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**PRINTMAKING AND BOOKBINDING SKILLS: A VOCATIONAL
ELEMENT FOR THE JUNIOR ART CERTIFICATE AND
LEAVING ART CERTIFICATE PROGRAMMES.**

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INTRODUCTION

The central concern of this dissertation is that vocational skills should be at the heart of curriculum development in the Junior Art Certificate and Leaving Certificate Art Programmes. An Educational Policy of Curriculum change towards a vocational orientation in education has already been recognised in the reviewed Junior Certificate programme and in the expansion of senior cycle programmes, with the established Leaving Certificate, Leaving Certificate Vocational and Leaving Certificate Applied. The Department of Education is inspiring to place more emphasis on the vocational element in all subjects in the curriculum including provision for cultural identity within the European context so that the curriculum will revolve around social, community and European values. This process of vocational curriculum development should also be fully emphasised in the Junior Art Certificate and in the Leaving Certificate art programmes. The vocational element in Art, Craft and Design in both these programmes could be fully exploited in order to develop student's experiences, confidence and acquisition of skills for future potential. x

The Junior Art Certificate and Leaving Certificate Art programmes are examined through their structure, content and examination procedure in Chapter One. Following detailed analysis of these descriptions, the rationale for a vocational element throughout these programmes is raised.

The areas which restrict and limit vocational learning in the Junior Art Certificate and the Leaving Certificate art programmes are disclosed in Chapter Two. The major concerns discussed are the lack of range of vocational skills in acquiring skills and gauging future potential. Ireland's art heritage is reviewed in this chapter to emphasise the vocational skills which emanate in art and which may be co-existent with present day social and economic values.

In the methodology chapter, a scheme of work entitled 'Relief Print in Bookcraft' is discussed. It was originally devised for a fifth year group and is based on the attainment of vocational skills through the amalgamation of printmaking and bookcrafts in one programme of study. This chapter and scheme of work reinforces the realisation of Art, Craft and Design as vital sources of employment and the learning objectives house the value of vocational skills to students in printmaking and bookcrafts.

In Chapter Four, the concerns, criticisms and developments of a vocational element in curriculum development in the education system is reviewed extensively. This chapter proposes and concludes that printmaking and bookcrafts should be a vocational element in the Junior and Leaving Certificate Art programmes.

CHAPTER ONE

A RATIONALE FOR A VOCATIONAL ELEMENT IN THE JUNIOR ART CERTIFICATE AND LEAVING ART PROGRAMME.

Introduction to Chapter 1

The Junior Art Certificate and the Leaving Certificate Art Programme are examined through their structure, content and examination procedure. The eventual relationship of these descriptions raises the need for a vocational element throughout these programmes. The issue of a vocational element in the curriculum is already becoming realised in education as the Leaving Certificate now has three separate orientations. The necessity for vocational skills in the Junior Art Certificate and the traditional Leaving Art Certificate will be apparent in this chapter as it could mean more employment opportunities for students and certain problems in the education system could be overcome (e.g. such as no certification of early school leavers). These issues and other concerns about these programmes will be discussed in more detail within this chapter.

The Junior Certificate and Leaving Certificate

The Junior Certificate and the Leaving Certificate Programme are the two major syllabi offered in all Post-Primary Schools. The Junior Certificate is a three year cycle. The Junior Certificate examination is taken at the end of the third year; after first and second year. This in turn leads to the Leaving Certificate Programme which is a two year senior cycle, directly after the Junior Certificate. The Leaving Certificate examination is then taken in fifth year or in sixth year depending on whether the pupil has opted for a transition year after the Junior Certificate. I will discuss the art syllabi in these programmes separately in the next few chapters.

(i) **The Junior Art Certificate**

The Junior Certificate Programme was introduced in 1989 for students aged between twelve and fifteen years. The National Council for Curriculum and Assessment established course committees responsible for drawing up the syllabus at Junior Certificate level. The Junior Art Certificate's three disciplines are art, craft and design. The NCCA course committee describes these area of art as "three inter-dependent disciplines."^[1] These revolve around three consecutive ways of thinking which are intended to provide a programme which will develop the students experiences in their communication of feelings and ideas, and also in functional and visual art. The NCCA course committee states this in the following description of the Art, Craft and Design Junior Certificate syllabus:

- Art emphasises ideas, feelings and visual qualities. Craft emphasises the right use of tools and material. Design emphasises planning, problem - solving and completion using drawing as a means of thinking. ^[2]

The NCCA states that the Junior Art Certificate "...syllabus is structured so as to ensure a balance between experiencing, making and understanding"^[3] to provide a complete learning process through art, craft and design in art.

The Core Syllabus

The Junior Art Certificate course structure is established on the core syllabus. The core syllabus is practical-based and the NCCA have offered a complete range and variety of art, craft and design subjects. In their description of the syllabus framework, NCCA state that it "is designed for the full ability range in Junior Cycle".^[4] The core syllabus involves drawing, two dimensional Art, Craft and Design and three dimensional Art, Craft and Design as seen in Table 1. (Core of the Course)

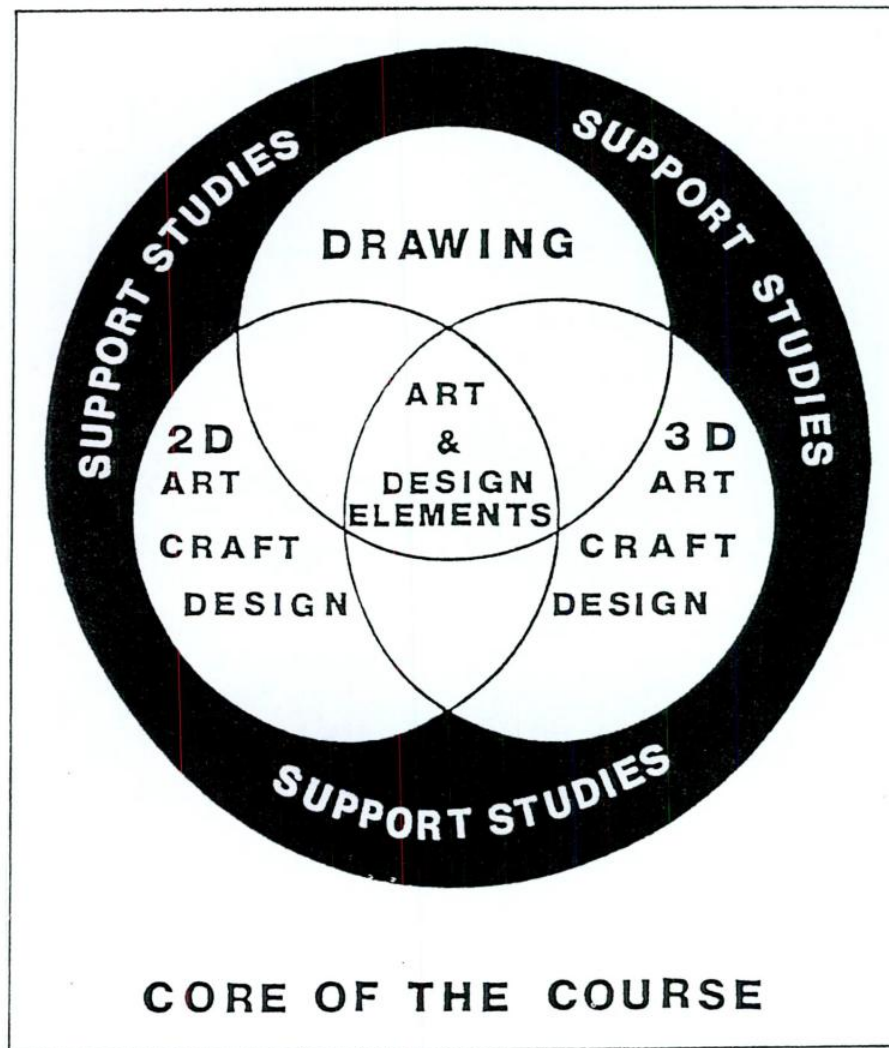
(A)

Drawing

The core syllabus in drawing recommends that students should be shown how to record various forms of observational drawing of 'visual stimuli'. This should include analysing, which utilizes drawing as an 'investigative' process. Students should be taught a variety of drawing and graphic skills to enable them to develop a personal response. They should also learn how to utilise drawing as a means to further developments in two dimensional and in three dimensional studies. The NCCA has written in the Junior Certificate, Art, Craft and Design Guidelines for Teachers that:

...the student should be taught how to develop and use a number of methodical ways of observing visual stimuli and identifying the basic art and design elements necessary to form a visual language. Students should also develop a variety of skills and graphic techniques necessary for recording from observationuse basic art and design elements as a means of thinking, communicating and expressing in all the areas of the syllabus.^[5]

Table 1

JUNIOR ART CERTIFICATE CORE SYLLABUS

SOURCE: This diagram indicates the art and design elements in the core syllabus of the Junior Art Certificate which are drawing, two dimensional and three dimensional art, craft and design, found in the handbook by the National Council for Curriculum and Assessment. The Junior Certificate, Art, Craft and Design, p.4

(B) Two Dimensional and Three Dimensional Art, Craft and Design

Two dimensional Art, Craft and Design includes painting, print-making, graphic design, textile design, photography, film and video. The NCCA state that students should learn to visually research and develop their ideas and experience in a two dimensional or three dimensional media. This is achieved by:

...using appropriate drawings, research and support studies,but is primarily concerned with exploration and development of ideas, feelings and emotions, based on the students direct experience, real and imagined through two dimensional and three dimensional media, in ways which can be expressive, communicative and functional.^[6]

NCCA realise that to extend the student's experience and develop their learning in Three Dimensional Art, Craft and Design is vital. This field of art includes fine art sculpture, crafts in the form of pottery and ceramics; puppetry, book-binding, package design, product design, metalwork and jewellery. NCCA reveal that "it is important to develop the student's experience and learning in the third dimension"^[7] so the students ability to understand two dimensional and three dimensional concepts are more closely linked. All the art and design elements are involved in these areas of art, as well as the additive, subtractive and constructional processes in three dimensional art, craft and design. It is important that students understand the different kinds of thinking in each area of the core studies to further develop their knowledge, experiences, skills and understanding of art. The core syllabus is summarised in Table two below:

Table 2

THE CORE SYLLABUS - COURSE STRUCTURE

<u>Drawing</u>			
Observation / analysis		Drawing	
Recording			
<u>Two-Dimensional Art, Craft & Design</u>			
Image making		Painting	
Image manipulation and development		Printmaking	
Lettering		Basic Photography	
Lettering and image		Graphic Design	
<u>Three-Dimensional Art, Craft and Design</u>			
Additive		Modelling / Casting	
Subtractive		Carving	
Constructional		Construction	

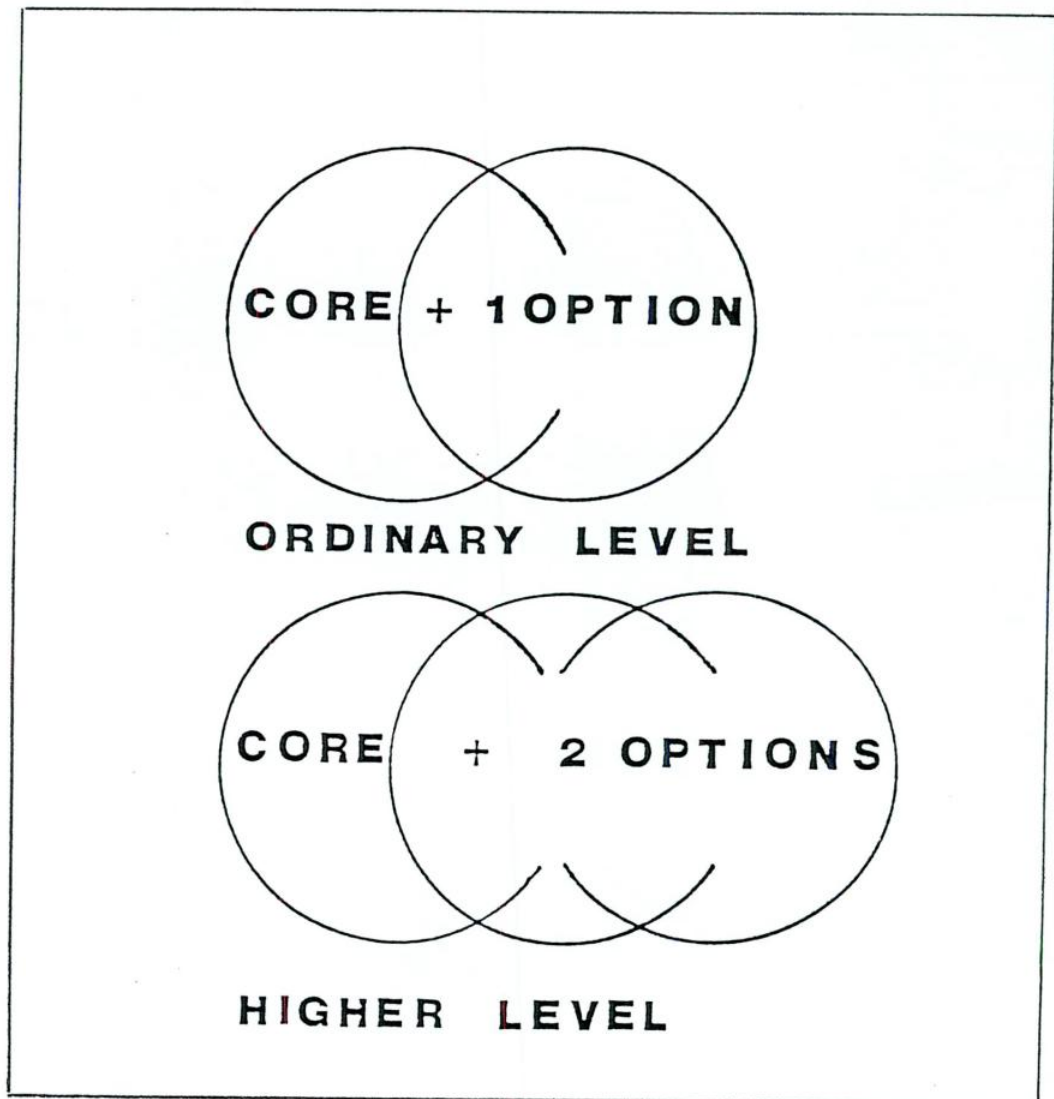
Art and
Design
Elements
and
Support
Study

SOURCE: National Council for Curriculum and Assessment - The Junior Certificate Art, Craft and Design. p.5

Junior Art Certificate - Options

In addition to the core syllabus, students who will complete the Junior Art Certificate examinations at Ordinary Level will also have a minimum of one option. If the student is completing the Junior Art Certificate at Higher Level, they will take a minimum of two options as seen in Table three.

Table 3

NUMBER OF OPTIONS - ORDINARY AND HIGHER LEVELS

SOURCE: NCCA, The Junior Certificate Art, Craft and Design. p.4

These options must develop and extend the core studies. The choice of options are listed in Table Four.

Table 4

LIST AND CHOICE OF OPTIONS		
Animation	Film Making	Screen Printing
Art Metalwork	Graphic Design	Soft Sculpture
Batik	Jewellery Making	Strip Cartooning
Block Printing	Leatherwork	Tapestry
Bookcrafts	Mixed Media Sculpture	Theatre Design
Calligraphy	Model Making	Toy Making
Carving	Modelling / Casting	Traditional Crafts
Computer Graphics	Packaging	(e.g. lace, hedgerow
Embroidery	Photography	basketry etc.)
Fabric Print	Pottery / Ceramics	Video Making
Fashion Design	Puppetry	Weaving

SOURCE: National Council for Curriculum and Assessment - The Junior Certificate, Art, Craft and Design. p.5

The Art Teacher in Post Primary schools should choose these options in accordance with the abilities, experiences, skills and potential of the student. The choice of options also depends on the teacher's own talents and skills in art, the school's facilities, resources and traditions. The core syllabus is then applied to the teaching of the chosen options. This syllabus should also be employed by Art Teachers along with the syllabus aims and objectives to achieve a planned programme for the Junior Certificate as written by the NCCA:

The Junior Certificate syllabus should be used to develop a planned programme based on the syllabus aims and objectives and on the areas of emphasis in the core syllabus.^[8]

The Junior Art Certificate Examination

Preparatory sheets on the core studies and options must be included with the final pieces for the Junior Art Certificate examination, to show development of thought behind each core study. Candidates must also do a drawing examination of an object of their choice, which usually occurs in May of the third year.

(ii) The Leaving Certificate Programme

The Junior Certificate or its equivalent must have been taken by students who wish to proceed to the Leaving Certificate programme. Students do not necessarily need to be successful in the Junior Certificate examinations but they must complete the three years of the cycle. The Leaving Certificate programme also requires that a student be at least sixteen years old to be eligible to sit the Leaving Certificate examinations.

The Leaving Certificate programme is usually a two year programme. The transition year was introduced to offer a three year Leaving Certificate. In the transition year, the students are provided with an opportunity for personal development and to avail of outside opportunities if desired after the Junior Certificate. This one year programme is optional and is presently offered by the majority of post-primary schools. The White Paper on Education describes the Transition Year Programme as "...interdisciplinary and caters for student's diversity in learning skills and encounter life outside the school system".^[9] The Report on the National Education Convention states that Transition Year made students more mature and they "revised their subject and career choice".^[10] Courses like the Transition Year have been introduced into the senior cycle in second-level schools to relate education beneficially and appropriately to the student's needs in society at present. The Curriculum and Examination Board in 1986 declared that education:

....should be related as much as possible to the world outside school and they should expose young people to challenging and demanding experiences within a supportive environment.^[11]

A Vocational Introduction in Senior Cycle Courses

The Department of Education has introduced various senior cycles in order to keep as many students as possible in full-time education. They have introduced courses which are geared towards the preparation for employment after the Junior Cycle. These courses also incorporate work experience.

The Leaving Certificate structure has three separate orientations, which are as follows:

- The established Leaving Certificate programme, whether at Higher level or at Ordinary level. (Discussed further in following pages).
- The Vocational Preparation and Training Course. (V.P.T.) This programme is based on a combination of Leaving Certificate subjects at the various levels and also develops vocational, communicative and technological skills for employment. Students anticipate work life in projects and mini-enterprises and report writing. It allows opportunities for third level education.
- The Applied Leaving Certificate was developed to extend on the active learning approaches in the Transition Year programme. It provides vocational training as its aim is to prepare students for adult working life, although it does not allow for direct entry to third level courses. The other optional course previous to the Leaving Certificate programme, Transition Year has already been mentioned.

The Department of Education is beginning to realise the importance of employment skills and that these should be reflected in school programmes. The Curriculum and Examinations Board realise that the majority of schools will introduce the new Leaving Certificate structure. They believe:

...that many schools will avail of the increased options provided by Transition Year programmes and V.P.T. and Applied Leaving Certificate courses to introduce new courses at senior cycle".^[12]

As stated previously the obvious aim of the Department of Education 25 written in the White Paper on Education is to "encourage and facilitate students to continue in full time education."^[13] Although these other courses are available, the majority of senior cycle students continue to choose the established Leaving Certificate programme, hence the reason for investigating the art programme in this course.

Traditional Leaving Certificate Art Programme

The Department of Education has provided a description of the Leaving Certificate Art programme in Rules and Programmes for Secondary Schools (1987/88 to 1997/98). It states that the course should provide a range of subjects and that all parts of the syllabus should be unified. This is written in Rules and Programmes for Secondary School as follows:

...The course should be as broadly based. It is important that a sense of unity should be maintained throughout the different sections of the syllabus in order to avoid a system of isolated lessons.^[14]

There are both higher and ordinary levels in the Leaving Certificate Art Programme. There is a written examination as well as three practical examinations. The Rules and Programme for Secondary School suggest that studies in Observational drawing, Imaginative and Still Life compositions and Design and Craftwork are followed in the Leaving Certificate programme. These are based on the Leaving Certificate examination in which candidates will be required to complete four papers in all, as follows:

- (a) Imaginative Composition or Still Life
- (b) Design or Craftwork
- (c) Life Sketching
- (d) History and Appreciation of Art (See Table 5)

Table 5

LEAVING CERTIFICATE PROGRAMME

LEAVING CERTIFICATE - ORDINARY AND HIGHER LEVEL

Candidates will be required to answer four papers in all as follows:

		<i>Marks</i>
(a)	Imaginative Composition or Still Life	2½ hours 100
(b)	Design or Craftwork	2½ hours 5 hours 100
(c)	Life Sketching	1 hour 50
(d)	History and Appreciation of Art	2½ hours 150

History and Appreciation of Art

Questions will be framed so as to test the general knowledge of historical development and visual appreciation rather than detailed or specialised knowledge of the History of Art. Opportunities will be offered for the expression of the candidate's own opinions of works and visual problems. Answers to questions may be illustrated by sketches where these would be appropriate.

The fields of special study covered by the examination are as follows:

- Section I* - Art in Ireland (from Prehistoric times to the present)
- Section II* - European Art (from 1000 A.D. to the present)
- Section III* - Under the heading General Appreciation it is intended to afford candidates an opportunity to discuss topics based on everyday visual experience in their own environment.

The examination paper will offer a wide choice of topics on each section or special field of study. Candidates should answer one question from each of the three sections of the paper. (2½ hours).

The Leaving Certificate Art Programme Studies Observational Studies

Observational Studies provide students with a way of gathering the appropriate visual imagery for further exploration in Imaginative and Still Life Compositions and in Design and Craftwork. Rules and Programme for Secondary School(s) suggest that “...studies should serve to build up a store of visual images necessary for creative activity in Imaginative Compositions, Design and Craftwork”.^[15] Source material for observational studies should be in the form of black and white or colour studies of natural forms, the environment, manmade objects and landscapes.

Life Sketching

Observational studies also includes drawing the human figure in the form of life sketching. In the life sketching examination, candidates are required to complete two sketches of the model - a pose, which the student is allowed fifteen minutes to sketch; followed by a more detailed thirty minute sketch.

The Imaginative and Still Life Compositions

The Imaginative and Still Life compositions in the programme serve to develop student experimentation with a variety of media and to facilitate individual expression and utilisation of appropriate materials for the compositions, as stated in the Leaving Certificate art syllabus:

...Experimentation with a variety of media in an attempt to find the vehicle of expression that best suits the temperament of the individual and nature of the composition. ^[16]

Design and Craftwork

The Design and Craftwork element within the Leaving Certificate programme provides students with development in studies of one of the following: graphic studies, calligraphy, typography layouts, publicity design and in other specific crafts such as fabric printing, lino-printing, embroidery, weaving, pottery, modelling or carving. Students should learn the potentials and limitations of certain crafts. Rules and Programme for Secondary School's describe Design and Craftwork as an:

....Activity leading to a development of a sense of pattern and rhythm, study of colour, mainly direct from nature, experiments to determine the potentialities and limitations of specific crafts.^[17]

The student has a choice between Design and Craftwork in the art examination, like the previous choice between Imaginative Composition and Still Life. The Design paper consists of a passage of prose which is utilised as the basis for a design on paper in the crafts mentioned under Design and Craftwork. The Craftwork paper requires the candidate to do or carry out the craft in the actual material in the examination, which may be lino-printing, hand-printed textiles, bookcrafts, calligraphy, embroidery, weaving, puppetry, pottery, modelling, carving or art metalwork. This programme suggests that the Art teacher in each school selects the field of study for which the relevant resources are available.

History and Appreciation of Art Examination

The History and Appreciation of Art is the written element in the Leaving Certificate Art Examination. General art history is taught consisting of Art in Ireland from prehistoric times to present and also European Art from one 1000 (A.D.) to present time. Visual Appreciation, based on everyday experiences in the environment is also taught. The Leaving Certificate syllabus lists that:

....History and Appreciation of Art are included in the course to afford pupils an opportunity of showing awareness of the place of the visual arts in our culture and community.^[18]

Consequently, a higher percentage of marks are placed on this area of art in the Leaving Certificate examination.

Leaving Certificate Art Examination

Candidates take the Leaving Certificate examinations at the end of the two year cycle. It is the terminal examination for the majority of school leavers and is the main selective procedure of third level education and training and employment agencies. The majority of students take the Leaving Certificate simply to qualify for entry to third level education instead of taking it for it's education of knowledge and skills. This leads to the Curriculum and Examinations Board being asked to review the Leaving Certificate due to the changing nature of employment patterns and the limited employment opportunities available to students with high Leaving Certificate results, as follows:

....The Board was asked to 'initiate a review of the Leaving Certificate as a measure of general education' and to 'consider how the Leaving Certificate could be broadened in scope and in the range of skills.'^[19]

The Report on the National Education Convention (no date given) noted "the need for an alternative to present provision at Leaving Certificate was universally accepted".^[20]

Curriculum Change - Need For A Vocational Element

The previous statements of the Curriculum and Examinations Board and the Report on the National Education Convention indicates that the curriculum and syllabi offered in Post Primary Schools are not adequate as they are not meeting students requirements in the teaching of skills. The White Paper on Education also records this inadequacy and relates the need for a vocational element as it stresses that:

....there is a demand for expansion of the second level curriculum arising from the fact that, with the growing complexity of modern living, people now entering adulthood need a whole range of functional skills and knowledge.^[21]

Mulcahy in Curriculum and Policy in Irish Post Primary Education reported that the curriculum needs to relate to four contemporary issues. In his report in Curriculum and Policy in Irish Post Primary Education, he identifies "the four major demands of living: the vocational, the recreational, the philosophical and the practical".^[22] He believes that students need to be associated with these "demands" in order for their transition to adult life. He believes that "to aim at preparing pupils for life is to aim at preparing them to meet successfully these demands".^[23] Mulcahy proceeds to define two of the demands that should concern the curriculum at present - the vocational and the practical. The aim of a curriculum is to improve the education in schools, thus the range of subjects with their individual syllabi should meet the needs of the student and at the same time relate in a social context. The Junior Certificate, Art, Craft and Design syllabus state 'relevance' as one of the aims of education and the "curriculum provision should address the immediate and prospective needs of the young person, in the context of the cultural, economic and social environment".^[24] The curriculum in education should relate to society needs and demands.

The reason for the educational experience of students lacking balance may not simply be due to the curriculum or syllabi; it may also be that the teachers or the schools are not exploring it to its full potential. The Curriculum and Examinations Board reported:

....This is not so much a criticism of the curricular options offered as a recognition that many facets of a particular subject discipline or even of existing syllabuses are not always exploited to the full.^[25]

This is apparent in the fact that some students have achieved a range of skills and others have achieved very little in comparison due to procedures in general use. Dick Field and John Newick in 1973 supported this view in the study of Education and Art:

....Whenever art teachers teach, some pupils and students are doing splendid work, yet the thinness of many current procedures has the effect for many other children gravely diminishing the range, variety and richness of what is experienced.^[26]

The Junior Certificate, Art, Craft and Design syllabus states that the student experience of education should be developed in the contexts of knowledge, comprehension of skills and abilities. It is aiming to,

....extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding skills and competencies.^[27]

Although knowledge is stated in the Junior Certificate, Art, Craft and Design, the Curriculum and Examinations Board acknowledges that it has probably put too much value on 'knowledge' and not enough emphasis on 'skills'. It supported this view in 1986 in its' report, In Our Schools: a Framework for Curriculum and Assessment:

....the present curriculum has been criticized for putting too great an emphasis on knowledge.... the acquisition of skills is an essential part of learning.^[28]

The White Paper on Education reveals that one of the objectives of the Department of Education at senior cycle is to extend the student's knowledge and range of skills for employment or further education:

The objectives are to develop each student's potential to the full and equip them for work or further education.^[29]

Skills are vital and must be taught and learnt for employment opportunities and further education so it is a "necessity for schools to be aware of industrial needs"^[30] and requirements in present society.

Other Problems Associated With The Education System Early School Leavers

Some students leave school at the legal age of fifteen or younger in some cases, thus follows the problem of no record of achievement for early school leavers who don't continue to the senior cycle programmes. These students may not have taken the Junior Certificate examinations, or may not have successfully attained a pass in this

certificate, so what chances of success will they have in the field of employment? The Curriculum and Examinations Board noted this deficiency in our education system in a report in 1986:

Those who leave at (or even before) fifteen years of age and increasingly, those who leave school without senior cycle qualifications - are particularly disadvantaged in the labour market.^[31]

The limitations of the current Leaving Certificate examination are becoming apparent and there is a need for some type of certificate or statement of specific skills to be obtained in the Junior Certificate and Leaving Certificate. The National Council for Curriculum and Assessment realise that the current certification needs to be re-examined and the "need to review and reform the assessment and certification arrangements in the senior cycle of post primary education".^[32] If a student invests seven weeks of their time learning various print-making skills in the art room, this student should then receive a certificate for achieving or mastering that specific craft. This type of certificate would be continuous throughout both the Junior and Leaving Art programmes and would be a statement of the various vocational skills that the student attained in the field of art. A student would then have these certificates, even though he / she did not take part or succeed in the current examination system. The NCCA reported in Assessment and Certification in Senior Cycle (1993) the necessity and "significance of the certificate as a statement of achievement for those students not intending to proceed directly to higher education, including further education".^[33]

No Documentation of Skills Attained: Limitation of Examination System

There is a definite confusion in the function of the Leaving Certificate programme. As written previously, the programme does not provide a record of the range of vocational skills that the pupils have obtained during the year cycle and such skills may be an important part of life after school. The fact is, that the Leaving Certificate examination

results represent students experiences and potential for future education and employment. The NCCA record that:

The dominant ethos of the Leaving Certificate as a selection mechanism renders the current examination and assessments for the award of the certificate less appropriate to students who seek a testament of their achievements as evidence of their suitability for adult life and employment.^[34]

The examination system is not accurate to student's experiences and future potentials due to the limitations of the current Leaving Certificate Art examination. This issue will be discussed fully in Chapter Two. The NCCA reviewed the Leaving Certificate Results in 1991 and revealed that the function of the examination was to determine the high and low achievers instead of recording student abilities:

Leaving Certificate examinations are designed mainly for selection purposes, tend to be less concerned with documenting what the candidates know or can do and more concerned with the problem of discriminating reliably between candidates of different ability levels.^[35]

The problems and limitations that occur within the examination system compared to school-based assessments were presented in a NCCA presentation on Leaving Certificate Applied in 1995. The NCCA presented an extensive list of concerns with the examination system such as pressure, literacy-dependent, no formative assessment, all summative, too much memorisation, the absence of the appropriate criteria in grading, no adequate documentation on the examination procedure and the most important issue of all which is the limited range of vocational skills. The NCCA had previously raised the issue of limited skill being taught in schools due to the examination system in 1993 in Assessment and Certificate in the Senior Cycle:

To-date pupil assessment has relied excessively on written external examinations to the detriment of other essential skills which our young people need.^[34]

The NCCA recommended "to increase the range of skills and abilities to be tested"^[37] in examinations in it's presentation in 1995. It also presented the fact that assessment

techniques allow for accuracy in syllabus aims and objectives which the Junior Certificate and Leaving Certificate programmes and examinations do not meet as there is a “lack of congruence in very many cases between course objectives and examination techniques”.[38]

Problems also emanate with courses such as the Leaving Certificate course, which is school-based assessed, in the fact that it does not allow for direct entry to Third Level education as Leaving Certificate Applied students have not taken the relevant examination which is the traditional Leaving Certificate examination. The White Paper on Education realises this deficiency in stating that the “certification in the Leaving Certificate Applied will not be a qualification for direct entry to third level courses”.[39] If both the examination and assessment educational and training systems were combined, it is proposed here that students would gain accurate experiences and future potential in an integrated system of assessment and examination both in the Junior and Leaving Certificate programmes.

Grading System

NCCA recognises that teachers have no adequate or appropriate criteria to be utilised in marking grades in the examination. This area needs to be explained further perhaps through the use of exemplars or appropriate explanations that describe the levels of ‘C1’ or ‘D3’ accurately instead of ‘good performance’ and adequate performance:

The absence and / or inaccessibility of adequate statements of the criteria that are applied in assigning marks or grades.[40]

These criteria are usually confined to the examiners but this information should be made accessible to all teachers as “such criteria are a key component in determining and maintaining quality in education”.[41]

Summary

Through the structure, content and examination system within both the Junior Art Certificate and the Leaving Certificate Art programme the necessity for a vocational element in the curriculum emanates. Vast improvements by the Department of Education have already been achieved in the Junior Art Certificate with its full range of art related options available for students, compared to the former Art Intermediate programme. The introduction of senior vocational based courses in Post-Primary Schools proves that the issue of a vocational element in the curriculum is necessary for current education. The vocational element in the Junior Art Certificate and in the Leaving Certificate Art programme could be more fully exploited as the acquisition of vocational skills is limited due to the examination system. These current programmes are not accurate to student experiences and future potentials (this issue will be discussed in the following chapter).

The concern of early school leavers and even those who don't succeed in their examinations questions the function of post primary programmes in society. The introduction of certificates would be beneficial to them for further employment and education as such documents would state the programmes of study taken and the attainment of vocational skills gained at school. Perhaps a combination of the document assessment system from the vocational based senior courses and the current examination procedure would aid a vocational approach within the post primary programmes of study. The need for an adequate vocational element is essential in these programmes to maintain a high quality of education which is relevant to current society issues and demands.

FOOTNOTES CHAPTER 1

1. An Roinn Oideachais, Art, Craft and Design : Junior Certificate Syllabus, 1989, p.1.
2. Ibid., p.1.
3. Roinn Oideachais and National Council for Curriculum and Assessment, The Junior Certificate: Art, Craft and Design : Guidelines for Teachers, 1990, p.2.
4. Art, Craft and Design : Junior Certificate Syllabus, 1989, p.1.
5. Junior Certificate, Art, Craft and Design : Guidelines, 1990, p.3.
6. Ibid.
7. Ibid, p.4
8. Ibid., p.16
9. Roinn Oideachais, Charting Our Education Future, White Paper on Education, 1995, p.51.
10. Ibid., p.51
11. Curriculum And Examinations Board, In Our Schools : a Framework for Curriculum and Assessment, March 1986, p.31.
12. Ibid., p.30
13. White Paper, p.50
14. An Roinn Oideachais, Rules And Programme For Secondary Schools 1987/88 to 1997/98, p.222.
15. Ibid., p.222
16. Ibid.
17. Ibid.
18. Ibid.
19. In Our Schools, p.27
20. White Paper, p.52
21. Tony Crooks and Jim McKernan, The Challenge of Change : Curriculum Development in Irish Post-Primary Schools, Dublin, Criterion Press, 1984, p.25.
22. Ibid.
23. Ibid.
24. Art, Craft and Design : Junior Certificate. Syllabus 1989, p.(i)

25. In Our Schools p.32
26. Dick Field and John Newick, The Study of Education And Art, London and Boston, Routledge and Kegan Paul, 1973, p.157.
27. Art, Craft and Design : Junior Certificate, Syllabus 1989, p.7
28. In Our Schools, p.22.
29. Ibid., p.29
30. Tony Crooks and Jim McKernan, The Challenge of Change, p.32.
31. In Our Schools, p.29.
32. National Council for Curriculum and Assessment, Assessment and Certification in the Senior Cycle : Issues and Directions, 1993, p.15.
33. Ibid.
34. Ibid.
35. Ibid.
36. Ibid.
37. National Council for Curriculum and Assessment Presentation Overheads, 1995.
38. Assessment and Certification : Issues and Directions, p.17
39. White Paper, p.52
40. Assessment and Certification : Issues and Directions., p.17
41. Ibid.

CHAPTER TWO

Introduction to Chapter Two

“We fail to see art as a learning activity and so often fail to help learning to take place”.^[1]

This opening statement by Dick Field and John Newick in The Study of Education and Art (1973) may indicate that art is seen as a subject in which there is no learning, thus no learning occurs. This may be the view of certain people who are probably unassociated with art and the range of vocational skills and learning activities which can occur in the art classroom. The Department of Education now realise the need for skills in education and “...have identified the role of education and training as one of the critical sources of economic and social well-being in modern society.”^[2] The Junior Art Certificate’s core syllabus and list of options is extensive for the Junior Art Certificate examination but unfortunately it’s exemplar booklet does not visualise the range of vocational skills available at this level. The vocational element in the Leaving Certificate Art Programme could be exploited fully but the learning of vocational skills is restricted due to the examination system. Ireland’s art heritage will be reviewed to indicate the vocational skills available in art, which could be co-existent with present day social and economic values in the community. These issues and concerns will be emphasised in more detail in this chapter.

The Acceptance Of A Vocational Element In Education

The White Paper on Education states that “....the development of the education and skills is as important a source of wealth”^[3] as other forms of capital. They now view skills in education as co-existent with social and economic values in society. Unemployment rates are very high in this country as in other European countries and permanent employment is difficult to secure. Therefore (art) students need every

chance to learn skills that will aid them to secure employment or to survive socially through self-employment. The Department of Education realise that one needs to “prepare the young person for the requirements of further programmes of study, ‘and’ of employment”^[4] thus the realisation of the need for a vocational element in art is stated as one of the aims of the Junior Art Certificate syllabus. The White Paper on Education acknowledges that skills are of vital importance to “....the emerging economic necessity for life long learning”^[5] so such skills can be utilised at any stage in life.

Vocational Skills Utilised In Ireland’s Art Heritage

Ireland has an extensive art-related heritage and the Department of Education has introduced programmes which aim to make students aware of this heritage. The ‘Socrates programme’ has been introduced in education since 1995 as a Community Action Programme in Education and Vocational Training. It aims to encourage Irish Post-Primary Schools “to participate in actions in the Socrates programme which can contribute to greater awareness of our common heritage”.^[6] Ireland’s art heritage could be utilised to demonstrate effectively the vocational skills which emanate from art.

In relation to our heritage, students could be introduced to the skills of book-making and illumination which were established by monks in the seventh and eighth centuries. Teachers and graduates worked for hours producing highly decorative manuscripts. Craftsmen also produced stone carvings, bells and shrines which contained the manuscripts. (See Fig.2.1). These involved a high standard of practical training. Monastery educators in the ecclesiastical community initiated vocational training similar to what the Department of Education’s curriculum and art syllabus is now striving for as stated by Norman Atkinson in Irish Education:

Figure 2.1

IRELAND'S ART HERITAGE IN MANUSCRIPTS AND SHRINES



SOURCE: The highly decorative Book of Kells (800 AD). Chi-Rho Page utilised as an example of skilled art work and Saint Patrick's Shrine from the Middle Ages.

Involvement in every aspect of life in the ecclesiastical community would suggest that monastery educators had evolved a technological view of instruction, not altogether different to that which is gaining increasing influence over the curriculum in the twentieth century.^[7]

The Junior Art Certificate and the Leaving Certificate Art programme should both be striving for a high standard of practical training of art related vocational skills similar to those stated previously, but with contemporary values.

Limited Vocational Element - The Junior Art Certificate

There is a full range of craft and skill subjects available as previously mentioned in the description of the Junior Art Certificate options in Chapter One Pat Sweeney in Art, Craft and Design in the Post-Primary School (1995), expresses how students and teachers in the Junior Art Certificate can develop to their full potential through the curriculum:

The imagination of the young student has been allowed to take flight and what a journey, what an adventure the last three years have been for student and teacher alike" "extended wholesomely through the Junior Certificate curriculum. ^[8]

Students should be able to exploit the art syllabus in the Junior Art Certificate as well as in the senior cycle art programme to suit their individual concerns and interests. These may lead to programmes of study similar to those of the monks in the seventh and eighth centuries. As the report on the National Education Convention (no date given) stated that the Department of Education is concerned that students should be able to suit their individual needs through art education to achieve what they feel they need for the future in the form of skills, without any curriculum collision:

....they key concern (is) to enable (and) every pupil to make the most of (their) potentials, to overcome limitations whenever this is possible, to mitigate their effects whenever it is not. ^[9]

The Art, Craft and Design Junior Certificate Exemplar

The Art, Craft and Design Junior Certificate Exemplar (1992) includes various aspects of artwork undertaken by candidates in the Junior Art Certificate examination. The selection of students artwork establishes and “demonstrates the quality of learning experience, the learning potential and levels of achievement”^[10] and standard at the Junior cycle level.

The Chief Examiner and Chief Advertising Examiners state in the Exemplar that “students learning through Art, Craft, Design experience the meaning and joy of work with purpose to the best of their ability”.^[11] Students gain a lot of skills through their exploration of ideas, research, developing and creating two-dimensional and three dimensional art in the Junior cycle level. Students can follow any art related course of study which is relevant to their own personal development in attaining a level of vocational skills and competencies. Pat Sweeney in Art, Craft and Design in the Post-Primary School (1995) says that the Junior Art Certificate programme has no limitations:

Our Junior Certificate Programme has opened up new and exciting horizons, for the observer of this programme can seriously say that ‘art knows no boundaries’.^[12]

If the observer of this programme as taken from Pat Sweeney’s previous writing was to become acquainted with the Art, Craft and Design Junior Certificate Exemplar, could he seriously say that ‘art knows no boundaries’?

The exemplar does indicate the various aspects of learning experiences, vocational skills and potentials to a certain extent in the Junior Art Certificate. It describes visually the level of grades in both the Ordinary and Higher Junior art programme, but may need some written information with the visuals which would enhance the explanation of each grade in each level.

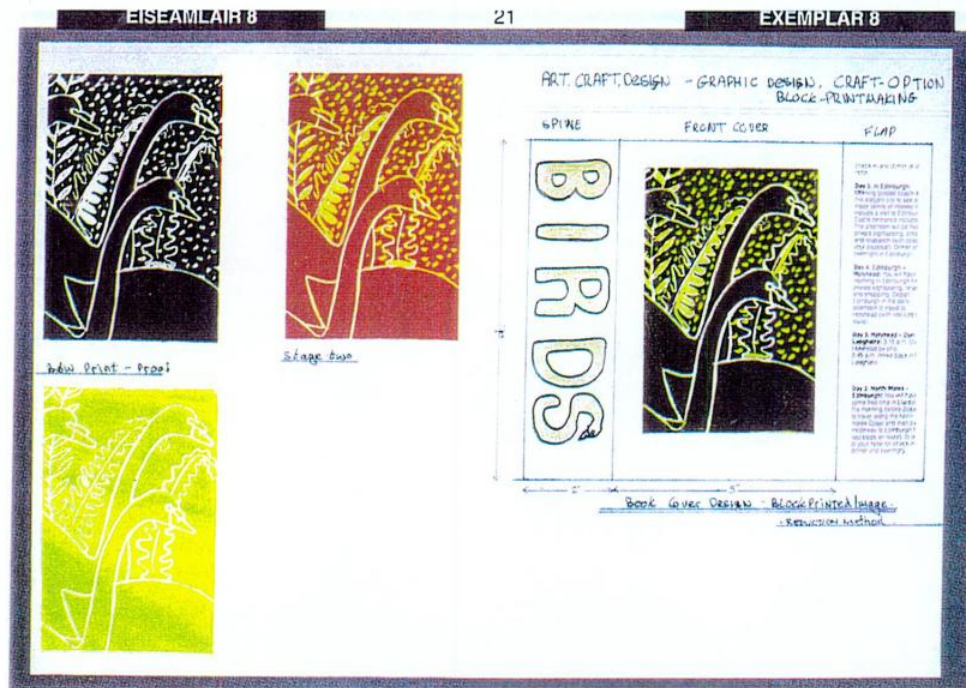
The examination of the artwork of a Junior Art Certificate candidate at Ordinary Level is shown on the following page (See Fig.2.2). The candidate has shown visual development of ideas and research from observational studies of swans. The translation of these studies into a relief print indicates the candidate's learning process and vocational skills attained in printmaking in two dimensional, Art, Craft and Design. The candidate has then revealed visually, a plan of how the print could be utilised as a bookcover in bookcrafts. The utilisation of the relief print in amalgamation with the three dimensional construction of the actual book would have involved a deeper learning experience and provided competence in the vocational skills in bookcrafts for that candidate. The book may have been constructed by the candidate but just not exhibited in the Art, Craft and Design Junior Certificate Exemplar.

Hughes Mearns expresses that craft is an important element in education as "....making things is an important and necessary phase of elementary education." [13] The candidate's work in Fig.2.2 presents the student's experience and acquisition of skills through drawing, painting and printmaking, but it excludes a visual for the range of vocational skills which could have been attained through the three dimensional construction of the book. (Whether the candidate did not construct the book or the exemplar excluded it). The more art related areas of vocational skills covered by the student; "the greater, we note, is his confidence of his ability" [14] in future potentials.

The only piece of three dimensional construction in the exemplar is of a cardboard container with drawers. (See Fig.2.3) It presents an example of a 'Grade D' in the Higher Level Paper in the Junior Art Certificate examination. There are no preparatory pages shown with this candidate's three-dimensional artwork, no presentation of the development of ideas and research in the form of drawing and painting and no elevation drawings of the three dimensional design of the cardboard container. The typography on the construction piece of work has been applied by hand rather than created through two-dimensional printing techniques. This indicates the lack of

Figure 2.2

CANDIDATES ARTWORK IN THE ART, CRAFT AND DESIGN JUNIOR CERTIFICATE EXEMPLAR



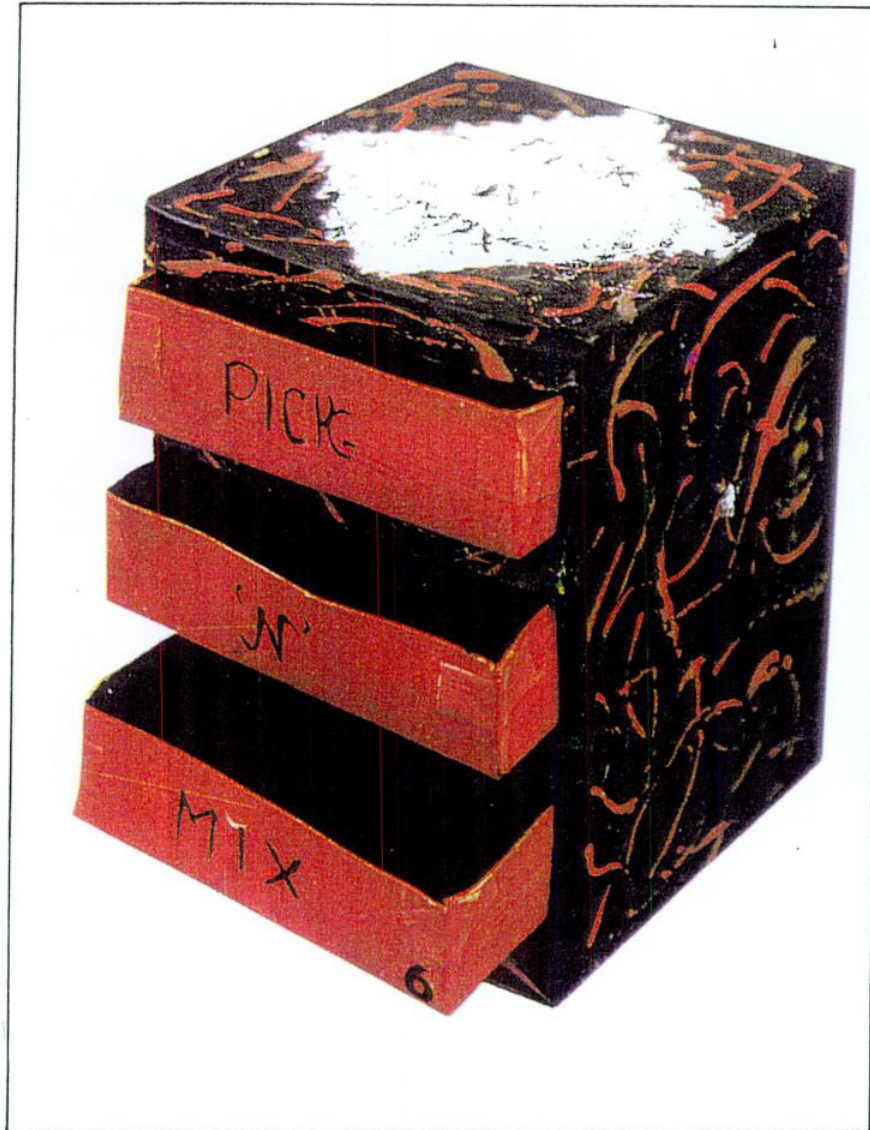
GRÉASCHÓIRIÚ GRAFACH.
GRAPHIC DESIGN.



PÉINTEIREACHT.
PAINTING.

SOURCE: Data from the Art, Craft and Design Junior Certificate Exemplar, p.21.
(Ordinary Level)

Figure 2.3

THREE-DIMENSIONAL CONSTRUCTION IN PACKAGING

SOURCE: Data of higher level candidate's artwork from the Art, Craft and Design Junior Certificate Exemplar, p.17

vocational skills and competencies of the candidate or perhaps this is an omission from the exemplar booklet?

The booklet also exemplifies a 'Grade A' in the Higher level paper in the Junior Art Certificate examination. This candidate's artwork provides a sense of unity through observational studies, through the employment of two dimensional Art, Craft and Design in utilising printmaking processes. In view to applying this to a three dimensional Art, Craft and Design the candidate includes the form of a template or open pre-plan of a package. (See Fig.2.4). This example of a candidate's artwork indicates the experiences and range of skills and potential available in the Junior cycle level but the actual constructed three dimensional package. (rather than just the open design plan) would both provide more visuals of vocational skills at this level as well as providing a deeper learning programme for students. This candidate's artwork is a very good example of the Junior Art Certificate level but it would have been more formative and relevant for schools, teachers and students alike if the three dimensional construction of the package was exhibited in the exemplar. It would also have aided the visual recording of vocational skills in the Junior Art Certificate programme.

Students and teachers should be supplied with the visual stimulus of a complete range of the learning programme possible at the Junior Art cycle through drawing, two-dimensional and three-dimensional Art, Craft and Design. As stated previously the exemplar does not provide any examples of the utilisation of printmaking skills, two dimensional Art, Craft and Design with bookcrafts or three dimensional Art, Craft and Design which have been part of our heritage for centuries and still continue to supply vocational skills and opportunities in employment presently. Bookcrafts have not been presented in the Art, Craft and Design Junior Certificate Exemplar. This maybe due to the fact that few schools in Ireland combine these two valuable vocational skills together for examination purposes. (This concern will be discussed further in Chapter Three). It must be emphasised that bookmaking provides a valuable learning process

Figure 2.4

A CANDIDATES EXAMPLE OF 'GRADE A' ARTWORK IN THE JUNIOR CERTIFICATE ART EXAMINATION

ARDLEIBHÉAL — GRÁD A. — TIMPEALLACHT.



SOURCE: Data of candidate's artwork taken from the Art, Craft and Design, Junior Certificate Exemplar, p.2

as well as a source of vocational skills in art for Post-Primary Schools. The Department of Education is introducing vocational elements in senior courses in Secondary Schools and has begun heritage programmes. There should be an example of bookmaking in the exemplar as:

....In the Secondary School, bookmaking can foster an interest in the making and care of books themselves which are repositories of so much of our culture and in some form, in everyone's hand.^[15]

The Junior Art Certificate visual exemplar booklet of candidates work must be recommended as it is the first reference booklet which has been introduced in an art programme. However, it should visualise further developments of thought and execution of vocational skills in certain three dimensional aspects of art. The only guidelines available for the Leaving Certificate Art programme is included in two pages of the Rules and Programmes in Secondary School, (1987/88 to 1997/98) a Government publication.

Limited Vocational Element in The Leaving Art Certificate Programme

In the Leaving Certificate Art examination candidates have a choice between Imaginative Composition or a Still Life composition design and they also have a choice between Design and Craftwork. Candidates who will take this art examination only need to concentrate in learning how to do a Still Life and may forget totally about the Imaginative Composition element of the examination. The same issue is related to the Design or Craftwork disciplines, therefore the candidate only needs to learn the specific skills to gain competence in one of these areas. Both design and craft benefits students range of experience and competence in vocational skills and in future potentials. Many Art teachers teach both design and craft skills to all their students and then decide according to each individual student's ability in each area, which one is appropriate for them or in which area they will gain the highest marks in the

examination. At the moment, the current examination system is limiting the learning which could take place in art as candidates are just required to either take the Craft or the Design papers. Students who completed the Junior Art cycle may be restricted in the range of skills and competencies when they enter in the senior cycle. The art examination system is not accurate to student's experiences and future potential due to the choice option that he / she has to make in the papers, hence if a candidate takes the design paper, he or she has no measure of their abilities in craftwork.

The craftwork examination only allows five hours to 'carry out' the craft. The theme for the Craft paper is not revealed to the candidate. The theme for the Craft paper is not revealed to the candidate ^{until} they sit the exam, thus the candidate has no preparatory work, no primary source material nor observational work to utilise. This means that the Senior level art student cannot present development of thought, ideas and research which the Junior Art cycle relies so heavily upon. If a student wished to amalgamate printmaking, two dimensional art, craft and design with bookcrafts, three dimensional art, craft and design, the craft examination could not allow for such a scheme. The cutting technique of the linoleum, the execution of a relief print, the construction of a book format and subsequent amalgamation would definitely exceed the examination time. The Leaving Certificate art examination does not allow for the execution of more than one craft or skill or for recording candidates competencies in vocational skills. Sweeney stated in Art, Craft and Design in the Post-Primary School (1995) that the curriculum should "become more challenging and innovatory at Leaving Certificate"[16] level. Instead, there are more limitations in student experiences and in the range of vocational skills available due to the examination.

Summary

The Department of Education realise the need for students to learn vocational skills in education for social and economic benefits in society. They are also currently

introducing heritage programmes to enhance the curriculum. These programmes could be utilised effectively to demonstrate vocational skills which emanate in art. A high standard of practical training is involved in art-related heritage artifacts, therefore could practical training of various skills be emphasised more in the Junior and Leaving Certificate art programmes?

The Junior Art cycle allows students to follow art related courses of study relevant to their own personal development but this issue is not exploited visually in its exemplar booklet. Written information as well as an extended visual programme presenting research, drawing and colour studies, two-dimensional and three-dimensional Art, Craft and Design is essential to encourage full exploitation of the Junior Art cycle. The list of options available at this level are not all presented in the exemplar.

The 'Leaving Certificate's choice of examination papers is restrictive and limits the vocational learning element in skills. Students cannot significantly gauge their abilities in craft and design as they can only take the Design paper or the Craft paper. It is obvious that further vocational emphasis needs to be brought into both programmes to extend and develop students needs in art or are we failing "to see art as a learning activity?"^[17]

FOOTNOTES - CHAPTER 2

1. Dick Field and John Newick, The Study of Education And Art, London and Boston, Routledge and Kegan Paul, 1973, p.157.
2. An Roinn Oideachais, Charting Our Education Future, White Paper on Education, 1995, p.5.
3. Ibid., p.5
4. An Roinn Oideachais, Art, Craft and Design : Junior Certificate Syllabus 1989, p.1.
5. White Paper, p.5.
6. Ibid., p.208 .
7. Norman Atkinson, Irish Education, Dublin, Allen Figgis & Co. Ltd., 1967, p.9.
8. Iseult McCarthy, (ed.) Proceedings of Design Education For Schools Symposium, Dublin, NCAD, 1995, p.27.
9. White Paper, p.6.
10. An Roinn Oideachais and National Council for Curriculum and Assessment, Art, Craft and Design, Junior Certificate Exemplar, 1992, p.1 .
11. Ibid.
12. McCarthy, Design Education Symposium, p.27.
13. Hughes S. Mearns, Creative Power, The Education of Youth in Creative Arts, New York, Dover Publications, 1958, p.250.
14. Ibid.
15. Seonald M. Robertson, Creative Crafts In Education; London, Routledge & Kegan Paul Ltd., 1952., p.158.
16. McCarthy, Design Education Symposium, p.27.
17. Field and Newick, The Study of Education and Art, p.157.

CHAPTER THREE

Introduction to Chapter Three

The traditional craft of bookmaking is only being covered in a minority of schools in Ireland. The importance and value of this craft to students in School A, Northside Dublin is evident, and establishes a degree of dedication by the students undertaking bookcrafts. The vocational skills and realisation of Art, Craft and Design as a vital source of employment should be made evident to students in the art classroom through the introduction of Support Studies presenting a selection of books from contemporary artists. The relevance of the skills involved in printmaking must be considered with book-crafts as they originally emanated together in the traditional craft of bookmaking, even the introduction of book restoration in the art syllabi would add another dimension to the vocational element in art. The realisation of the amalgamation of relief printmaking and bookcrafts together in one scheme of work could be a beneficial programme of study for Junior and Senior level students in Post-Primary Schools.

A scheme of work was devised for a fifth year group based on the attainment of vocational skills in the amalgamation of printmaking and bookcrafts in one programme of study. The students participating in the scheme of work^{en} titled 'Relief Prints In Bookcrafts', designed and made bookcovers and books which involved the amalgamation of two-dimensional printmaking and design with three-dimensional bookcrafts in one art form. This scheme of work validates two learning processes from both two-dimensional and three-dimensional Art, Craft and Design within one programme of study in a series of sequential lessons as well as providing vocational skills involved in each process. These issues are discussed in this chapter and are related in a summary to Jean Piaget's concerns in education as he is widely recognised as a pre-eminent figure in contemporary child psychology.

Bookcrafts in School A

The first time that I encountered bookcrafts was in School A, Northside Dublin while I was doing my two week observational block for the Art and Design teaching course from the National College of Art and Design. I had previously sub-taught in other Secondary Schools but none of these schools covered bookcraft skills. Hughes Mearns establishes the importance and dedication of this traditional craft to students in Creative Power :The Education of Youth in the Creative Arts:

This is elementary practice in what is man's chief accomplishment: the prolonged control of mind and body in the making of something that is considered worthy of his peer group.^[1]

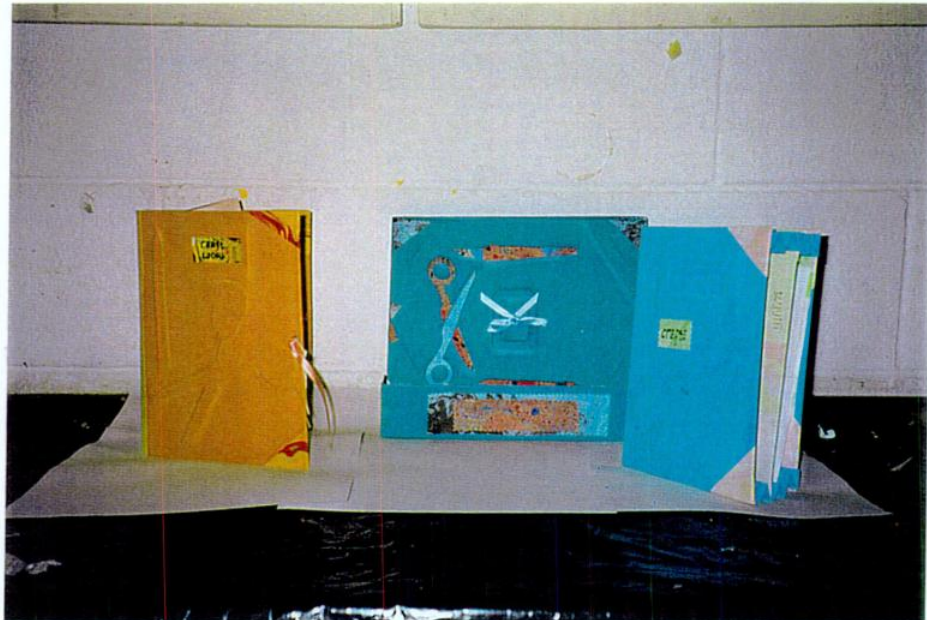
Bookcrafts in School A is directed by an Art Teacher¹ in art classes in fifth and sixth year. These students usually take the craft examination which is timetabled for five hours, so within this time these pupils produce bookcrafts similar to those in the photograph on the following page (See Fig. 3.1).

Teacher 1 also begins bookcrafts with Junior Certificate classes by making notebooks in which the candidates put ideas and support studies related to their themes for the Junior Art Certificate examination. This teacher has always found that the Junior Certificate and senior students are easily motivated and eager to learn the skills needed to make books.

Hughes Mearns states that bookcrafts "...arouses and stimulates immediate and enlarging interests and that the whole child pours into the effort. He surrenders completely to the task before him."^[2] Pluckrose in 1966 declares in Creative Arts and Crafts "of all the craft techniques... one which fascinates them most and gives them the greatest satisfaction is printmaking."^[3] Printmaking like bookcrafts captures the sustained co-operation and attention of the pupils. Although in School A, printmaking is not amalgamated with bookcrafts which would have originally occurred as follows:

Figure 3.1

BOOKCRAFTS IN SCHOOL A - SENIOR LEVEL



Source: School A, Northside Dublin

Bookcraft is another traditional craft.... either print directly onto a cover of stiff paper or paste sheets on both sides.[4]

There are two art rooms with two art teachers in School A, Teacher 1 delivers bookcraft skills as stated previously and Teacher 2 undertakes all the printmaking processes. If these two areas of design and craft were combined together in the formation of the book as an end - product, it would create a deepened learning process for the students in the Junior Art Certificate and Leaving Certificate Art Programme. If a traditional bookcraft scheme was in existence in these art programmes it would certainly fulfill the aims of the Junior Certificate syllabus which states that students need 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".[5] Thus, the amalgamation of printmaking and bookcrafts in one programme of study offers the student a range of skills and a variety of materials to work with, which in turn adds to the students experiences and confidence in their own potentials in these vocational related disciplines. Hughes Mearns notes in his writings, the importance of "the greater the variety of materials with which the child has experience the greater, we note, is his confidence of his ability".[6] Printmaking and bookcrafts should not only aid the student by providing them with skills, materials and confidence, they should also contain an element of originality through each stage of development from creating the design for the bookcover, through executing a print to the construction of the book. Peter Williams believes that the "individuality" of the child "develops through the inventive and creative possibilities which the work should offer at every stage".[7] Through using traditional book-craft methods as a scheme of work; student would be encouraged to be creative and original throughout the scheme.

Realisation of Art, Craft and Design as a vital source of Employment

Students within this programme of study should be aware that the vocational skills which they are learning can aid them in gaining employment or self-employment after

post-primary school. The student should be made aware of present occupations existing in hand-made books by a variety of artists such as the 'Livre d'Artiste', Fists miniature books, the selection of books from Natalie d'Arbeloff who has her own printing presses and of other contemporary artists who make a living from hand-made books. (e.g Hedi Kyle and Keith Smith).(See Fig.3.2) The introduction of Support Studies presenting these artist's work and occupations would act as a catalyst to students in an art classroom. Students would also gain the realisation that they are involved in a scheme of work which represents vocational skills for employment after school.

Other book-related skills which emanate from bookcrafts and certainly from our heritage and wealth of books, is book restoration. The skills involved in book restoration would add yet another dimension to the vocational element in art. Students would have to learn background knowledge of construction materials for book production and printing techniques to avoid unsound methods and wrongly dated repairing, as stated by Arthur Johnson in 1988 in Book Repair and Conservation:

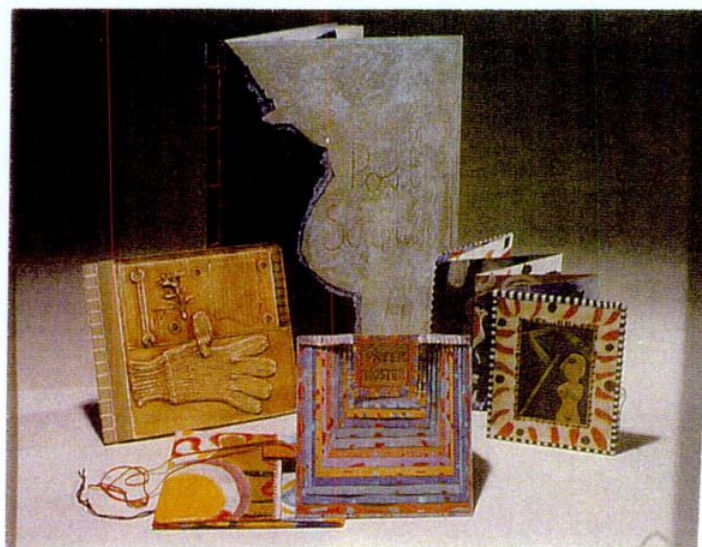
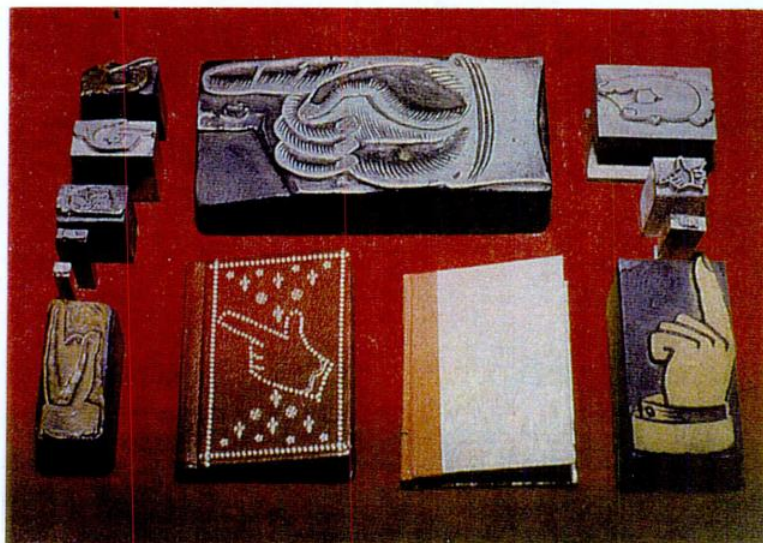
Hand skills should be supplemented with a background knowledge of the history of construction, decoration and the materials for book production.... This appreciation of the background to the craft will be very rewarding and will avoid such errors as using a modern typeface to letter an old book or the incongruity of the inclusion of a machine-made paper in early binding.[3]

Book restoration would provide another valuable vocational option if included in the Junior Art Certificate and Leaving Certificate Art Programme.

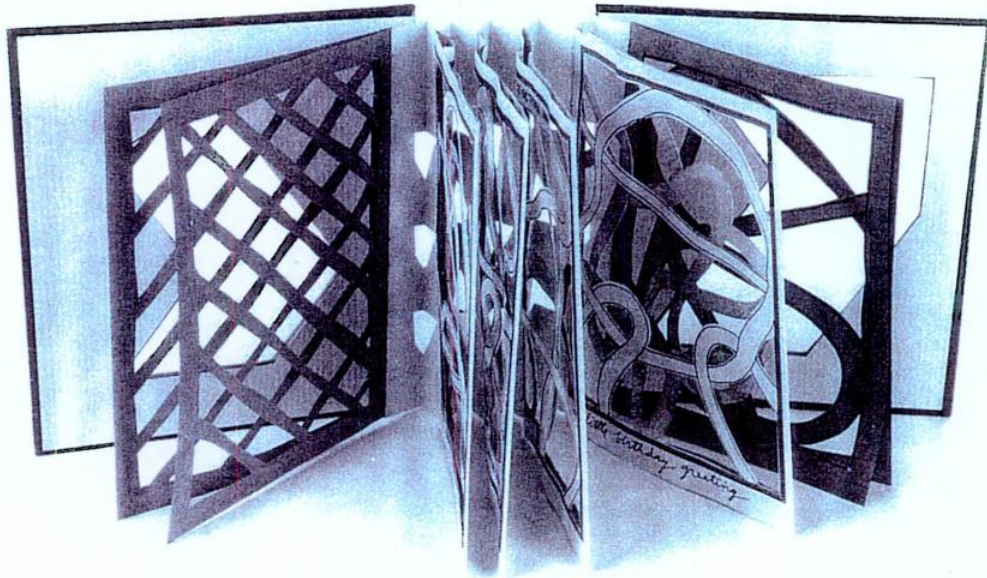
We have books around us all the time thus through amalgamating printmaking with bookcrafts, culminating in a book we are developing a maturity in the student by providing a realisation of art, craft and design as a vital source in the field of employment. Hugh Mearns realises:

Figure 3.2

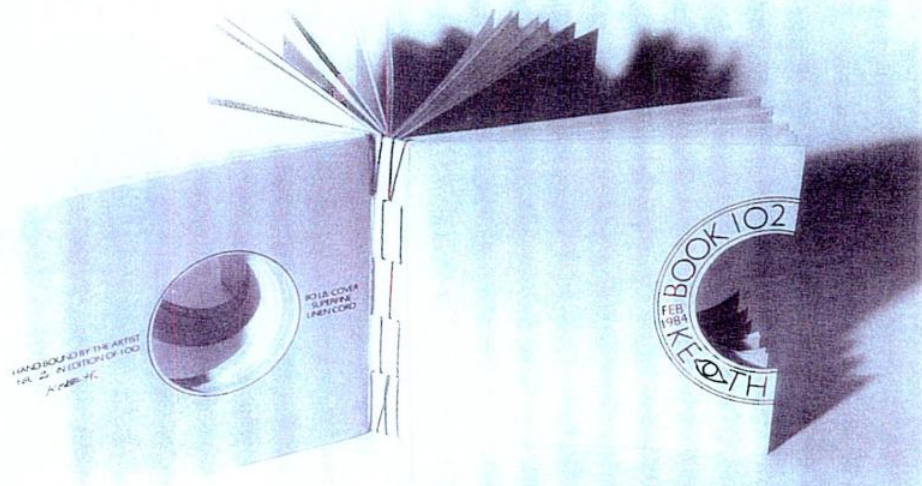
A SELECTION OF HANDMADE BOOKS



Source: (1) Data on Fists Miniature books by Alembic Press. "Freedom of the Press", Graphics World, 89 (Jan/Feb '71) p.16.
 (2) Books from Natalie d'Arbeloff, Data from "Freedom of the Press", Graphics World, 89 (Jan/Feb. '91), p.21.



2 Keith Smith: *Untitled, Book Number 145*. 11.5 cm × 10.4 cm × 1.5 cm. Collection of Scott McCarney. Scott's birthday book, made at Penland School summer workshop. One-of-a-kind unsupported concertina binding with cut paper, 1989.



6 Keith Smith: *Book Number 102*. 13 cm × 15 cm × 1.5 cm. Self-published 1984. Cut paper. Binding by the artist, long stitch through slotted wrapper cover. Edition of 100.

Source: Data from *Bookbinding Journal* 1991

Maturity of bearing also comes to the worker. The things that we have to offer may have been around him all the time. We are helping him really to see them, to understand them and to learn to use them.^[9]

The amalgamation of printmaking and bookcrafts culminating in a book develops student's experiences and extends the range of skills for student to utilise vocationally. The relevance of this programme in a scheme of work for Junior Certificate and Leaving Certificate students is essential to the demands of society and it is also the reason for the following proposed scheme of work.

Scheme of Work - Senior Group

A scheme of work was planned for a fifth year group in School A, in which the students designed and made a bookcover and a book through relief printing and bookcrafts using rooms as a theme. The main concern of the scheme was to provide vocational skills for students in printmaking and bookcrafts and to promote bookmaking and Art, Craft and Design in general as a vital source of employment. Both the Junior Art and Leaving Art syllabi were used to develop the programme of study based on their aims and objectives and on the areas of emphasis in the core syllabus. This scheme of work should be a valuable learning programme within both the Junior Art Certificate and Leaving Certificate art courses provided it is gauged to the developmental levels of the students at each stage. This scheme could be carried out within the Junior Art Certificate examinations but unfortunately as already stated previously in Chapter Two, it could not be undertaken in the Leaving Certificate Art examination due to the choice in the examination papers between 'Design' or 'Craft' and the time limitation in the Craft examination. The need for curriculum change at Leaving Certificate level as well as the inadequacy of its examination has already been noted in Chapter One. The scheme was undertaken by a senior group to emphasise the limitation in learning due to the examination system as such a scheme of work could not be applied within the Leaving Certificate art programme.

The three art disciplines involved in the scheme of work are drawing, two-dimensional Art, Craft and Design and three-dimensional Art, Craft and Design. The students were able to develop a sense of unity in art, craft and design through drawing and composing their design, through their use of two-dimensional printmaking to make the bookcover and three-dimensional construction in making the book format in book crafts. Drawing was the preliminary planning process for the design of the bookcover in relief printing although it is a fundamental and important discipline in itself. The drawing in this scheme was taken from secondary sources of photographs and photocopies to provide a wide selection of images. The syllabi in both the Junior Art cycle and the Leaving Certificate art programmes state in their course objectives that observational drawings and studies are essential for any area in Art, Craft and Design. It is recorded in the Junior Art syllabus that drawing “develops the student’s ability to use” it “for observation, recording and analysis as a means of thinking and for communication and expression”.^[10] The Leaving Certificate art syllabus states that “these studies should serve to build up a store of visual images necessary for creative activity....”^[11] The necessity of a drawing discipline in the scheme of work was vital for further sequential development. A discussion paper on design in education in 1997 by the National College of Art and Design and the National Council for Curriculum and Assessment supports the view that students “are required to record, evaluate, explore, investigate and analyse through the media of drawing”, ^[12] in art, craft and design.

Objectives of Sequential Lessons

The scheme of work was formulated on aims and learning objectives so that it enabled the students to develop their experiences, and confidence in vocational skilled areas of Art, Craft and Design. The lessons were sequential in order to provide an effective learning programme for the developmental levels of the students. Jean Piaget’s theory

of cognitive development of students facilitated the Education Department with a goal in education. Piaget's theory certainly "provides educators with an aim of cognitive development".^[13] The application of aims and learning objectives in this scheme of work is to develop students abilities vocationally and also relates to Piagets theory of cognitive development as education does:

Educators have tended to apply Piaget's theory to aims and objectives, usually seen in the form of advancing children to higher levels of reasoning and / or stages of development.^[14]

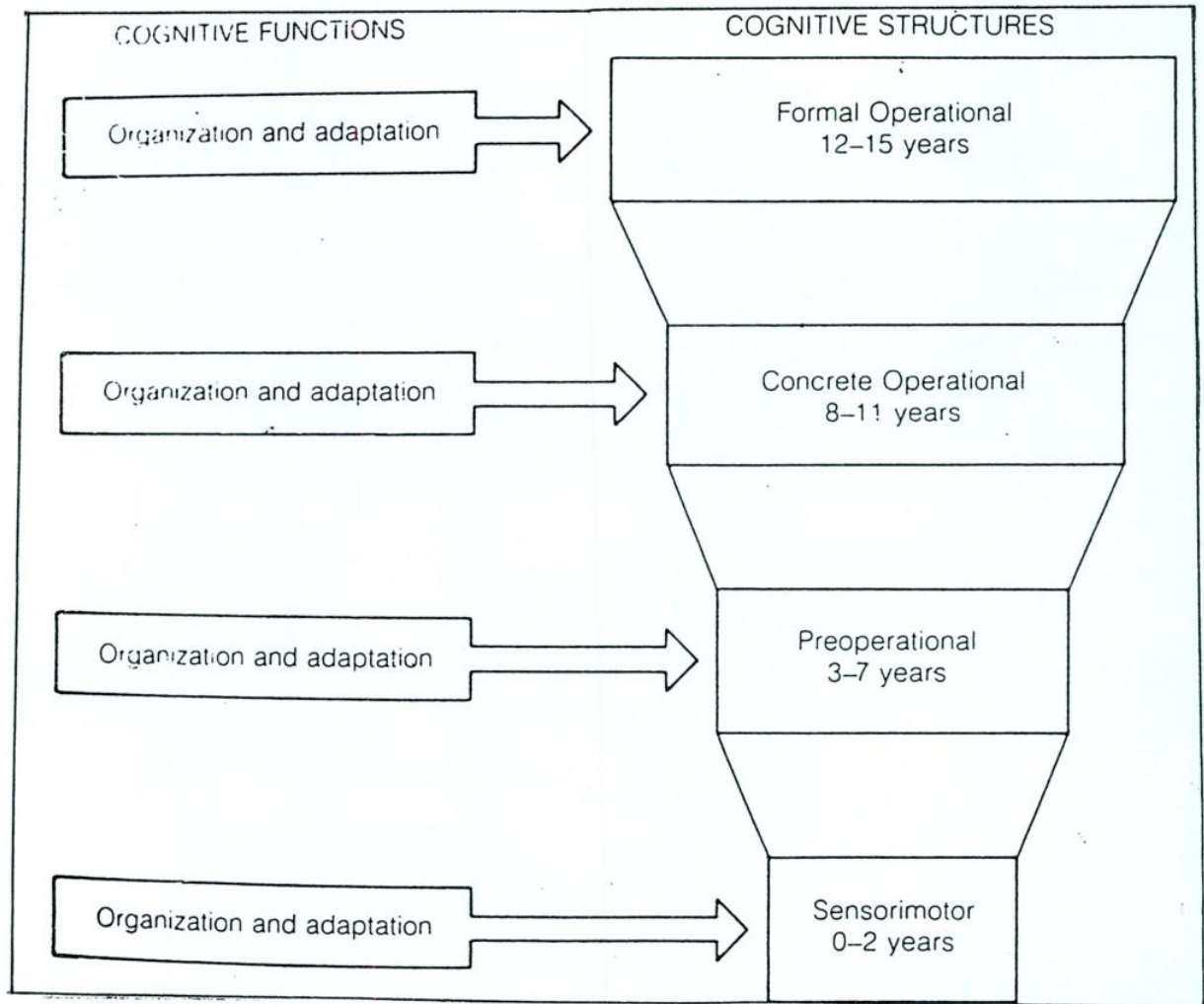
During the secondary school years usually between twelve to fifteen according to Piaget, students have reached the fourth and final stage of development. They have developed beyond the sensorimotor stage, the pre-operational stage, the concrete operational age, and have reached the formal operational stage which is the "summit of cognitive development."^[15] (See Table 6) Students now "can establish their own plans for long and detailed projects if given aims and goals".^[16] Students both in Junior and Senior levels should have no difficulties in undertaking the scheme of work, although I will remain sceptical on this issue as the ages associated with Piagets developmental stages may vary among individuals. Piaget states:

However, if the order of succession of stages has shown itself to be constant - each stage is necessary to the construction of the following one - the average age at which children go through each stage can vary considerably from one social environment to another, or from one country or even region within a country to another.^[17]

Piaget's theory is useful as it indicates the averages of the developmental stages of students, and aims and objectives can be set accordingly.

Table 6

**THE RELATIONSHIP BETWEEN COGNITIVE FUNCTIONS,
COGNITIVE STRUCTURES AND DEVELOPMENTAL STAGES**



Source: Data from Piaget for Educators by Rodger W. Bybee and Robert B Sund, Ohio, Merrill Publishing Co. Ltd., 1982, p.37

Lesson One and Two

The learning objective in lesson one was to develop an awareness of visual texture, line and pattern through drawing from secondary sources for an effective image for a relief print.

Students were also introduced to Visual Aids and Support Studies exhibiting the pattern, line and visual texture needed in their drawings for relief printing. These aided students understanding of their task and also encouraged motivation as students were able to visualise their end result with the visual aid of the linoleum and relief print. (See Fig.3.3 & 3.4)

Lesson Three

As the final relief print would be in black and white, students were asked as a learning objective to develop an understanding of balancing the black and white in their images with the title of their books.

This meant students redrawing their images with script in the form of a black and white design. Student's comprehension of the task was aided with the relevant visual aids and Support Studies housing effective black and white compositions. (See Fig.3.5)

Lesson Four

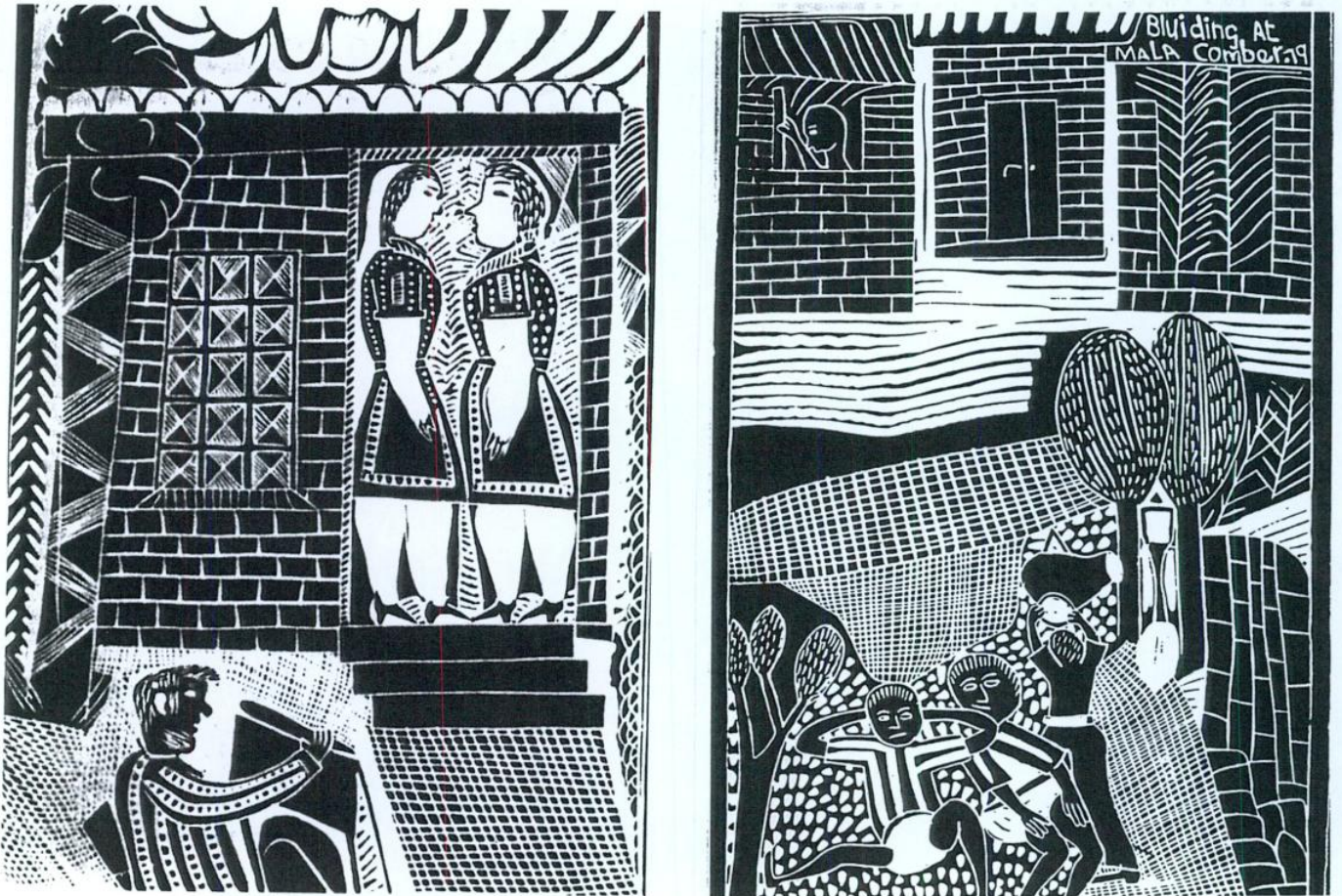
The objective of lesson four was to create individual images and develop them to a further stage for their linoleum blocks before re-arranging more creativity the line, pattern and visual texture in the black and white compositions. Students then developed their images to a further stage before they transferred them onto linoleums by re-composing the pattern, line and visual texture within the images more individually. The black and white composition was also developed effectively through re-composing the design. Students were allowed to be creative and inventive at this

Figure 3.3



LESSON ONE & TWO: Students developed an awareness of visual texture, line and pattern through drawing from secondary sources.

Figure 3.4



Students were introduced to Support Studies exhibiting pattern, line and visual texture.

SOURCE: Relief prints by John Muafangejo.

Figure 3.5



LESSON THREE: Students have drawn their images with script to form a black and white design.

stage as it is an important process in any design. The Support Studies and Visual Aids were essential for students comprehension of their task in these lessons. A demonstration of re-arranging the line, pattern and visual texture in the Visual Aid was necessary and was supported by Support Studies by David Hockney, whose photography and paintings are continually re-arranged and re-composed from their original context. (See Fig.3.6 & 3.7)

Lesson Five

The learning objective in lesson five was to develop students ability to translate their images onto linoleums with tracing paper and employ a variety of lino cutting tools to achieve the line, pattern and visual texture from their images onto the linoleum.

Students translated and mimicked cutting marks on a piece of linoleum from a relief print by John Muafangejo to develop their capability in how to achieve line pattern and visual texture for their own images. When students accomplished the required cutting skills and realisation of the marks achieved through the process, they then began cutting their images in the linoleum.

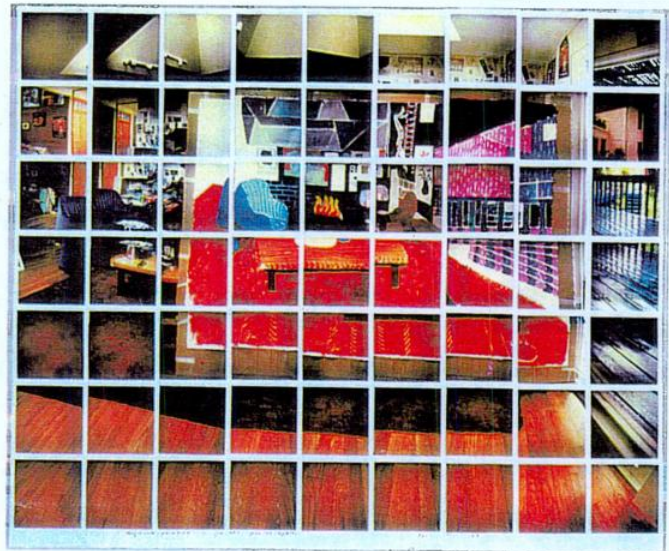
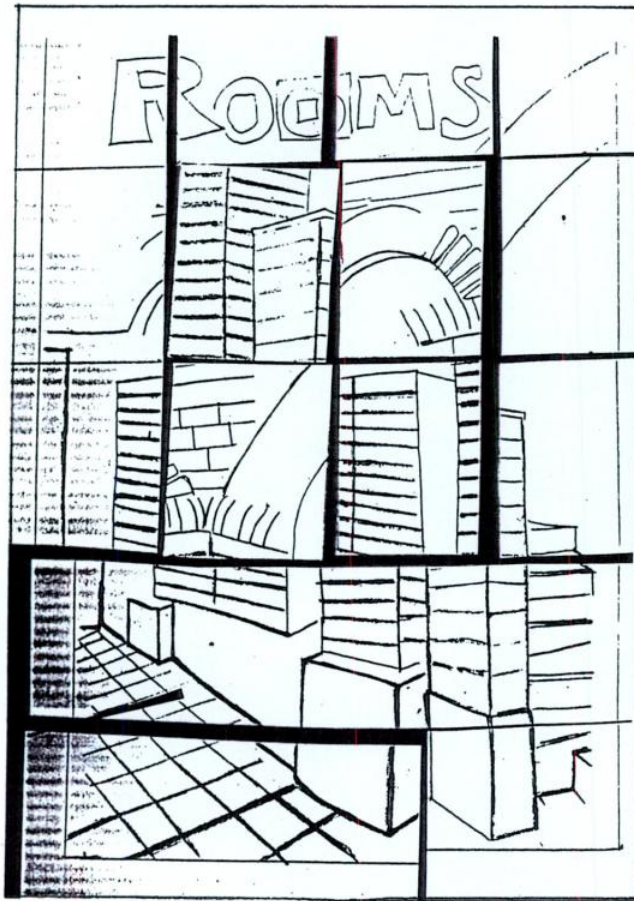
During lessons four and five, practice in lino cutting techniques was undertaken as mentioned already, by the students in order to gain the required skills for the process. Pluckrose in 1966 acknowledges that students "should be given a small piece of lino and allowed to experiment with each tool in turn."^[18] Students also learned how to prepare their linoleums for utilisation in transferring the image and cutting by painting them with black poster paint. A safety talk and demonstration in how to use the cutting tools was delivered in these classes. (See Fig.3.8)

Figure 3.6



LESSON FOUR: Students developed their images to a further stage by recomposing pattern, line and visual texture within their images.

Figure 3.7



Support Studies and Visual Aids were essential for developing students comprehension of their task.

SOURCE OF SUPPORT STUDY: Artist: David Hockney.

Lesson Six

Students developed linoleum optimum cutting skills through cutting their linoleums and also developed an ability to execute test print from their linoleum blocks. The linoleums were finished being cut at intervals in order to execute 'test' prints to determine whether the black and white balance in the images were effective. Further re-working in the compositions was evident in the black and white proofs, thus re-cutting and re-printing was also necessary. Students were also given a safety instruction in relief printing even though it is the least hazardous type of printmaking. A demonstration in how to execute a good standard of relief print was essential to student development. (See Fig.3.9)

Lesson Seven

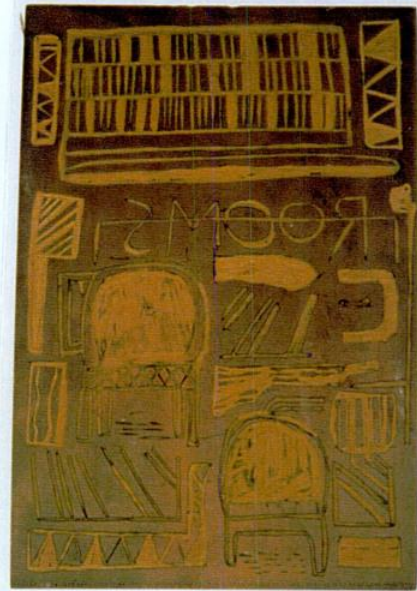
Students showed an understanding of the printing process in lesson seven and executed a good standard of printmaking through their relief prints. A Visual Aid and a demonstration of the chine colle technique in relief prints was introduced to enable students to develop their prints in colour white still utilising the black ink to correspond with the black-binding cloth for the books. Students began this task by simply laying coloured paper in any direction within their relief print but then they began to utilise the strips of paper effectively in correspondence with the image from the print. (See Fig.3.10 & Fig.3.11)

Lesson 7 (a) and (b)

The learning objective in lesson (a) and (b) was to develop students understanding and skills in how to create a book format.

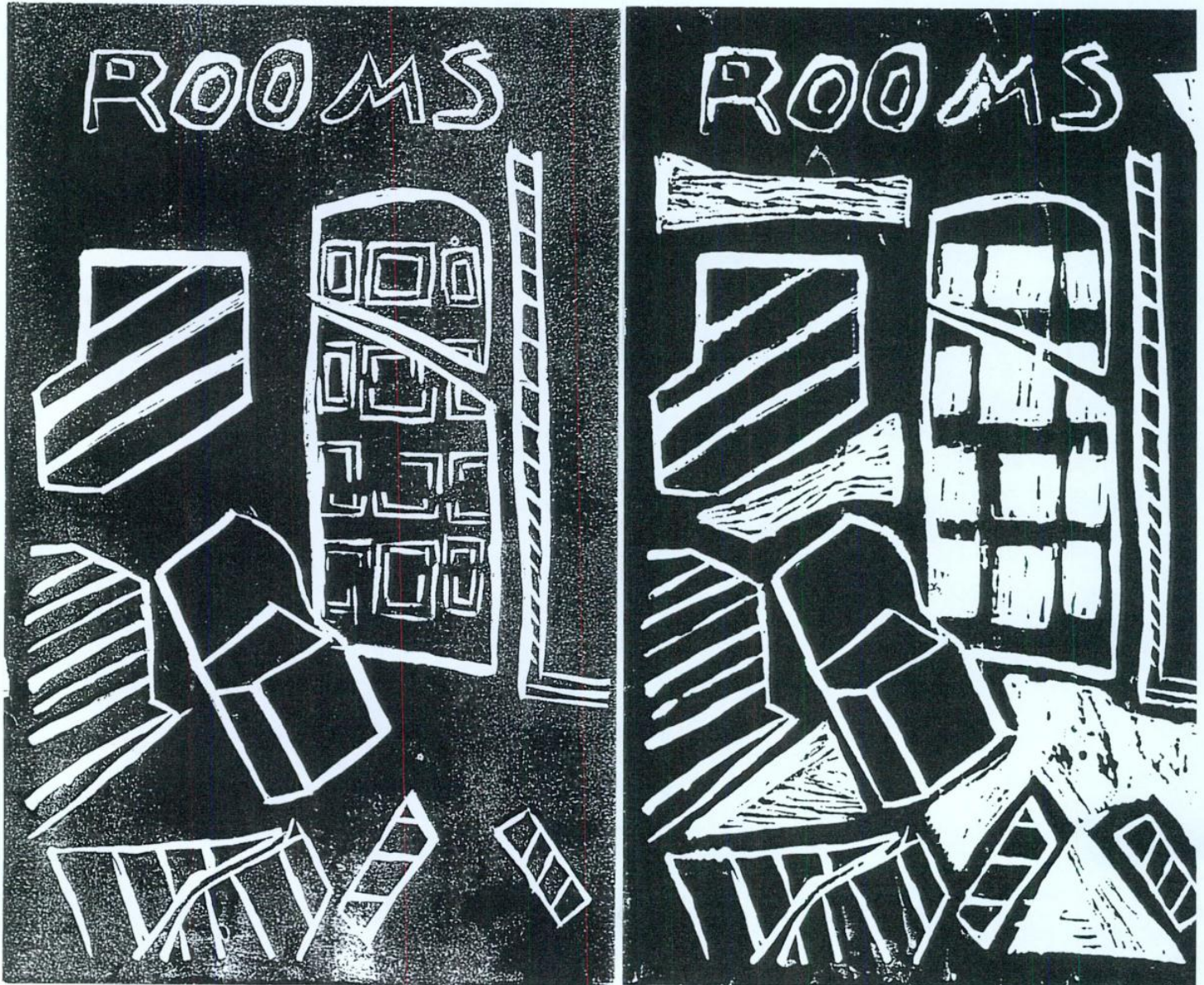
The construction of the three-dimensional book folders began after a demonstration in bookcraft skills, in how to measure and cut the cardboard, how to attach the binding to the cardboard to form a book folder. They developed their skills

Figure 3.8



LESSON FIVE: Students translating their images onto linoleums. Students linoleums housing a variety of cut marks.

Figure 3.9



LESSON SIX: Students developed optimum cutting skills and developing an ability to execute proofs to further develop their relief prints.

Figure 3.10



LESSON SEVEN: Students executing a good standard of printmaking in relief prints. Students developed their relief prints in colour through utilising a chine colle technique.

Figure 3.11



VISUAL AID: Chine Colle technique in relief printing and an example of relief prints in bookcrafts.

in bookcrafts through constructing the book format, apply and attaching the book-binding, side panels and divider made through weaving paper. Other students' bookcrafts which were made previously acted as a stimulus for these students in constructing their book forms. Students were also presented with Support Studies of handmade books by contemporary artists so that they would gain realisation of the employment aspects related to the scheme of work that they were undertaking. (See Fig.3.12)

Lesson Seven (c)

The objective in lesson seven (c) was to develop students understanding and appreciation in producing a well decorated book-form with the relief print attached to it's cover, also to develop student skills in bookcrafts in constructing a notebook or small sketch-book for the inside of their book folders.

The students finished their scheme by decorating their books with the relief print, as well as adding their own additional hand-made decorated paper achieved through the process of marbling. They made small sketch-books for inside and then inserted a tie-holes with ribbons to close their book folder, thus terminating the scheme of work 'Relief prints in bookcrafts'. (See Fig.3.13)

Figure 3.12



LESSON 7(A) & (B): Students developing book construction skills .

Figure 3.13



LESSON 7(C): Students decorating book-folders with relief prints .

Summary

The students themselves were very pleased with the end result the bookfolder, which is a very important factor in any scheme of work. Students need to respect and be happy with the work that they have achieved, and in turn respect the new experiences that they have learned in the process. The students were forced to think critically about their art work throughout the scheme as evaluations were carried out and the effectiveness of the art work was discussed at the end of each class. Piaget recognised that "many adolescents avoid thinking critically" at the operational functional stage, "as if to do so were to have dire consequences or demean their intellect and self-concept".^[19] The fifth year group were also very hesitant in the evaluation period in the lessons and appeared to avoid any cognitive development. It was obvious that they did learn and develop their artwork as a result of the evaluations, as all the students were able to gain full realisation of their task when one of the student's effective execution of artwork was discussed at the end of the class in relief printmaking. Evaluations developed students' opinions and aided students' ability to express and explain their opinions of their artwork. The same result was evident throughout all the evaluations in the scheme, it relates to Piaget's thinking that the "result of such discomfort is a broadened intellect".^[20]

The importance of bookcrafts and printmaking has already been established in the introduction to this chapter, as well as the value of students realisation of bookmaking and Art, Design and Craft in general as a vital source of employment through the use of Support Studies in the classroom. This scheme of work was designed to represent the vocational skills which can be obtained in Art, Craft and Design and is especially representative of the vocational element within bookmaking. The importance of bookcrafts and printmaking has been established in the introduction to this chapter along with the value of students' realisation of bookmaking and Art, Craft and Design in general as a vital source of employment. The scheme was designed to represent the

vocational skills which can be obtained in two-dimensional and three-dimensional Art, Craft and Design in one programme of study. The recognition that this scheme could not be carried out in the Leaving Certificate Art Programme emphasises the lack of vocational orientation in the examination system in Post-Primary Schools.

Piaget believes that the “....educator’s role to design a programme that represents the best possible organisation of the subject to be taught”.^[19] He proceeds to state that the teacher then “....presents the material and reinforces the student’s correct use of the acquired knowledge or skill”.^[20] This scheme of work was designed to represent the full vocational element in bookmaking to be taught and the students were presented with the relevant materials to gain skills in printmaking and bookcrafts.

Amalgamating printmaking and bookcrafts together in one programme of study, enabled students were allowed to develop their personal and social experiences in vocational skills in Art, Craft and Design through sequential lessons in the scheme of work. Piaget summarizes the scheme of work in the following quotation to conclude this methodology chapter:

“Combining activities that allow the physical growth, social experience and education in the scope and sequence of instruction and curricula”.^[21]

FOOTNOTES - CHAPTER 3

1. Hughes S. Mearns, Creative Power, The Education of Youth in Creative Arts, New York, Dover Publications, 1958, p.250.
2. Ibid.
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6. Mearns, Creative Power, The Education of Youth in Creative Arts, p.250
7. Peter H.M. Williams. Teaching Craft, Design and Technology, Five to Thirteen, England, Croom Helm Ltd., 1985; p.13.
8. Arthur W. Johnson, Book Repair and Conservation, London, Thames & Hudson, 1988, p.8.
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11. Rules and Programme for Secondary Schools, p.222.
12. Iseult McCarthy and Gary Granville, (ed.) A Discussion Paper : Design in Education, Dublin, NCAD and NCCA, 1997, p.10.
13. Rodger N. Bybee and Robert B. Sund, Piaget For Educators, (Second Edition) Ohio, Charles E. Merrill Publishing Co. Ltd., 1982., p.303.
14. Ibid.
15. Ibid., p.125
16. Ibid., p.137
17. Ibid., p.302
18. Pluckrose, Creative Arts and Crafts, p.115
19. Bybee and Sund, Piaget for Educators, p.33.
20. Ibid.
21. Ibid., p.38.

CHAPTER FOUR

CONCERNS, CRITICISMS, CONCLUSIONS AND PROPOSALS FOR A VOCATIONAL ELEMENT IN CURRICULUM DEVELOPMENT

The aim of education is revealed by the White Paper on Education in an opening quotation to chapter four. The White Paper on Education makes reference to the Department of Educations' realisation for curriculum change and development in the acquisition of skills in relation to social demands. Criticisms of the existing curriculum and education system began thirty-five years due to the necessity for schools to meet modern employment demands. The process of national curriculum development began with the introduction of more vocational-centred programmes such as pre-employment courses in Vocational Schools, Career Foundation Certificates in Dublin City University as well as the expansion of senior cycle programmes including the Transition Year programme which have previously been discussed. The process of vocational curriculum development should be made applicable to the established Leaving Certificate and Junior Certificate programmes with students' receipt of records or certificates of skills obtained during these programmes along with their existing examination results. The Curriculum and Examinations Board speculate that the process of curriculum change should relate to students' broad range of interests and should facilitate the development of modules that students can choose to undertake and become involved in their own direction of their education. The central concern of this chapter is that vocational skills should be at the heart of curriculum development in art. This forms the basis of the general recommendations and the conclusion to the discussion on printmaking, bookbinding skills.... a vocational element for Curriculum Development in the Junior Art Certificate and Leaving Certificate programmes.

Reviewing The Concern of Education's Aim in Post-Primary Schools

....Second-level education aims to provide a comprehensive high quality learning environment which enables all students to live full lives appropriate to their stage of development and to realise their potential as individuals and as citizens. It aims to prepare students for adult life and to help them proceed to further education or directly to employment.^[1]

This opening quotation from the White Paper on Education reveals that the Department of Education's aim is to provide young people in Post-Primary schools with a high standard of knowledge which will allow them to have a good quality of life in context with their maturity and understanding of their own possibilities as individuals and as citizens. They also aim to equip the students with the needs required for adult life, further education and direct entry to employment. The White Paper on Education also notes the Department of Education's objectives in education. These objectives are derived from the Department of Education's concern to provide the rights for individual student needs in education, developing students to their full potential no matter what their existing socio-economic class, experiences, abilities and accomplishments maybe:

Educational objectives at this level promote the right of each student to full and equal access, participation and benefit from educational provision, in accordance with her / his ability. Whatever their socio economic background, gender or special educational needs, individual students are encouraged to reach their full potential as they advance through the education system. The education of each student is valued equally, despite a wide range of individual differences in background abilities or early experiences and achievements.^[2]

Recognising the Need for Curriculum Change Within European Context

The White Paper on Education (as stated in Chapter One) makes reference to the need for change in some of the Department's aims and objectives. They are now planning to develop a variety of issues concerning the preliminaries of the extensive based general education up to the end of the Leaving Certificate programme, while still

managing to maintain the best parts of the current programmes. They are inspiring to place more emphasis on the vocational elements in all subjects in the curriculum, including provision for cultural identity within the European context so the curriculum will revolve around social, community and European emphasis:

Development will be based on a number of considerations, the provision of a broadly based general education up to the end of senior cycle; the preservation of the best elements of existing programmes, an increased emphasis on the vocational orientation of all subjects, reinforcing the artistic dimension of the curriculum. the fostering of a strong sense of cultural identity through the promotion of the Irish language and Irish literature, and the development of an active appreciation of the European dimension in and through education.^[3]

A discussion paper, Design in Education in 1997 realise that "In Ireland, we are experiencing a concerted process of national curriculum development" ^[4] and that such development is currently viewed with European educational requirements for the millenium. The European Commission in a White Paper, towards the Learning Society in 1996 recognises the necessity of a learning society in curriculum development which has aided the vocational element in educational restructuring. They identify the learning society as "... one which sees human resources as the essential source of social prosperity as well as providing for individual self-fulfilment within a process of life long learning".^[5]

Emphasis on Acquisition of Skills in Curriculum Development

Education is now seen less as the transmission of a body of knowledge and more emphasis on the development of skills is taking place. The Curriculum and Examinations Board recognises the fact that there is too much emphasis on knowledge and realise the need for "the acquisition of skills as an essential part of learning"^[6] which will prepare young people for full participation in our constantly changing society. The Curriculum and Examinations Board highlighted the issue of "the

relevance of curriculum to the changing demands of employment...."[7] to reinforce the need for schools to meet society's demands at it's Interim Board Meeting in 1986.

Concerns In Curriculum Change

In 1977 the Irish Association for Curriculum Development issued a policy statement in which they expressed their priorities and concern towards curriculum change. They revealed that the curriculum in Post-Primary schools did not adapt to social needs and concerns:

The Irish Association for Curriculum Development is concerned with the fact that the curriculum at second level has not altered to any significant extent to meet the needs of a complex and changing society.[8]

Tony Crooks and Jim McKernan reinforce the idea that the issue of curriculum change should provide for individual requirements in relation to present social necessities in The Challenge of Change, Curriculum Development in Irish Post-Primary Schools:

... the curriculum should cater for the needs of all students and that the curriculum should be responsive to the needs of society.[9]

The education system should be more concerned with the need for vocational teaching due to unemployment rates and the difficulty in securing permanent employment. Tony Crooks and Jim McKernan state that the education systems interest should lie..." in the need to secure vocational skills for pupils at a time of increasing economic recession and employment".[10] Schools also need to install positive views concerning the workplace and realise the benefits of providing a range of skills, as well as developing student abilities, acquisition of skills and reliability Tony Crooks and Jim McKernan acknowledge that:

Technological changes require positive attitudes towards industry, the development of a wide range of skills... manual and such competencies as initiative, personal responsibility and an enquiring mind.[11]

The concerns for curriculum change and development in the education system should be related to the employment issues and needs in society.

Criticism of the Education System

Criticism of the educational system began in 1963 due to Dr. Hillery's speech on the necessity for schools to meet industrial demands. He announced that:

Secondary education is only one stream. What we really need in this country is the other stream, the technical...^[12]

In 1980 the manpower consultative committee in its Report on Youth Employment criticised the education system as they noted an increasing demand for vocational skills in education. They stated that the educational system was not pertinent to contemporary employment needs and recommended that "... a comprehensive examination of the educational system regarding its relevance to modern employment of a technical nature should be carried out".^[13] The following research carried out by Tony Crooks and Jim McKernans revealed that the majority of principals in second-level schools also criticised the education system as there were no adequate changes and progression in the curriculum between 1974 and 1984:

Almost all principals agreed, the curriculum should be subject to continuous review and development, that there should be changes in the curriculum and that there should have been far more changes in recent years.^[14]

In January 1984, the Programme for Action in Education was published which re-initiated the necessity for altering the curriculum structure in such a way that it should cater more for the low ability student as well as establishing relations between the schools and training agents and employment opportunities:

Major needs will be the reform of curricula and the development of more flexible organisations with particular regard to the needs of the low achievers and the establishment of a more effective relationship between the education and training system and the world of work.^[15]

Due to criticisms of the relevance of the education and the curriculum, the process of national curriculum development and change eventually began with the introduction of more vocational-centred programmes in second level schools.

Vocational Emphasis in the Education System

The education system had introduced pre-employment courses into vocational schools for senior cycle students. These courses are aimed at keeping students at school and to bring the essence of education and the work lifestyle closer together. Tony Crooks and Jim McKernan support the aim of these courses as they bridge "...the gap between the values and experiences normally part of traditional education and those current in adult world of work."^[16] These pre-employment course in vocational schools involve technical modules, work experience and general studies including personal and social development.

It is already recognised that the educational policy of curriculum change and development has been exemplified through the recently reviewed Junior Certificate Programme and the expansion of the senior cycle programmes including the Transition Year which have all been noted in Chapter One. The Leaving Certificate Vocational and the Leaving Certificate Applied programme dilemma is in the fact that it's students are not eligible for direct entry to third level courses. The Leaving Certificate Vocational programme provides this opportunity in it's allowance for direct entry to further study. This course is based on traditional Leaving Certificate subjects, combined with vocational experience in work-related modules, but it does not provide the certificate or folder of students' attainments like the pre-employment courses. When students complete the pre-employment course, each student obtains a course record outlining their particulars and achievements from employers:

At the end of the course each pupil received a course record which contained a certificate outlining the programme followed and the pupil's progress in it, references or notes from the employers and other items as appropriate.^[17]

The skills obtained by these students would also have been recorded, and these are of future benefit to them in the search for employment after school.

Dublin City University has provided a similar scheme through its Curriculum Development Unit, based on career foundation courses, the aim of which is to prepare students for direct entry into employment. These are two-year senior cycle courses which have been developed on a number of specialised core modules include work experience. One of the core modules related to art, in which students specialise is design and production. The assessment system in this course relies on both examination and coursework assessment. Students receive a folder which contains a description of their abilities and potential in each module, along with a Career Foundation Certificate:

Each pupil is awarded a folder which describes the course and the pupil's performance and aptitude in each subject area. The COVEC also awards a Career Foundation Certificate to pupils who satisfactorily complete the course.^[18]

The Junior Certificate and Leaving Certificate Programmes could benefit from introducing the assessment system of skills in the folder system along with their current examination certificate. The Department of Education should introduce the necessity of these records or folder into the current vocational curriculum development in the Junior and Leaving Certificate programmes. The Curriculum and Examinations Board reported that "greater emphasis should be put on the certificate of the educational achievements and experiences of pupils".^[19]

Changing Curriculum in Established Programmes

The White Paper on Education Development wrote that Post-Primary Education is not relevant to students who leave school early to work:

.... one broad area for discussion is the education of pupils who intend to leave school at 16 or 17 to enter the world of work. It is felt that the present Leaving Certificate courses are not always of real value to such pupils and that alternatives are needed.^[20]

Tony Crooks and Jim McKernan realise the issue of early school leavers who have no examination results in Junior and Senior cycle:

Some students leave school without ever sitting an examination. The present examination system is unsatisfactory.^[21]

In their research they revealed the fact that the majority of principals in second-level education thought that the examination system prohibited curriculum development:

Principals consider the present examination system is the greatest barrier to reform of the curriculum.^[22]

Their research also indicates that principals would like to involve teachers in continual assessment, assessment of course work and practicals combined with the examination system:

Principals favour the development of courses which are less academic in nature which foster pastoral care and personal development and which emphasise the development of vocational skills.^[24]

This research suggested at Junior cycle level "some form of integration of subjects" and at senior cycle level the "emphasis the development of vocational skills."^[25]

The Curriculum and Examinations Board proposed changing the curriculum gradually to create better scope within the Junior and Leaving Certificate programmes, thus providing for the different student interests, abilities and requirements. The proposal of developing modules which students themselves can choose to undertake:

The Board suggested a process of gradual change, building on existing... provision, broadening such provision to cater for a diversity of interests, aptitudes and needs, and introducing flexible structures to facilitate mobility between programmes.^[26]

Pluckrose states that students should be allowed to choose what they would like to do in art and "....be allowed to choose the materials he can best use for his purpose".^[27]

In relation to this statement, students should decide on which disciplines of art to use and the curriculum should be flexible to allow such interaction. Piaget reinforces the idea that students should be able to direct their own education to a certain extent, by following individual schemes and moving between programmes of study. Piaget's theory reveals that "...students must be actively involved in their own intellectual development or to use a title from one of Piaget's books (1973) in order to understand one has to invent".^[28] Piaget discovered that students between the age of twelve and fifteen have reached what is termed the summit of cognitive development so students at this stage of development are able to maintain careful thought, sound comprehension and decipher problems systematically as stated in the following:

According to Piaget, formal operational thought is the summit of cognitive development. Individuals demonstrating this level of thought reflect on their thinking, reason abstractly and resolve problems through systematic consideration of possibilities.^[29]

Piaget's theories have a strong influence on education as previously written in Chapter Three and Piaget reinforces that students "...can establish their own plans for long and detailed projects if given aims and goals"^[30] like the scheme of work 'Relief prints on bookcrafts'. Doctor Neil Lutsky from the Department of Psychology in Carleton College in 1976 states that students cognitive development process can be utilised effectively in curriculum restructuring:

...how children think and how that thinking systematically matures over time - can be useful in making decisions about teaching strategy, curriculum and the like.^[31]

The Need for a Curriculum Development Centre

Sweeney in his article Art, Craft and Design in the Post-Primary Schools in 1995 raises the issue of the necessity for an Art, Craft and Design curriculum development and resource centre where the education sector could research and provide developments towards creativity in subjects. Sweeney states that:

The establishment of an Art, Craft and Design curriculum development and resource centre where both primary and secondary sectors could utilise the facility to research, develop and participate in the further creative development of our area.^[32]

He establishes the need for a curriculum development group to be formed simultaneously with the Department of Education to develop vocational areas of the curriculum and "to promote avenues of enquiry and invite submission which could assist in structuring an in-career development programme for Art, Craft and Design Teachers".^[33] Schools and teachers are continually asked to submit individual syllabi and ideas on curriculum development, but a minority of the education section take advantage of this proposal.

Conclusion and Recommendations for Printmaking and Bookcraft Skills as a Vocational Element in the Junior and Leaving Certificate Art Programmes.

The central concern of this discussion is that vocational skills should be at the heart of curriculum development in Art, Craft and Design. We have already noted the trend towards technical and practical education in relation to the needs of society, yet greater emphasis could still be placed on vocational skills in the curriculum and within the Junior Art Certificate and Leaving Certificate programmes. The need for an adequate vocational element is essential in these programmes in order to maintain a high quality of education which is relevant to a constantly changing society. Vast improvements in the Junior Art Certificate with its full range of art - related options for students is now available. The introduction of senior vocational based courses in the senior cycle proves that the issue of a vocational element in the curriculum is necessary for current education. The vocational element in both these programmes could be fully exploited - the Junior Art Certificate exemplar booklet does not visualise the range of vocational skills available at this level. The Leaving Certificates' choice of examination papers are restrictive and limit the learning in skills and students cannot gauge their abilities in both craft and design as they can only take one or the other in the examination.

Heritage programmes could be utilised effectively to demonstrate to students the vocational skills which emanate in art. Educational programmes at Post-Primary level maybe could develop and enhance vocational related art skills through their previous culture in Ireland. The development of an exemplar booklet indicating approaches to full incorporation of vocational emphasis within art education and in the curriculum would be beneficial and relevant to current society issues.

The concern of early school leavers and students who don't succeed in their examination questions the function and relevance of these Post Primary programmes. The introduction of folders or records which was discussed in Chapter One and in this chapter would benefit students through it's listing of programmes of study taken and the attainment of skills gained at school. If a combination of the folder assessment system from the vocational-based senior courses was introduced along with the current examination procedure. This would aid a vocational orientation in the Junior Art Certificate and in the Leaving Art Certificate programme.

The scheme of work 'Relief Prints in Bookcraft' in Chapter Three exemplified the vocational skills and realisation of Art, Craft and Design as a vital source of employment. The attainment of both design and craft vocational skills for the students was achieved through the amalgamation of printmaking and bookcrafts in one programme of study thus validating two learning processes from both two dimensional and three dimensional art, craft and design. The limitation of Leaving Certificate Art examination does not allow this scheme of work to be undertaken in the examination. Piaget summarises the value of combining activities for students development and experience in education in designing a programme of study. The development of in-career programmes for teachers in Post-Primary schools would aid the incorporation of a full vocational element in art programmes.

The Department of Education realise the need for curriculum change and development and are inspiring to place more emphasis on the vocational element in education and on the acquisition of skills. Concerns and criticism of the educational system began thirty-five years ago on the necessity for schools to meet society's demands which in turn initiated the development of the vocational emphasis in senior vocational based courses such as the Leaving Certificate and Leaving Certificate Applied programmes. The limitation of the examination system, no records of skills attained, no adequate exemplar booklets indicating full vocational emphasis in art programmes, no flexibility in modules, not enough student direction of their own education and future planning, are all deficiencies within the Junior Art Certificate and Leaving Art Certificate programmes. A change in the curriculum in the Junior and Leaving Certificate Art programmes towards vocational skills is also relevant to a constantly changing society as the benefits of art-related skills are co-existent between the individual and society as stated in a recent Discussion Paper : Design in Education in December 1997:

The development of entrepreneurial skills, of autonomous learning, of personal confidence, of critical awareness and of a pro-active attitude in individuals serves both personal and societal objectives.^[33]

In order for the Department of Education to fulfil its' aim in education (as stated previously in this chapter) and for students to develop experiences, confidence and gain acquisition in skills, printmaking and bookbinding skills should be a vocational element for the Junior Art Certificate and Leaving Art Certificate programmes.

FOOTNOTES - CHAPTER 4

1. White Paper, 1995, p.43
2. Ibid.
3. Ibid, p.51
4. Iseult McCarthy and Gary Granville, (ed.) A Discussion Paper : Design in Education, Dublin,. NCAD and NCCA, 1997, p.1.
5. Ibid.
6. In Our Schools, p.22
7. Ibid., p.48
8. Crooks and McKernan, The Challenge of Change. p.24
9. Ibid.
10. Ibid., p.131
11. Ibid., p.25
12. Ibid., p.15
13. Ibid.
14. Ibid., p.129
15. Ibid., p.128
16. Ibid., p.16
17. Ibid., p.17
18. Ibid., p.24
19. Assessment and Certification in the Senior Cycle : Issues and Directions, p.20
20. Crooks and McKernan, The Challenge of Change : p.15
21. Ibid., p.132
22. Ibid.
23. Ibid.
24. Ibid., p.131
25. Ibid.
26. In Our Schools, p.27
27. Pluckrose, Creative Arts and Crafts, p.213

28. Bybee and Sund, Piaget for Educators, p.308
29. Ibid. p.125
30. Ibid., p.137
31. Ibid., p.13
32. Iseult McCarthy, (ed.) Proceedings of Design Education For Schools Symposium, Dublin, NCAD, 1995 p.28
33. McCarthy and Granville, (ed.) A Discussion Paper, p.2

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