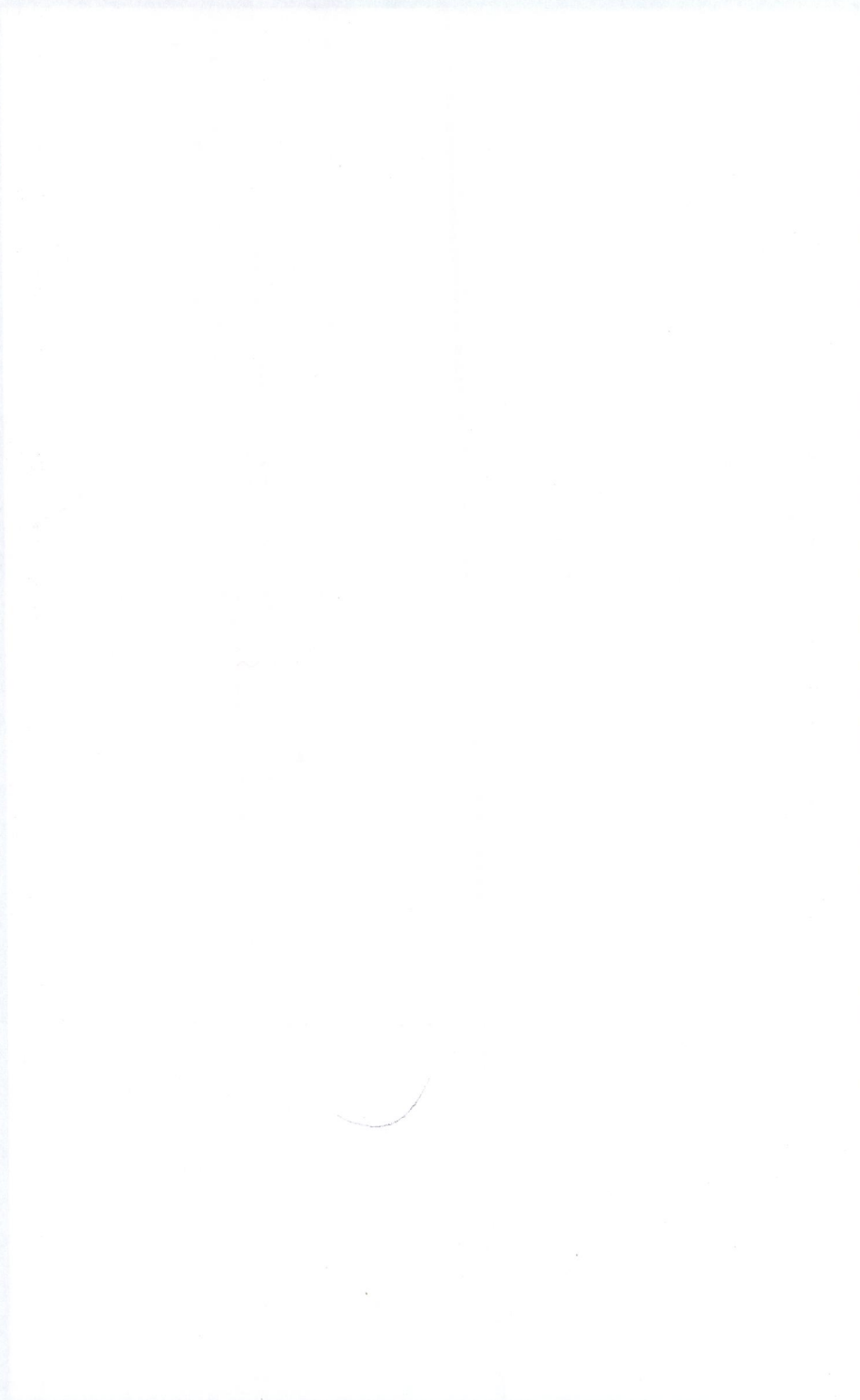
Week 4

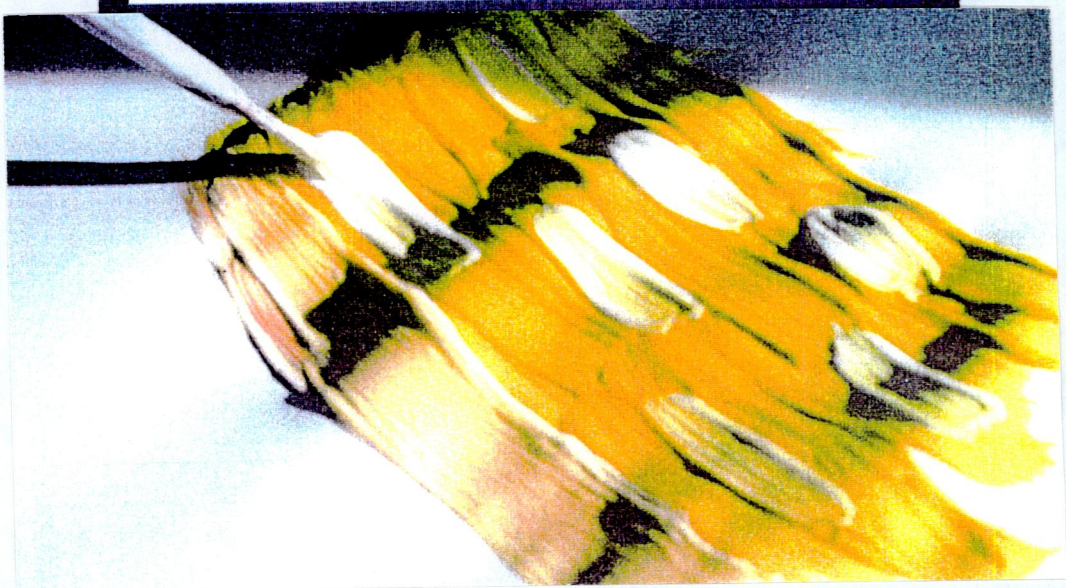
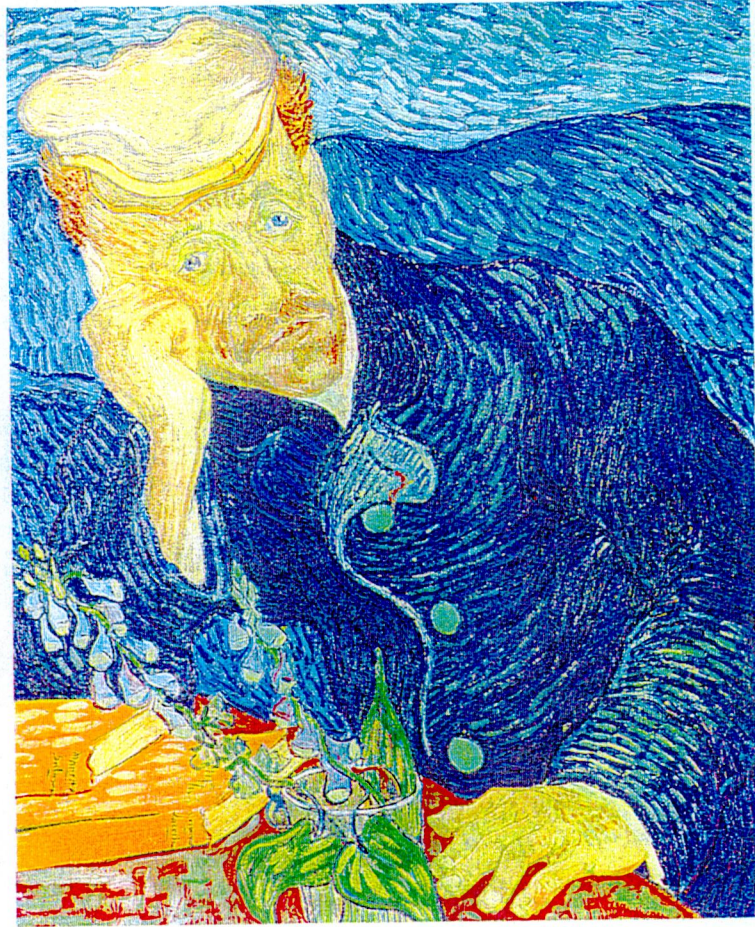
Objective: To develop an understanding of the design process by getting students to design their own dresses with aid of support studies copies, books.

Student's Work



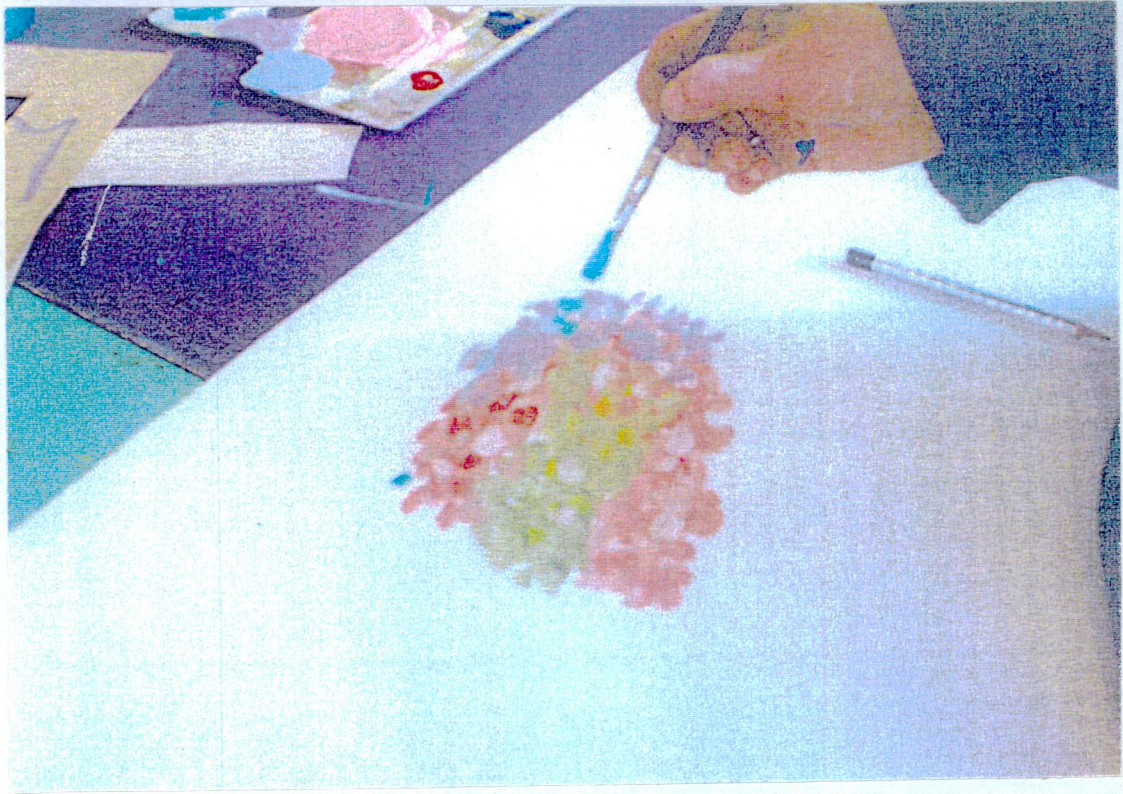
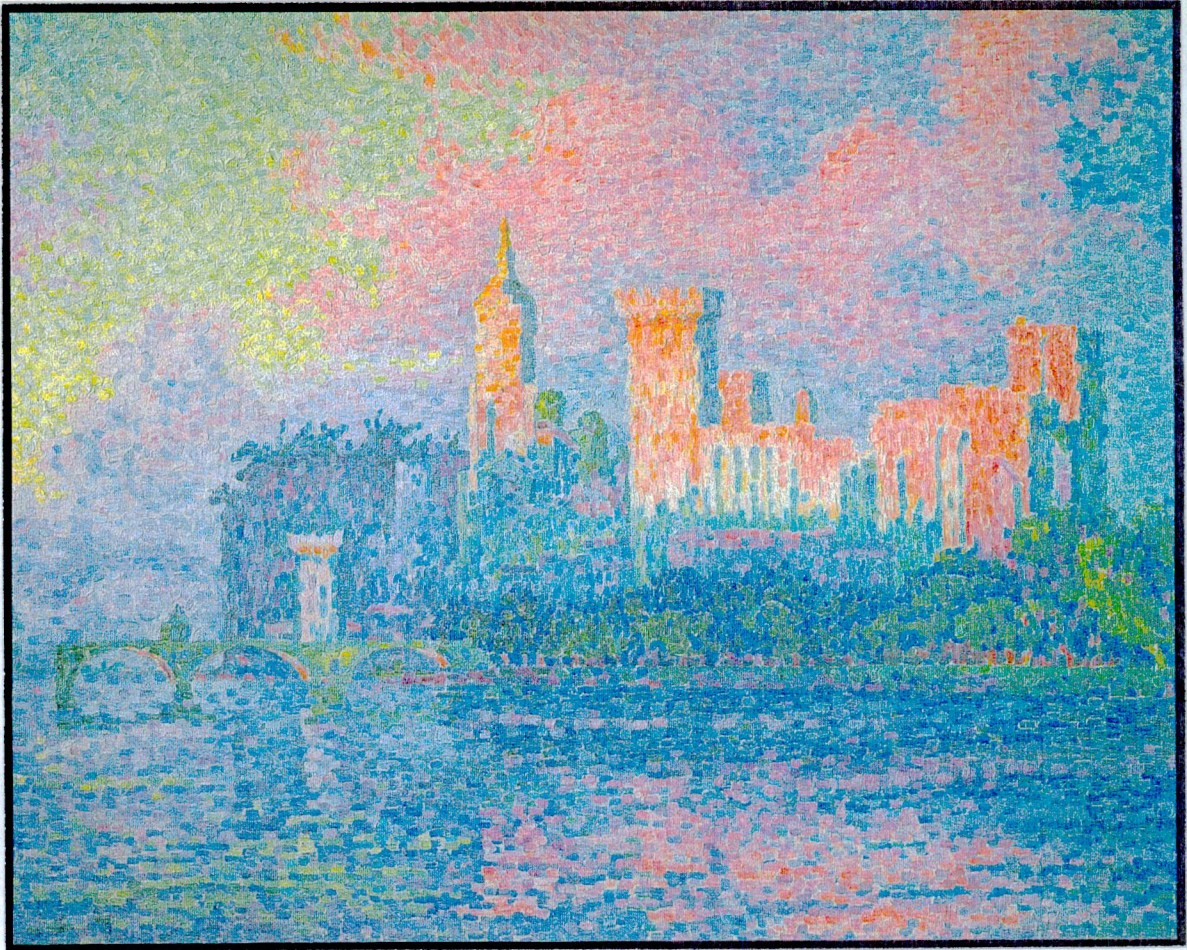
7. Work from Klimt and Students Work.





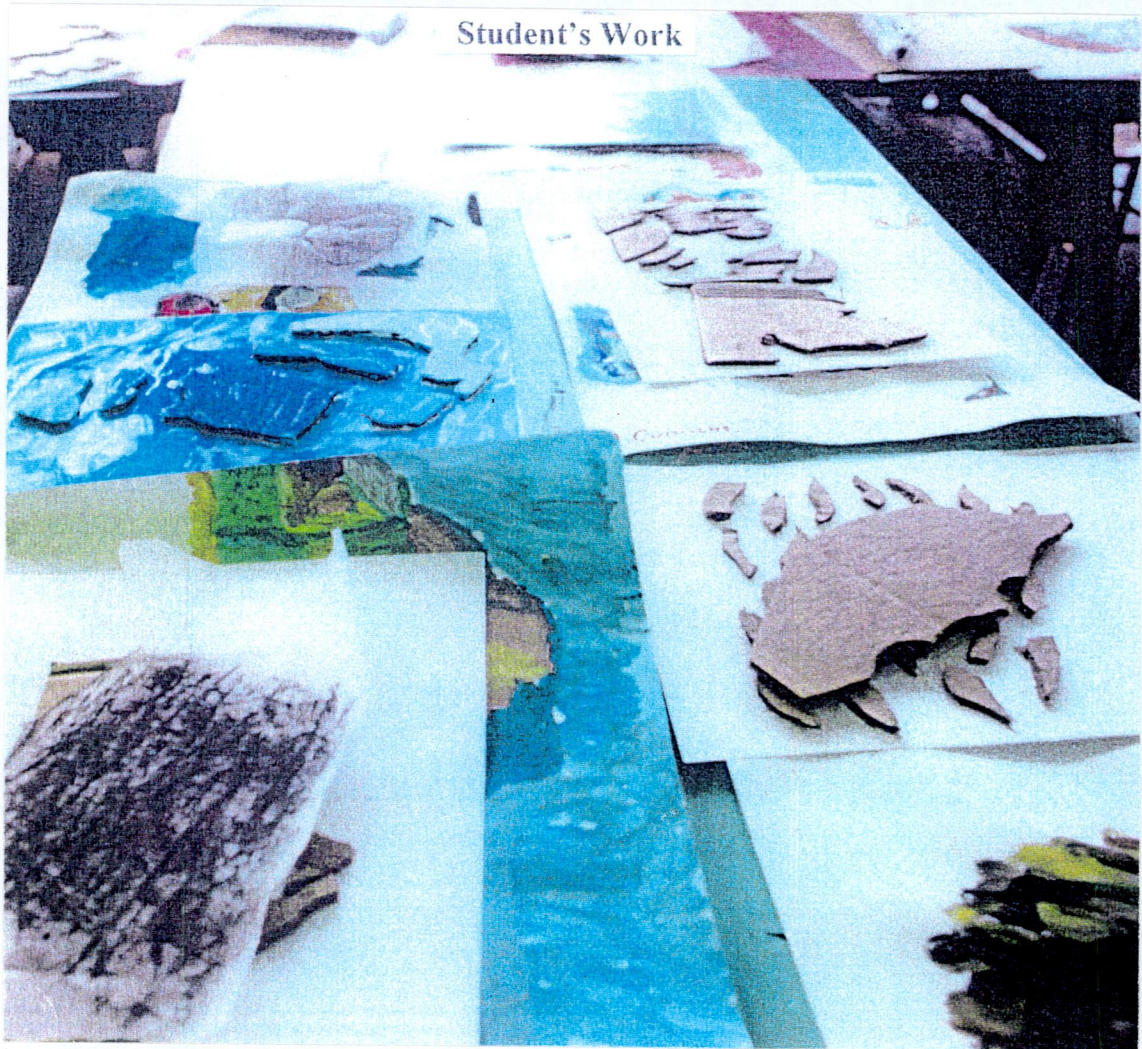
8. Work from Van Gogh and Students Work





9. Work from Paul Signac and Students Work





10. Examples of students textured work



Support

Studies: Showing design process.

Students were shown examples of designers work which displayed the design process clearly. The process showed the initial idea and how the different elements were brought together to provide a finished design.

Week 5

The group were taken to the National Gallery where the curator went through painting from different periods which had rich costume within them. I had chosen some paintings before arriving at the gallery which I wanted the curator to discuss. These paintings were ones which related to the theme of the debs dress.

The gallery was specifically to be used as a support study. Students were given a handout which enabled them to collect the information which they needed to design their costumes. The gallery was a good source to get different shapes of dresses within the paintings. By looking, sketching and taking notes on the dresses within the paintings it gave students a ground from which to elaborate on their designs for their own dresses.

After the gallery students continued with their support study copies including the handout from the gallery and taking other dresses from magazines and developing ideas. As the students continued design ideas at home it was easier to conduct one class given over to the finished design.

Week 6

Objective: To further develop an understanding of the design process by getting students to design their own dresses with the aid of support studies, copies, book and information from National Gallery.

Support

Studies: Fashion design.

Visual aids were used to show how the designer went about designing a certain outfit. The work of various designers from different centuries were taken, for example 16th and 20th centuries. This really showed students the importance of the design process. It also showed how at this stage all placement of decoration needed to be addressed.

Week 7

Objective: To develop the students understanding of the design process through making a full size pattern / mock-up of their dress.

Support

Studies: Actual dress patterns.

Students made patterns for their costumes in the traditional manner. The patterns helped alot because if mistakes were to be made, at this stage they cold be rectified. The patterns showed how the different element slotted together to make up the design.

Week 8

Objective: To further develop students awareness of the design process. To show how pattern can be used in dress-making by using it on the cardboard.

Support

Studies: This took the form of bunt paper dolls, with detachable clothes.

The structure was to be cut out of cardboard to create a free-standing visual. This support study showed roughly what the finished product was to look like but on a smaller scale.

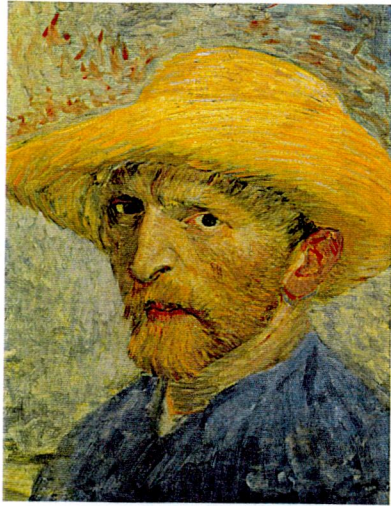
Week 9

Objective: To further the students understanding of the construction process by incorporating decoration (which they have already explored) onto their frontal costumes.

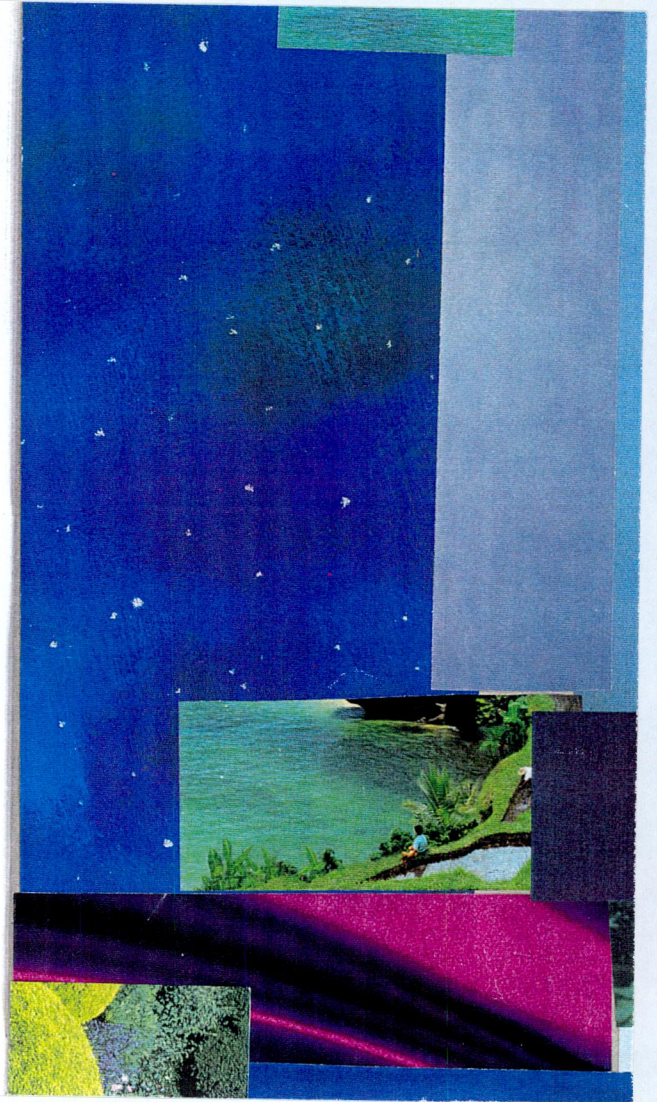
Support

Studies: Three items of clothes each which different decoration both high and low relief. These support studies were jumpers and shirts with either beads or sequence on them showing how low and high relief can be achieved by adding on separate elements to a 2-D piece.

During the last class students were photographed behind their work, which allowed them a permanent and personal record of the project.



— VINCENT VAN GOGH —
SUPPORT STUDIES
NOTEBOOK.







12. Example of design from Support Studies Notebook





13. Students at work



14. Finished work

CHAPTER 6

CONCLUSION AND RECOMMENDATIONS

As can be seen support studies should be "an integral part of the learning experience".

(1) Through all my schemes of work it was found that support studies was a necessity when teaching students. It grounded their ideas and related them to their immediate environment. The Junior Certificate Art, Craft and Design is proving to be effective for both students and teachers. The use of support studies is essential to the students work and process as "it involves students in the entire spectrum of art: research, drawing, 2D and 3D work. And rather than getting a whole abstract history of art, the student is learning in context". (2) This is not only for Junior Certificate students but goes for all students.

During my research into whether or not support studies stimulate creative thinking it was found that it does. This was obvious from their notebooks and their finished work. The influences of the support studies is noted in their notebooks and has been successfully implemented into their finished pieces of work. The success of the project is due mainly to the students understanding and use of support studies. Without the use of support studies students are limited to certain ways of thinking and with it the students mind is opened and fed with ideas. Without the incorporation of support studies the students would not be aware of obvious primary sources that are around them. They would also not be able to compare their work to any other artist, hence aesthetic learning would not take place. The main aspect of support studies is to introduce aesthetic learning.

As previously mentioned support studies can enhance learning or can act as a stimulus for a lesson or sequence of lessons. At the moment support studies is only within the syllabus for Junior Certificate year groups. "If the changes here revitalised the subject at junior level, however they have heightened frustration with the still-unreconstructed Leaving Certificate." (3)

It must be realised that the use of support studies to stimulate creativity is just as important at senior level as it is in junior level if not more so. The Leaving Certificate course in Art, Craft and Design needs to be changed in accordance with the Junior Certificate. By discontinuing the process through to senior level makes the courses very disjointed. At the moment the Leaving Certificate is in accordance with the old Intermediate Certificate and this is not acceptable.

In education the main concern is the student and this must be highlighted in course outlines. Students who "have come through junior school with a theme-based learning process which really opened up their whole thinking, but as yet there is no connection with this process and the old Leaving Certificate, which is still examined under the invigorated system, with strict time limits and no follow-through from one aspect of the course to another. It creates great tension for the student." (4)

How are senior students meant to develop their creative thinking if they are stunted by time limits and end of year examinations. Three years ago in 1994 it was said that the Leaving Certificate was to be changed by 1997 - as yet there has been no change.

Through the Junior Certificate we saw how important support studies is and so it should be as equally important at senior level. The senior cycle should be project based and incorporate support studies within it.

Suggestions for New Leaving Certificate Syllabus

Support studies should be used as a stimulus as well as to enhance the learning experience. The history of Art, Craft and Design should be integrated more into the practical side of things, which would lend itself to deeper understanding of subject matter. Here is a scheme of work which suggests how history of Art, Craft and Design as well as support studies may be implemented into a scheme of work. The scheme of work would be based on the exhibitions or artists that would be scheduled to be in the country within a given year. For example starting point would be to bring students to exhibitions, galleries, artists studios etc. Information would be collected in the form of work sheets so that students could bring it back to continue on working within the classroom. The following scheme would be for a fifth year group.

Aim of Scheme

The aim of the scheme is to develop the students knowledge of past and present artists as well as developing an individual style through the designing, making and constructing of a figurative textural piece of work.

Week 1

Support Studies: Museum or gallery.

Bring students to figurative exhibition in Irish Museum of Modern Art. Worksheets would require information such as listing the work of all artists displayed. What materials were used etc.

Week 2

Support Studies: Background information on the particular artist.

Get students to take one artist within the exhibition and to explore how he / she has treated the figure whether it is in sculpture, painting or craft. This support study should provide the student with a deeper insight into a particular artist and a wider understanding of different methods of working.

Week 3 & 4

Support Studies: Look at the treatment of the figure drawing as illustrated by the works of Michaelangelo or Danotello.

This support study could be linked into the students history of art course.

Life drawing would take place in these class.

Week 6

Support Studies: Anatomical references.

This support study should give a more scientific understanding of the workings of the body. Creating textures which the students feel would describe both inside and outside the body.



15. Michelangelo's drawings to be used as Support Studies

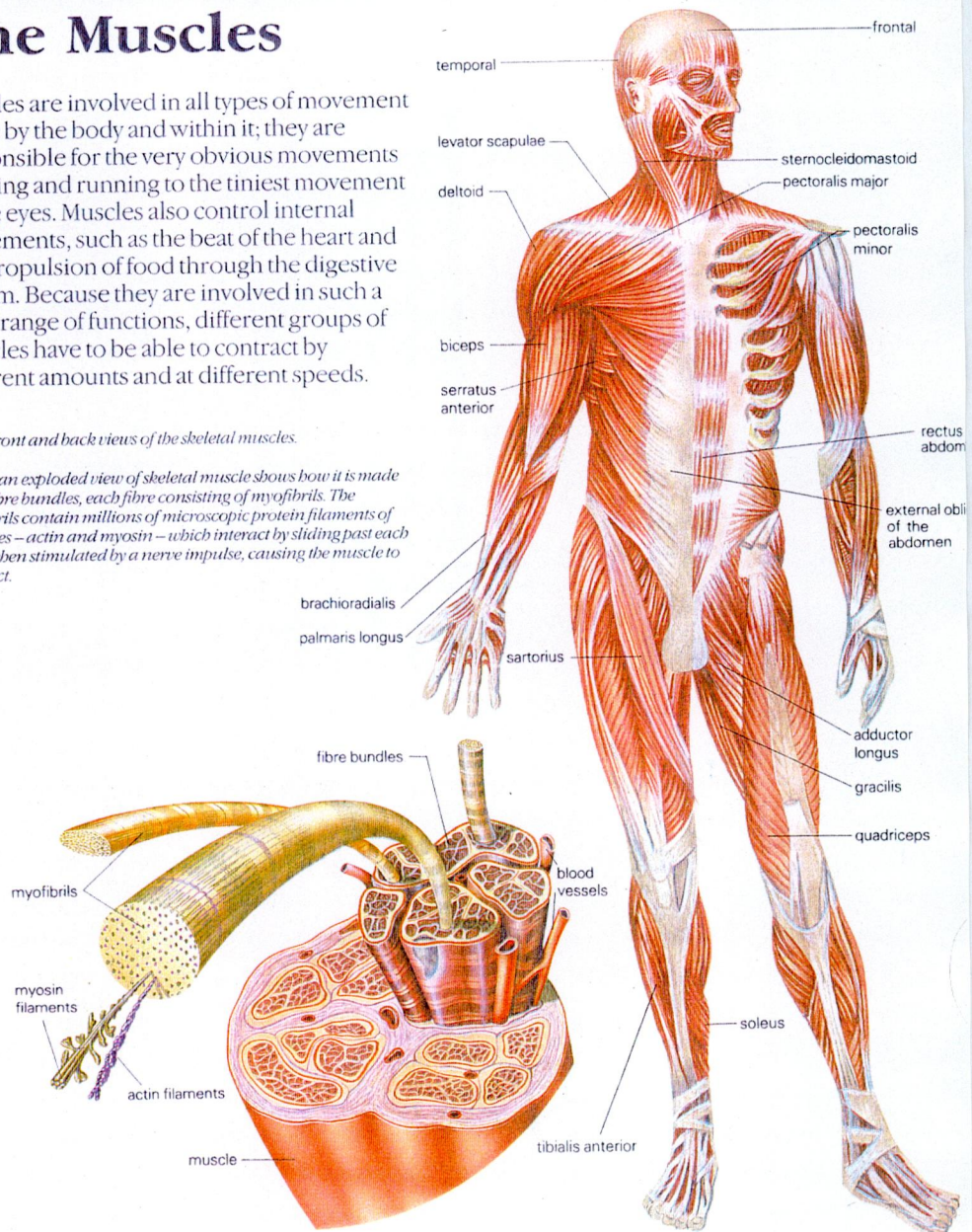


The Muscles

Muscles are involved in all types of movement made by the body and within it; they are responsible for the very obvious movements of lifting and running to the tiniest movement of the eyes. Muscles also control internal movements, such as the beat of the heart and the propulsion of food through the digestive system. Because they are involved in such a wide range of functions, different groups of muscles have to be able to contract by different amounts and at different speeds.

Right: front and back views of the skeletal muscles.

Below: an exploded view of skeletal muscle shows how it is made up of fibre bundles, each fibre consisting of myofibrils. The myofibrils contain millions of microscopic protein filaments of two types – actin and myosin – which interact by sliding past each other when stimulated by a nerve impulse, causing the muscle to contract.





Week 7

Support Studies: Could come from present artist such as Jeff Koons.

This support study would give a contemporary insight into the subject matter being explored.

Week 8

Support Studies: Surrealist Sculpture

This support would give the students an understanding of form. Exploring materials to make 3D piece e.g. cardboard, fabric, found objects, materials.

Week 9 and 10

Support Studies: Methods of construction.

This would further the understanding of form and allow students to take what they have learned and put into practice.

These classes would be making the actual 3D piece.

The importance of support studies needs to be addressed throughout all year groups as it is a vital element within the creative process.

Footnotes Chapter 6

1. National Council for Curriculum and Assessment, Chief Examiner's Report - Examination, 1992; Art, Craft and Design, The Junior Certificate, (Dublin: An Roinn Oideachais, 1992), p.3.
2. Frank McNally, "State of the Art" The Irish Times, (1994).
3. Ibid.
4. Ibid.

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Articles in Journals and Periodicals

McNally, Frank "State of the Art" The Irish Times, (1994).