

**COLÁISTE NÁISIÚNTA EALAÍNE IS DEARHTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

B.A.DEGREE IN ART AND DESIGN EDUCATION

DISSERTATION ABSTRACT

STUDENT : ANN DEMPSEY

**TITLE : ' USING THE IRISH MUSEUM OF MODERN
ART A SUPPORT STUDY WITHIN THE JUNIOR
CERTIFICATE COURSE '.**

DESCRIPTION :

This dissertation is concerned with the integration of support studies into practical Junior Certificate Projects; I will refer specifically to utilizing galleries and museums. Throughout this dissertation I emphasise the importance of taking students to visit a museum / gallery. In this case I aim to show that the Irish Museum Of Modern Art in particular is an establishment worth exploring and utilizing as a source for support studies.

I will also discuss how it should be used to its full potential.

M0054410NC

NC 0021185 0



**COLÁISTE NÁISIÚNTA EALAÍNE IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

**' USING THE IRISH MUSEUM OF
MODERN ART AS A SUPPORT STUDY
WITHIN THE JUNIOR CERTIFICATE
COURSE '**

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

IN CANDIDACY FOR THE

B.A. DEGREE IN ART AND DESIGN EDUCATION

BY ANN DEMPSEY

1998

COLLAISTE NAISLIANTA EALAINGIS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

USING THE IRISH MUSEUM OF
MODERN ART AS A SUPPORT STUDY
WITHIN THE JUNIOR CERTIFICATE
COURSE

ABSTRACT SUBMITTED
TO THE FACULTY OF EDUCATION

IN CANDIDACY FOR THE

B.A. DEGREE IN ART AND DESIGN EDUCATION

BY ANN DEMPSEY

1994

CONTENTS

LIST OF ILLUSTRATIONS	IV
ACKNOWLEDGEMENTS	V
INTRODUCTION	VI
CHAPTER	
1. SUPPORT STUDIES IN THE JUNIOR CERTIFICATE	1
Art, Craft and Design within the Junior Certificate Syllabus	
A closer look at the Junior Certificate Course	
Support Studies within the Junior Certificate Course	
Support Studies : Whats it all about ?	
Primary and Secondary Sources	
2. WHAT A MUSEUM HAS TO OFFER	8
What is a museum / gallery ?	
Why use the museum / gallery as a source ?	
The importance of taking students to a museum / gallery	
What a museum / gallery has to offer	
The importance of a worksheet	
The importance of a educational officer	
3. INTEGRATING THE MUSEUM INTO PRACTICAL A EXERCISE	18
Background information on the school	
Outline of the scheme	
Background information on IMMA	
Andy Warhol exhibition in IMMA	

CONTENTS

IV	LIST OF ILLUSTRATIONS
IV	ACKNOWLEDGEMENTS
VI	PREFACE
	CHAPTER 1

1. SUPPORT STUDIES IN THE JUDSON CERTIFICATE

	1.1. The Judson Certificate Program
	1.2. The Judson Certificate Program
	1.3. The Judson Certificate Program
	1.4. The Judson Certificate Program
	1.5. The Judson Certificate Program

2. WHAT A MUSEUM HAS TO OFFER

	2.1. The Museum as a Resource
	2.2. The Museum as a Resource
	2.3. The Museum as a Resource
	2.4. The Museum as a Resource
	2.5. The Museum as a Resource

3. INTEGRATING THE JUDSON INTO PRACTICAL

18	EXERCISES
----	-----------

	3.1. The Museum as a Resource
	3.2. The Museum as a Resource
	3.3. The Museum as a Resource
	3.4. The Museum as a Resource
	3.5. The Museum as a Resource

4. PLANNING A VISIT TO A MUSEUM / GALLERY 34

Planning a visit to IMMA

Preliminary work for a museum / gallery visit

Preliminary work within the classroom

Actual visit to IMMA

Follow up work back in the classroom

5. CONCLUSION 54

APPENDICES 59

SELECTED BIBLIOGRAPHY 63

4. PLANNING A VISIT TO A MUSEUM / GALLERY 34

Planning a visit to IMMA

Preliminary work for a museum/gallery visit

Preliminary work within the classroom

Actual visit to IMMA

Follow-up work in the classroom

5. CONCLUSION 54

APPENDICES 59

SELECTED BIBLIOGRAPHY 63

LIST OF ILLUSTRATIONS

<u>ILLUSTRATION</u>	<u>PAGE</u>
1. Line drawing of the face by Picasso.	24
2. Line drawing of the face by Matisse.	25
3. Slides used as a form of support studies.	26
4. Self portrait by Andy Warhol.	27
5. Silk screen print of Marilyn Monroe by Warhol.	28
6. A portrait by Peter Howson.	29
7. Warhol has used various colour combinations to convey the image of the face.	30
8. Students at work in the museum.	38
9. Students at work in the museum.	39
10. Student making a tonal drawing of their face.	44
11. Student painting the large A3 size portrait of their face.	45
12. Student getting ready to trace.	46
13. Student tracing out stencil.	47
14. Students cutting out stencils.	48
15 Students at work on their screenprint - dragging the ink.	49
16. Students at work on their screenprint - lifting the screen.	50
17. Examples of students first stencil prints.	51
18. A finished piece of work.	52

LIST OF ILLUSTRATIONS

PAGE	ILLUSTRATION
14	1. Line drawing of the face by Picasso.
28	2. Line drawing of the face by Matisse.
28	3. Line drawing of the face by a group of school children.
31	4. Line drawing of the face by Andy Warhol.
38	5. A black and white photograph of Marilyn Monroe by Wanda.
39	6. A portrait by Peter Hoon.
40	7. A portrait by Peter Hoon.
40	8. A portrait by Peter Hoon.
40	9. A portrait by Peter Hoon.
40	10. A portrait by Peter Hoon.
40	11. A portrait by Peter Hoon.
40	12. A portrait by Peter Hoon.
40	13. A portrait by Peter Hoon.
40	14. A portrait by Peter Hoon.
40	15. A portrait by Peter Hoon.
40	16. A portrait by Peter Hoon.
40	17. A portrait by Peter Hoon.
40	18. A portrait by Peter Hoon.
40	19. A portrait by Peter Hoon.
40	20. A portrait by Peter Hoon.
40	21. A portrait by Peter Hoon.
40	22. A portrait by Peter Hoon.
40	23. A portrait by Peter Hoon.
40	24. A portrait by Peter Hoon.
40	25. A portrait by Peter Hoon.
40	26. A portrait by Peter Hoon.
40	27. A portrait by Peter Hoon.
40	28. A portrait by Peter Hoon.
40	29. A portrait by Peter Hoon.
40	30. A portrait by Peter Hoon.
40	31. A portrait by Peter Hoon.
40	32. A portrait by Peter Hoon.
40	33. A portrait by Peter Hoon.
40	34. A portrait by Peter Hoon.
40	35. A portrait by Peter Hoon.
40	36. A portrait by Peter Hoon.
40	37. A portrait by Peter Hoon.
40	38. A portrait by Peter Hoon.
40	39. A portrait by Peter Hoon.
40	40. A portrait by Peter Hoon.

ACKNOWLEDGEMENTS

I wish to thank the following individuals for their valued assistance and support which has culminated in the writing of this dissertation.

Maria Farrell, my tutor, for guidance in research, organization of material and for the discussions which enabled me to clarify my ideas.

I also wish to thank the following people ;Museum professionals in IMMA for their particular and valued assistance, to the staff and students of Mount Temple Comprehensive School who were cooperative and enthusiastic in their participation in the research scheme.

Finally, I am indebted to my family and friends, and in particular my parents , who have been so supportive and encouraging over the past number of years - to them I am very grateful.

INTRODUCTION

This dissertation is concerned with the integration of support studies into practical Junior Certificate Projects ; I will refer specifically to utilizing galleries and museums. I aim to show and prove that the Irish Museum Of Modern Art in particular, is an establishment worth exploring and utilizing as a source for support studies.

Chapter one deals with what support studies is and how it fits into the Junior Certificate Syllabus framework. By looking at this framework and the Junior Certificate Syllabus we will achieve a greater understanding in the area of support studies.

Chapter two looks at what a museum is and the importance of bringing students to a museum. I will also discuss what a museum / gallery has to offer in terms of worksheets and educational officers.

Chapter three looks at the Irish Museum Of Modern Art as an educational resource and entails an account of the scheme itself, in which I used the Andy Warhol exhibition as a support study.

Chapter four examines the stages involved in organising a visit to IMMA from preliminary preparation through the visit and follow up work in the classroom.

Chapter five deals with my own personal evaluation and conclusion, which are summed up in this short chapter.

INTRODUCTION

This dissertation is a study in the history of school studies and a study in the history of the school. It will focus especially on the history of the school as a social institution and on the history of the school as a social institution. It will focus especially on the history of the school as a social institution and on the history of the school as a social institution.

The history of the school as a social institution is a history of the school as a social institution. It is a history of the school as a social institution and on the history of the school as a social institution. It is a history of the school as a social institution and on the history of the school as a social institution.

Chapter two looks at what a museum is and the importance of having a museum. It will also discuss what a museum gallery has to offer in terms of the history and educational value.

Chapter three looks at the first Museum of Modern Art in the United States and the role of the museum in the development of the art world. It will also discuss the role of the museum in the development of the art world.

Chapter four examines the role of the museum in the development of the art world. It will also discuss the role of the museum in the development of the art world. It will also discuss the role of the museum in the development of the art world.

Chapter five deals with the role of the museum in the development of the art world. It will also discuss the role of the museum in the development of the art world. It will also discuss the role of the museum in the development of the art world.

CHAPTER ONE

Art, Craft and Design within the Junior Certificate Syllabus.

The Junior Certificate Art,Craft and Design Course was set up in 1987 by the National Council for Curriculum and Assessment (NCCA). The Junior Certificate replaced the Intermediate Certificate and was first examined in 1992. Like the Intermediate Certificate it is a three year course although the layout of both differ greatly. The Junior Certificate is a much more stimulating and exciting approach to the Art,Craft and Design Curriculum which makes it more interesting for both the teacher and student.

It sets out to give a broad understanding of Art,Craft and Design at different comprehension levels. The programme aims to reinforce and develop the educational experience in terms of knowledge,understanding and skill. It also aims at developing the young persons personal and social confidence and contributes to the moral and spiritual development of the young person as they develop an open mindness and respect for the values and beliefs of others. The Junior Certificate prepares the student to further develop their programme of study and can prepare them for employment or life outside full time education. The curriculum should provide a large range of educational experiences within a helpful and formative environment ;

It should build on the aesthetic and creative, the ethical, the linguistic, the mathematical, the physical, the scientific and technological, the social, environment and political and the spiritual domains (1).

A closer look at the Junior Certificate Course.

The Syllabus is designed to ensure a good balance between experiencing, making and understanding. Art, Craft and Design is seen through Drawing, 2D and 3D and they are treated individually using Support Studies to back up their learning experiences. The course is composed of a core syllabus and a number of optional studies. The student can select from a variety of thirtyone options , ranging from Animation to Weaving. The choice of options is so diverse that the teacher must have the skill to teach the majority of these options and the school itself must provide the resources and facilities needed.

The Intermediate Certificate was the recognised examination previous to the Junior Certificate and students were examined in three areas - imaginative composition, still life and design. The Intermediate Certificate course placed great emphasise on the end product and assessment involved an examination on a specfic day. This was a very restricting and limiting system. However, the Junior Certificate level students work in an assessment based situation in which they are required to apply the skills that they have developed over a three year cycle to

It is not in itself an achievement and therefore the effort to

achieve it is not rewarded, the physical and scientific and

technological, is a social movement, intellectual and the

the social movement.

A classic look at the Junior Certificate Course

The course is designed to ensure a good balance between

theoretical and practical aspects. The course is seen

through the eyes of the student and the teacher, using

the student's point of view to their learning experience. This course is

designed to be a syllabus and a number of practicalities. The student

will find a range of activities and learning from the course to

ensure the course is relevant to the student's needs and

to be able to meet the needs of the student and the school. This

provides the student and the teacher with

the information that is needed to ensure the course is relevant

to the needs of the student and the teacher. The course is seen

through the eyes of the student and the teacher, using

the student's point of view to their learning experience. This course is

designed to be a syllabus and a number of practicalities. The student

will find a range of activities and learning from the course to

ensure the course is relevant to the student's needs and

to be able to meet the needs of the student and the school. This

various art, craft and design tasks. This project - based system puts more emphasise on the process which enables students to spend a specific length of time completing their projects. It examines ongoing work which can help show the importance of process and then the product. This allows for full exploration and investigation of a chosen topic and provides a practical time scale which enables the student achieve the best results.

Support Studies within the Junior Certificate Course.

The general aim of the Junior Certificate Syllabus is;

to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional; intellectual, moral, physical, political, social and spiritual development for personal and family life, for working life, for living in the community and for leisure. (2).

The Junior Certificate allows so many different approaches and directions to be undertaken. One can see a new way of working, developing and learning which allows the student involved to benefit from this type of education through Art, Craft and Design. The Junior Certificate emphasises the importance of aesthetic studies. Realising the importance of aesthetic which was introduced in the form of Support Studies.

Support Studies adds to the aesthetic experience of a student and the integration of it into the Junior Certificate art course is essential and

one cannot emphasise it enough. The work of Eilote Eisner and his model of artistic learning has obviously influenced the decision to include support studies in the Junior Certificate Art Syllabus. He does not accept the point that artistic learning is an automatic consequence of maturation. He fully believes that art education can be facilitated through instruction and direction. He states that ;

artistic learning is not a single type of learning. It deals with the development of abilities to create art forms, the development of powers of aesthetic perception, and the ability to understand art as a cultural phenomenon. (3).

It is important to look closely at Eisner's three aspects of learning;

- (1) The Productive.
- (2) The Critical.
- (3) The Cultural.

If one looks at the first aspect which is the Productive , it involves technical elements, that is the actual making skills, techniques and materials. The Critical aspect deals with the making of judgements and being able to discuss your work where by the Cultural is seen as the historical dimension. One must try and get a balance between all three aspects of learning and the Junior Certificate certainly deals with all three.

and a more serious and thoughtful work of high-level analysis in the
university should be seriously considered in the future for the study of
the history of the United States. It is the hope of the author that the
present study of the American consciousness of the past and the future
will be a first step in the development of a new and more serious and
thoughtful work of high-level analysis in the future.

THE AUTHOR

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR

THE AUTHOR

THE AUTHOR

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

THE AUTHOR is a professor of history at the University of California, Los Angeles.

Support Studies : Whats it all about ?

The Junior Certificate Syllabus states that support studies focuses on ;

critical appraisal, history and appreciation of Art, Craft and Design , and related studies should be organised to form an integral part of the learning experience in order that the student perceives new meanings and new discoveries . (4).

Support Studies helps the teacher to illustrate their point about any given topic and makes the students more critical about their own work. Students will have a better knowledge of their subject matter if the teacher reinforces the idea of support studies within the classroom even if it is only a support studies notebook. There is not enough emphasis on support studies. If the teacher presents to the students the work of artists either past or present which relate to the topic they are studying then support studies will give them a greater insight and understanding about this specific subject. The N.C.C.A. has stated that support studies can be related to ;

ideas, movements, working methods, influences, meanings, impacts, problems encountered and problems solved etc...(5) and these should be taught as an integral part of each learning experience (6).

Support Studies are a vital part of the Art, Craft and Design Course. The process of the project is not only of educational value but it is important to see the final product as not just evidence of success or failure but as an

effort and structure that reveals to us valuable information about the way the idea originated, developed and was realised.

Primary and Secondary Sources.

The Junior Certificate Examination demands that support studies and primary and secondary sources are fully developed. Primary sources refers to using original pieces of art work from galleries and museums or art work by pupils or teachers. Secondary sources however, is a reproduction of art work like photoes, slides, postcards, prints and so on. The Junior Certificate prmotes students to begin working from a primary source and leave the secondary source to back- up the work.

A trip to a museum / gallery is seen as a primary source and a good form of support study. These places of interest contain wonderful pieces of work for both teachers and pupils to use. The main reason for visiting a museum / gallery is for pupils to see for themselves original works of Art, Craft and Design. Visits must be made for a real purpose and should focus on only a few pieces and the choice should carefully support and extend current classroom work in the school. The expierence of art should be broadened and by seeing an artist's finished work through visiting galleries, museums, workshops etc. is one way of doing this.

of the same nature but it is a valuable historical document.

The document is dated and is signed.

Primary and Secondary Sources

The term 'Primary Sources' refers to the original source of information.

These are the sources that provide the raw data for the study.

They are the sources that are closest to the event or phenomenon being studied.

Examples of primary sources include diaries, letters, photographs, and interviews.

Secondary sources are those that are derived from primary sources.

They are the sources that provide a summary or interpretation of the primary sources.

Examples of secondary sources include textbooks, articles, and documentaries.

A good secondary source should be based on a primary source.

It should also be based on a reliable primary source.

Finally, it should be based on a credible primary source.

These are the sources that provide the raw data for the study.

They are the sources that are closest to the event or phenomenon being studied.

Examples of primary sources include diaries, letters, photographs, and interviews.

Secondary sources are those that are derived from primary sources.

They are the sources that provide a summary or interpretation of the primary sources.

FOOTNOTES

- (1) Department of Education, National Council for Curriculum and Assessment "Junior Certificate Art, Craft and Design Syllabus" (Dublin:The Stationary Office,1992) p.1.
- (2) Ibid.
- (3) Elliot Eisner, Educating Artistic Vision (New York:MacMillan Pub.,1972) p.66.
- (4) Department of Education, National Council for Curriculum and Assessment "Junior Certificate Art,Craft and Design guidelines for teachers" (Dublin,The Stationary Office,1992) p.1.
- (5) Ibid.
- (6) Ibid.,p.16.

FOOTNOTES

(1) Department of Education, National Council for Curriculum and Assessment, "Junior Certificate Art, Craft and Design syllabus" (Dublin: The Stationery Office, 1991), p. 1.

(2) Ibid.

(3) Elliot Eisner, Education and the Arts (New York: Macmillan, 1972), p. 26.

(4) Department of Education, National Council for Curriculum and Assessment, "Junior Certificate Art, Craft and Design syllabus for teachers" (Dublin: The Stationery Office, 1992), p. 1.

(5) Ibid.

(6) Ibid., p. 1.

CHAPTER TWO

What is a museum / gallery ?

A museum says the International Council of Museums is a ;

permanent establishment administered in the public interest, with a view to conserve, study, exploit by various means and basically to exhibit, for the pleasure and education of the public, objects of cultural value. (1).

A museum / gallery is one of the best primary sources available to students who are studying art. Many were built in the nineteenth century and were designed to educate people about specific artefacts and exhibits. These establishments were regarded as " historically valuable instructors "(2) , where visitors went to learn. In a museum / gallery one expects that there will also be possibilities for the visitor not only to learn facts but also to have experiences we call aesthetic. As Hans L. Zetterberg stated ;

Museums were conceived as treasuries of beauty. They should do for beauty what the central bank did for the wealth of the nation. The bank kept the deposited wealth safe and made it available for investment. In a similar vein, it was argued that museums should keep the deposited beauty safe and make it available to artists as inspiration to create new works of art. (3).

CHAPTER TWO

What is a Gallery?

A gallery is a place where art is displayed.

It is a place where art is shown to the public.

It is a place where art is sold.

It is a place where art is bought.

It is a place where art is collected.

It is a place where art is exhibited.

It is a place where art is displayed.

It is a place where art is shown to the public.

It is a place where art is sold.

It is a place where art is bought.

It is a place where art is collected.

It is a place where art is exhibited.

It is a place where art is displayed.

It is a place where art is shown to the public.

It is a place where art is sold.

It is a place where art is bought.

It is a place where art is collected.

It is a place where art is exhibited.

It is a place where art is displayed.

It is a place where art is shown to the public.

It is a place where art is sold.

It is a place where art is bought.

It is a place where art is collected.

It is a place where art is exhibited.

Nowadays , museums and galleries play a vital part in the community and are generally more active in seeking " collaboration, consultation and involvement from within their communities "(4).

Why use the museum / gallery as a source ?

The primary purpose and function of a museum / gallery and its exhibits is to educate. Therefore, these establishments are educational resources and pupils should be taught how to use them and they should be encouraged to explore them.

It is very easy for a student to be educated throughout their school career without leaving their classroom which is very limiting and restricting for both student and teacher. If I have a personal regret , it is that my own education was lacking in these such experiences, for I know now just how much one can acquire from working in this environment. A visit to a museum, gallery or site can be one of the most exciting and memorable parts of a person's education. Therefore, I feel students should be taken out of the classroom situation and make more use of the educational resources available.

...the ... and ... the ...
... and ... the ...
... the ...

Why use the museum/gallery as a source?

The primary purpose and function of a museum/gallery and its exhibits is to educate. There are three distinctive and educational purposes that should be kept in mind to use them and they should be referred to as follows:

1. To provide a permanent record of the past and present. This is the primary purpose of a museum/gallery. It is a place where the past is preserved and the present is recorded. This is done through the collection, preservation, and display of objects of historical, scientific, or artistic interest.

2. To provide a place for the study and research of the past and present. This is the secondary purpose of a museum/gallery. It is a place where scholars and researchers can study and research the past and present. This is done through the collection, preservation, and display of objects of historical, scientific, or artistic interest.

3. To provide a place for the education and enlightenment of the public. This is the tertiary purpose of a museum/gallery. It is a place where the public can learn about the past and present. This is done through the collection, preservation, and display of objects of historical, scientific, or artistic interest.

The importance of taking students to a museum / gallery.

In relation to the teacher a lot of work and research is associated with organising a school trip from permission notes, phonecalls, preliminary visits to worksheets to actually bringing students out on the school trip. Teachers have to put together new schemes, learn new skills and take on additional duties and responsibilities. A teacher could lessen these pressures by following simple procedures by approaching their local museums / galleries or by actually learning how to use a museum / gallery to its full potential.

It is important to use the visit to accomplish a well defined purpose and feed it into the students work rather than developing an isolated experience. The art teacher must try create a feeling among the students that the only way to accomplish the next stage of their project is to visit a museum / gallery. The visit will be much more purposeful than just recording an account of the day as students will know in advance what they are looking for. The visit must be very focused so the student can use the information gathered to extend current studio work in the school.

Both student and teacher need to adapt to working in a new environment that is not their classroom. Students like to go on school trips as they see it as a challenge because they are visiting an unfamiliar environment. The students are so used to hearing information from the

teacher they are not used to seeing the actual piece of work in front of them. Rod Taylor describes a trip as being ;

something that is valuable to them , something which they can recall with some pleasure and feel that they really have made some breakthrough in their perception of art works .(5).

A visit to a museum allows students to witness new experiences, and they have to ;

speak, listen, read, write and learn new vocabulary in order to cope with the visit and make use of it afterwards. (6).

One can refer back to the aims of the Junior Certificate where it reinforces this particular point and it places an emphasis on students need to develop a practical vocabulary. This will give the students confidence and increase their knowledge and understanding. So the visit is of great benefit for students and it is up to the teacher to make use of this experience when they return to the classroom situation. Students now have learned how to ;

develop skills of observation, recording, analysis of recorded material and the synthesis of the results of analysis. They also need skills in discussion, speculation based on evidence, explanation of ideas and arguments, constructing theories, testing them and modifying them in the light of subsequent discovery. (7).

Therefore, one can safely say that museums / galleries can provide the most desirable working environment for this exercise were one can improve and develop these skills. Increasing numbers of teachers are recognising

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

...the ... to ... the ... of ... in ...

the importance of taking their students out of the classroom and into other learning environments. Museum / gallery visits are always likely to occur as a result of the enthusiasm, confidence and expertise of individual teachers. However, not all of them have the confidence or feel they have the expertise to take on such a chore while others find the task too demanding. Nevertheless, I am going to discuss the importance of bringing a class to a museum / gallery with specific aims and objectives in mind. This practical investigation will involve using The Irish Museum Of Modern Art as a primary source to work from within a scheme.

What a museum / gallery has to offer.

In order to learn from their trip their teacher must use the museum / gallery to its full potential. Just taking them to the museum is in itself insufficient as teachers need special skills to set up the visit, allow it to take place and follow up museum work back in the classroom. Most museums will do their best to help the teacher use a museum to the best effect. Museums offer material for the best effect. They offer material for the use of both teachers and pupils alike, practical guidance such as opening times, costs, facilities available, site information, guidebooks, contents lists of galleries. background to the museum and lots more.

The importance of worksheets.

Museums / galleries offer worksheets and activity sheets for use during a visit. Prior to any visit to a museum / gallery, the teacher must talk through with the pupils what they are going to see and build up their sense of curiosity. Students should be introduced to the idea of using sketchbooks and worksheets. Time spent with just one or two pictures or objects after a brief walk around a gallery can often prove far more valuable than trying to look at everything. When one is taking students to visit museums and galleries to see exhibitions as part of their work, it is essential to use well designed worksheets in order to help them focus upon particular works of art and related tasks within a complex exhibition. Worksheets need to be designed by the teacher specifically for their pupils and specifically for that visit if they are to be any good. Worksheets should contain a number of tasks and questions directed to the key facts. They should not be treated as an end product but must be used to further an investigation. Worksheets have to stimulate students to observe closely and to ask questions about what they see and to give the opportunity to gather the relevant information necessary to answer these questions. One must avoid anything too simple and worksheets must be well written , well planned, clear, illustrated, enjoyable yet educational. The worksheet must get students thinking not just simply reading the labels and filling in blanks.

One must remember that students like to roam around a museum / gallery and it is in these circumstances a worksheet would be a good idea. A worksheet can be constructive and investigative work in which

students skills and understandings are developed. Pupils are allowed work at their own pace and some will be more interested in certain areas than others. A worksheet can provide more structure to a lesson than a general loof around, giving a greater opportunity to learn and enjoy the expierence. A good worksheet is vital for the sucess of a museum / gallery visit.

The quality of worksheets available in museums / galleries vary from place to place. Some worksheets are sucessfully designed while others are to difficult or to general and not well thought out while some galleries offer none at all. As regards IMMA they have no worksheet designed for the Andy Warhol exhibition so it was up to myself to design my own worksheet if I wanted my visit to be extremely sucessful. This took a lot of time, effort and research, being selective and critical with information and questions in order to design a good worksheet. The worksheet emphasised relevant information to be collected by the students. The questions asked encouraged the students to explore each area of the paintings or prints, the materials, methods and techniques used and their relationship to other artworks within the exhibition. The worksheet also concentrated on how the artist treated the image of the face and his ideas behind his work and so on. Overall the worksheet was very clear, simple and extremly focused. (Appendix 1)

The importance of educational officers.

As regards a visit to a museum / gallery one must consider how the educational officer can assist you. Sometimes teachers do not seek the museums advice educationally before a visit which is a great pity. Realistically the teacher should inform the staff what is required from the visit for example what will they be doing back in the classroom, what is the link, what is the ability and background of students and so on. This information is of great importance to the museum / gallery staff because they can be more specific and can focus on key areas of exhibition. The educational officers are usually more than willing to tailor your visit to your specific needs and will happily prepare suitable introductions to collections / suitable images, providing you give them enough warning. They also need to know how much preparation has been done prior to the visit and has the class much experience in looking at pieces of art work and have they been to a museum / gallery before. The art teacher needs to know about the outcomes / objectives which needs to be achieved through the visit - purpose of visit.

Educational officers are "subject specialists" (8). Most big museums and galleries have an educational officer. The museum which I am working with has a very good educational officer, Ann Davrin whom works within The Irish Museum Of Modern Art and whom is only happy to provide advice and resources to any one seeking information. One must remember not to take for granted that the education officer is going to do all the work, provide all the information , materials and manage the groups of

students. This is not the educational officers job but the teacher in charges responsibility. Before any visit takes place the teacher in charge must get to know the educational officer as well as the actual museum / gallery. One must talk with them, let them know what you want and be prepared to listen to what they have to say. These people are trained in this area and know a lot about how to get the best out of the resources they have to offer. The educational officer can play a large role in making the visit to a museum / gallery a successful trip. If one cannot make a trip to the museum / gallery they might be able to send out one of their educational officers out to the school and discuss what is to offer in the museum / gallery through use of slides, videos, replicas and so on. This will not be as effective as the real thing but it is an alternative.

FOOTNOTES

- (1) Kenneth Hudson, A Social History of Museums: "What the visitors thought" (London: Reaktion Book Ltd., 1989) p.1.
- (2) Ibid., p.3.
- (3) Hans L. Zetterberg, Museums and Adult Education (London: Evelyn, Adams and Mackey, 1968) p.4.
- (4) Ibid., p.16.
- (5) Rod Taylor, Educating for Art: Critical Response and Development (London: School Curriculum Development Committee, 1986) p.133.
- (6) Graeme Talboys, Using Museums as Educational Resources (London: Ashgate Publishing Ltd., 1996) p.19.
- (7) Department of Education, Charting our education future "White Paper on Education" (Dublin: The Stationary Office, 1992) p.126.
- (8) Talboys, Using Museums as Educational Resources, p.23.

FOOTNOTES

(1) Kenneth Hudson, *A Social History of Museums: What the
Visitors Thought* (London: Reaktion Books, 1999) p. 1.

(2) Ibid. p. 1.

(3) Peter J. Schaffer, *Museums and Adult Education*
(London: Falmer, 1985) p. 1.

(4) Ibid. p. 1.

(5) Paul Taylor, *Education for All: Cultural Response and
Development* (London: School Curriculum Development
Council, 1995) p. 1.

(6) *Research: Museums and Educational Resources*
(London: National Library of Medicine, 1995) p. 1.

(7) *Report on Education: Changing our education
system* (White Paper on Education) (London: The Stationery
Office, 1992) p. 120.

(8) *Report on Education: Changing our education
system* (White Paper on Education) (London: The Stationery
Office, 1992) p. 120.

CHAPTER THREE

Background Information on the school.

The school in which I carried out my research for my dissertation was situated on the north side of Dublin. It is a large comprehensive school with approximately six hundred students. The school evolved as a result of three schools merging, bringing together students of different social and religious backgrounds. The school is very liberal in that the students do not wear a uniform however there are limitations and a dress code is followed.

There is a very strong school spirit and this is clear from both students and staff. There are few disciplinary problems in the school. This is because of good management as well as good teacher pupil relationship. The staff are extremely friendly and very willing and interested to help. There is a strong support for the art department within the school and this support comes from all staff. The school has two art teachers who are very different in their approaches to teaching. There are also two art rooms, both of which are well set up and well equipped. During my teaching practice in this school I devised schemes of work for all my classes which laid particular emphasise on the whole area of support studies. In order to analyse the value that support studies has on a project I decided to select one scheme of work and carry it out in my teaching practice. Therefore, I am going to discuss the importance of using IMMA as a support study by implementing an actual museum / gallery visit to the Andy Warhol exhibition presently be shown. One cannot emphasise enough the importance of

support studies as it strengthens the students learning ability and a museum or gallery visit can be an excellent way of proving this point.

Outline of scheme.

The following is a brief outline of the scheme involved which I have already said was under taken in a comprehensive school on Dublins northside. This second year group were mixed and of mixed ability. There was a total of twentyfour students and the scheme ran for the duration of ten weeks and incorporated a visit to IMMA.

AIM : To develop an awareness and understanding of screenprinting with a view to creating personalised wallpaper on the theme self-portrait.

Week One :

Objectives : To create an awareness of the proportions of the face through practical investigation.

Description : The students spent the first class learning about the proportions of the face, for example where are the eyes found in relation to the nose or what's the distance between both eyes. Students practiced this by making several line drawings of the face indicating the correct proportions of the face. Students were also introduced to artists who dealt with the subject of portraiture in their work.

Week Two :

Objectives : To reinforce students knowledge of the proportions of the face while creating their own self portrait.

Description : Students now have a knowledge of the proportions of the face so they began to put this into practice and had to draw their own self portrait with the use of a mirror. Students referred back to last weeks work as a guide if they were not sure about where a certain feature was positioned. Students at this point began to assemble a support studies copy. The copy includes drawings of the proportions of the face , documented what they had learnt, stuck in photos of themselves and so on.

Week Three :

Objectives : To develop an understanding of the effect of light and how it creates tone.

To be able to distinguish different types of tone and use this knowledge to make a tonal study of the face.

Description : Students made a tonal drawing of their face using torches and mirrors. Firstly, students had to fill in a brief worksheet investigating tone, to see could they distinguish the various tones before they actually began to make a tonal study of their face.

Week Four :

Objectives : To learn the procedures involved in completing a worksheet based on the Andy Warhol exhibition in the Irish Museum Of Modern Art.

Description : The group were taken to IMMA where the curator went through the Andy Warhol exhibition. I had chosen some works of art by Warhol which I wanted the curator to discuss in detail as they were related to the worksheets. The visit to IMMA was specifically to be used as a support study and students completed a worksheet. Students had to document their visit to the museum in their support studies copy. Therefore, as a result of this visit, the class became familiar with the artist and his works.

Week Five :

Objectives : To recap on how to distinguish the various types of tone learnt in last weeks class.

To break down the face into simple shape.

Description : Class began with a discussion on the visit to IMMA. Then students made a tracing of the tonal study of their face breaking it down into shapes by defining all tonal areas. Students then had to complete a worksheet investigating various colour studies of the face, trying out a variety of colour combinations.

Week Six :

Objectives : To develop an understanding and appreciation for colour theory, through a recapping exercise and colour exercises.

Description : In this class students had to refer back to last weeks colour studies, chose one they like and paint a large A3 size study of their face broken down into simple shapes. Students had to refer to worksheets as a guide.

Week Seven :

Objectives : To introduce students to the whole area of screenprinting.

Students become aware of the materials and techniques involved in tracing and cutting out their first colour stencil.

Description : To begin class I introduced students to screenprinting and explained the procedures involved. Students then stuck up their large A3 size colour study of their face and traced out all areas that were one colour i.e. all yellow areas. Students then cut out these areas using a blade - this was their first stencil.

Week Six

Objectives: To develop an understanding and appreciation for the history of the field of research in social and cultural studies. To understand the role of the researcher in the field of research. To understand the role of the researcher in the field of research. To understand the role of the researcher in the field of research.

Guide

Week Seven

Objectives: To understand the role of the researcher in the field of research. To understand the role of the researcher in the field of research. To understand the role of the researcher in the field of research. To understand the role of the researcher in the field of research. To understand the role of the researcher in the field of research.

Week Eight :

Objectives : As an understanding of screenprinting has been gained, students must now apply this knowledge while printing and cutting out the remaining stencils.

To improve students vocabulary relating to the screenprinting process.

Description : Students continue with the screenprinting process. They trace out the second colour and cut this out using a blade. This is their second stencil. While students were working others were taking turns printing their first stencil. By the end of this class everyone had their first stencil printed and were ready to print their second stencil in next weeks class. All students had to print on lengths of wallpaper and they had the background colours already blocked in.

Week Nine / Ten :

Objectives : To reinforce students knowledge of the screenprinting process that they have explored in previous lessons.

To reinforce terminology etc. learned throughout the scheme.

Description : Within these two classes students traced out and cut out their third stencil and again took turns to print their stencils. The project was now complete.

The following are some examples of support studies I used throughout the scheme;

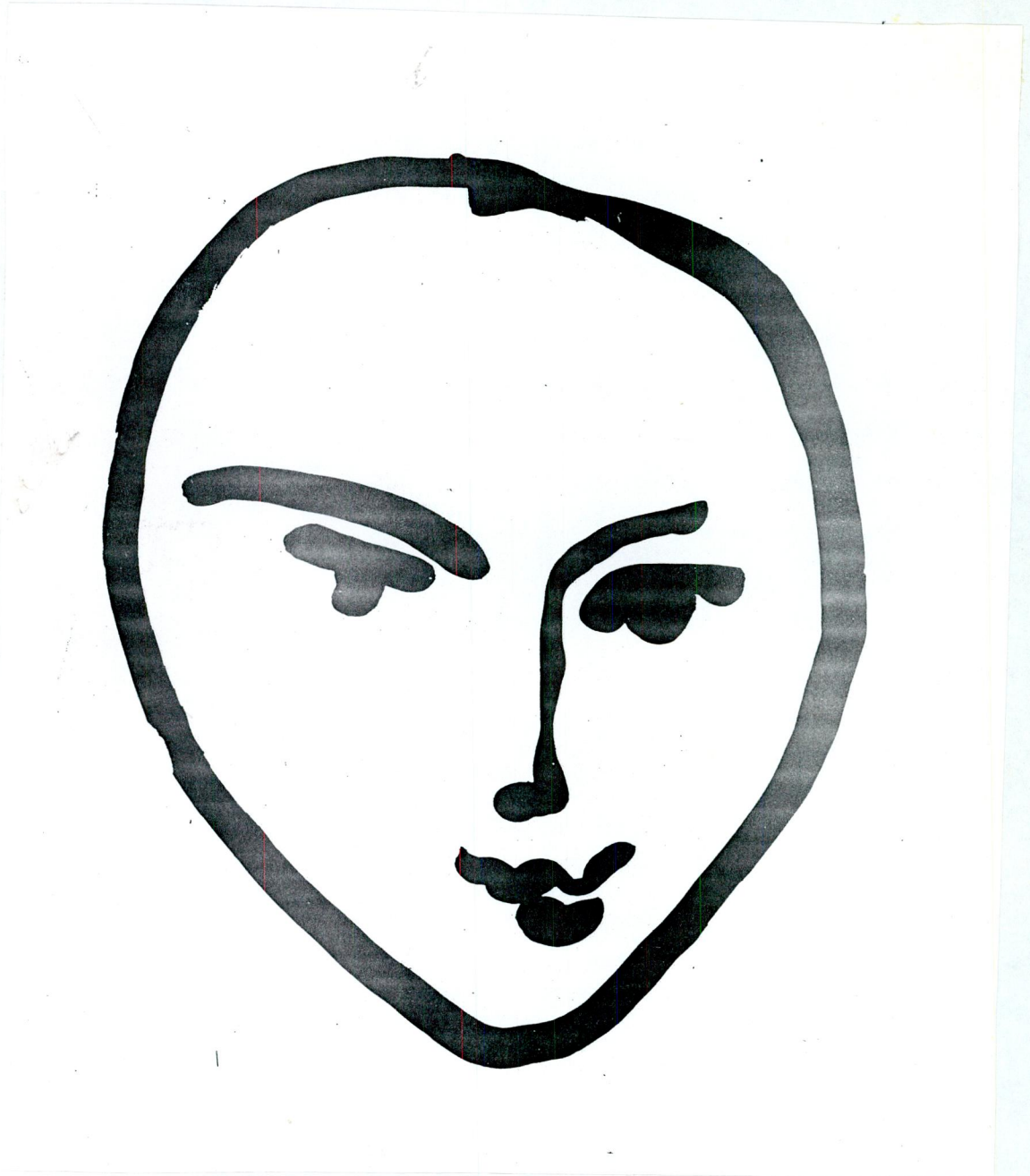


ILLUSTRATION 1: Line drawing of the face by Picasso.

The following are some examples of subject studies I used to conduct the scheme



ILLUSTRATION 1: The drawing of the face of a person



ILLUSTRATION 2: Line drawing of the face by Matisse.



ILLUSTRATION 2: Line drawing of the face by Mollise

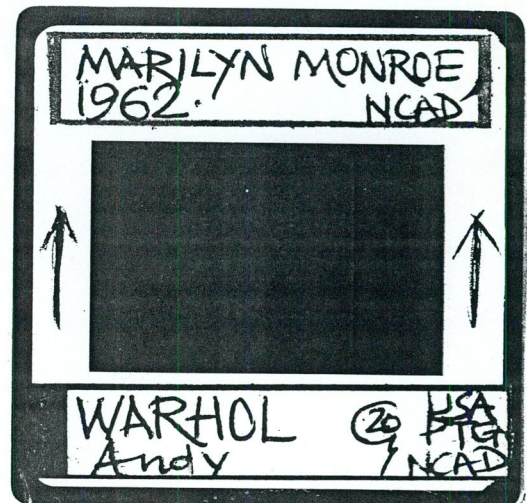
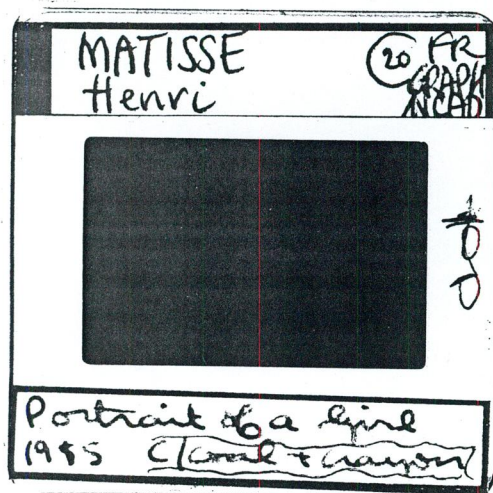
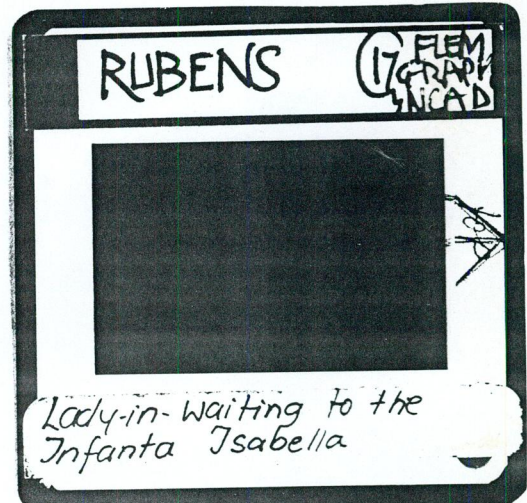


ILLUSTRATION 3: Slides used as a form of support studies.



ILLUSTRATION 3. Glass used as a form of support.

Figure 3



ILLUSTRATION 4: Self portrait by Andy Warhol.



ILLUSTRATION A Self-portrait by Andy Warhol



ILLUSTRATION 5: Silk screen print of Marilyn Monroe by Warhol.



Illustration 6: 811 screen print of Marine Corps by
Wahol



ILLUSTRATION 6: A portrait by Peter Howson.



ILLUSTRATION 6: A poster by Peter Howson.



ILLUSTRATION 7: Warhol has used various colour combinations to convey the image of the face.



ILLUSTRATION 11. Wajol has used various colour

combinations to convey the image of the face.

Background information on IMMA.

The Irish Museum Of Modern Art has much to offer in terms of exhibitions, workshops , education programmes and so on. The natural and historical context of the Royal Hospital Kilmainham and its grounds are a rich resource and attract many artists to work at IMMA. In 1991 IMMA set up a Education and Community Programme which has been developed with the intention of creating and increasing access to the visual arts and the programme is geared towards older people, children, young people, womens groups, schools, general visitors, students and scholars. The programme also explores aspects within the formal education sector and with community development structures both locally in the Dublin area and part of a regional programme. This programme has continued to operate on many levels and already there has been an increase in the second levels schools sector and the programme will continue to respond to specific needs of these young people and their teachers to insure that they both can benefit from visits to the museum.. One of IMMA's major strengths is its education and community programmes aimed at providing the public with opportunities for direct contact with artists encompassing a wide range of materials and ideas. IMMA also offers an artist - in - residence programme which allows people to witness how other artists work which can be very exciting for students to see. IMMA attempts to reach and serve those sections of the general public who do not normally choose to come to museums and it is up to the teacher,like myself, to make use of these

services offered by a museum establishment and IMMA is a perfect example.

Andy Warhol Exhibition in IMMA.

IMMA approaches this sector of the school population by providing lectures and workshops on current exhibitions. In November 1997 a exhibition by Andy Warhol "After the party, Works 1956 - 1986", was held at the museum. Sponsored by ACC Bank, the exhibition was the first major showing in Ireland of Warhols work. It comprises some hundred works, drawn mainly from the collection of the Andy Warhol Museum in Pittsburgh and includes early drawings from the 1950's as well as better known iconic works from the 1960's and 70's such as the Marilyn, Jackie, Mao and Cambells Soup can paintings. Examples of Warhols Cow Wallpaper, Cloud Pillows, Disaster paintings and a range of source material are also included plus a series of angel and cat drawings by Warhols mother, Julia Warhol.

This exhibition provided an opportunity for second level students to study a modern American artist who was among the innovators of Pop Art. In addition, IMMA provided a detailed catalogue to provide people with information on the artist and his works which were being exhibited. In contained information and illustrations of his work on exhibition in the museum, exploring different stages of the artists development and outlined aspects of his artistic and aesthic education. Therefore, I am going to discuss the importance of using IMMA as a support study by implementing an actual museum / gallery visit to the Andy Warhol exhibition

was also shown by a number of students and staff as a positive

example.

Andy Warhol Exhibition in IMMA

IMMA supports the sector of the school curriculum by providing resources

and workshops on current exhibitions. In November 1997 an exhibition by

Andy Warhol, 'After the Baby' (1964-1965) was held at the

museum, sponsored by A.O. Banks. The exhibition was the first that

showed in Ireland of Warhol's work. It comprised some hundred works

and many of the collection of the Andy Warhol Museum, Pittsburgh.

and includes early drawings from the 1950s as well as later, more iconic

works from the 1960s and 70s such as the 'Marilyn' screen prints and

'Campbell Soup can' images. Examples of Warhol's 'New York' series

included 'Electric Blue' and a 'Tangerine' series which are also included

plus a series of 'Orange' and 'Red' images. 'Warhol's America' (1963) included

The exhibition provided an opportunity for a second level

students to study a modern American artist who was among the first to use

of Pop Art in artwork. IMMA provided a related catalogue to provide

resources with information on his life and his work which were being

extended to children, teachers and visitors. It is his work on exhibition

in the museum, showing different stages of the artist's development and

current aspects of his artistic and artistic education. Therefore, it is good

to have the opportunity of using IMMA as a support activity

to help with the work of the school. IMMA is a very important exhibition

presently be shown. This will relate directly to one of my teaching practice schemes to reinforce the idea of using IMMA as a support study within the classroom environment and will be interwoven within all work relating to the project . One cannot emphasise enough the importance of support studies as it strengthens the students learning ability and a museum or gallery visit can be an excellent form of support study.

classroom be shown. This will relate directly to one of my learning practice objectives to reinforce the idea of learning actively as a sub-practice within the classroom environment and will be interwoven within all work relating to the project. One cannot emphasise enough the importance of a good teacher as it stimulates the student learning cycle and a museum or gallery visit can be an excellent form of a good study.

CHAPTER FOUR

Planning a visit to IMMA.

Teachers organise school visits to museums and galleries to stimulate, develop skills and observe original works of art. The outcome of a museum visit will depend on how well it is planned. When preparing for a visit one must not leave everything till the last minute as there is so much to arrange and organise and if things go wrong one needs time to put them right again. The type of visit you will plan will depend a lot on what you are studying, the age of your students, the reasons for making the visit in the first place and so on. No visit is simple and it is not easy to organise. Much of the work is involved in all stages, from start to finish. A visit to the museum is an opportunity to see new places outside the school as well as to develop communication skills. Pupils find the museum / gallery exciting and visually stimulating and with preparation can gain a great deal from a visit which acts as a crucial stimulus to school work. As Graeme Talboy states ; "Good planning, preparation and plenty of experience is the key to success". (1)

While planning a visit to a museum / gallery most people follow the usual procedures of ;

- (1). Preliminary preparation for both student and teacher
- (2). Actual visit to museum / gallery
- (3). Follow up work

CHAPTER FOUR

Planning a Visit to Libya

Teachers often use school visits to introduce and reinforce

concepts and skills and these visits are often used to evaluate the outcome of

a lesson. Visits are often used to show how a concept is applied in the real world and to

show the student how to use the concept in a practical way. There is a need

to ensure that the visit is planned well in advance so that the teacher can

prepare the students for the visit and that the visit will be a success.

During the visit, the teacher should ensure that the students are

able to observe and record the visit and that the visit is a success.

of the visit is to show the students how to use the concept in a practical way.

It is important to ensure that the visit is a success and that the students

are able to observe and record the visit and that the visit is a success.

and that the visit is a success and that the students are able to observe

and record the visit and that the visit is a success and that the students

are able to observe and record the visit and that the visit is a success.

and that the visit is a success and that the students are able to observe

and record the visit and that the visit is a success and that the students

are able to observe and record the visit and that the visit is a success.

and that the visit is a success and that the students are able to observe

and record the visit and that the visit is a success and that the students

are able to observe and record the visit and that the visit is a success.

and that the visit is a success and that the students are able to observe

and record the visit and that the visit is a success and that the students

This structure has been recommended by both Woodward and Talboy and is usually used by most organised and well prepared teachers. For the remainder of this chapter I will discuss the procedures involved in organising a visit to IMMA using the above guidelines.

Preliminary work for a museum / gallery visit.

Prior to the visit with students, I made my own preliminary visit to IMMA where I could see the exhibition for myself. This visit was of great importance to me as I was able to become familiar with the museum and its facilities. It also gave me a chance to personally introduce myself to the museum's education officer, Ann Davoren whom I found to be very helpful, supportive and approachable.

This preliminary visit allowed me to finalise all the arrangements for the visit. I was able to confirm the visit and book the curator, find out about where we would meet the curator, where they would leave their coats and bags, where toilets were and learn the basic layout of museum. This preliminary visit also gave me time to look at the exhibition by Andy Warhol and gather information in order to design my own worksheet for this particular class. As a result of this introductory visit I was a lot more focused, happier and content about bringing a class out on a trip to IMMA. As G. Talboy states ;

"The success or otherwise of a visit depends to a large extent on the planning and preparation. A well planned visit for which

This structure was recommended by both Wendy and I believe is
usually used by most organised and well prepared teachers. For the
remainder of the chapter I will discuss the procedures involved in
organising a visit to IMMA using the above guidelines.

Preliminary work for a museum/gallery visit

Prior to the visit with students, I made my own preliminary
visit to IMMA where I could see the exhibits for myself. This was of
great importance to me as I was able to become familiar with the museum
and its facilities. It also gave me a chance to personally introduce myself to
the museum's education officer, Ann Dwyer, whom I found to be very
helpful, supportive and approachable.
This preliminary visit allowed me to discuss all the
arrangements for the visit. I was able to confirm the visit on book the
corridor that I was about where we would meet a curator, where they would
leave their coats and bags, where toilets were and learn the basic layout of
the museum. The preliminary visit also gave me time to look at the exhibition
by Ann Walton and gather information on what to expect my own
workshop for the children's class. As a result of this introductory visit, I was
able to plan my own gallery and contact book, having a class on a trip
to IMMA. As I have stated:

'The success or otherwise of a visit depends on a large extent
on the planning and preparation. A well planned visit is what

everyone is well prepared is far more likely to be a success than one that is ill conceived and hastily organised." (2)

Preliminary work within the classroom .

Pupils also need to be prepared for the visit. You cannot visit a museum / gallery with the belief that pupils will understand merely as a result of the visit. Pupils will need to know why they are going to the museum / gallery and what work they have to get done during the visit. This means that adequate classroom preparation is of great importance. If there is inadequate preparation then the museum / gallery trip can be of great disappointment for both pupil and teacher and the trip may not be enjoyable with no learning achieved.

The following project was undertaken in Mount Temple Comprehensive School, Malihide Road, Co. Dublin. This second year group were mixed and of mixed ability. There was a total of twenty four students and the scheme ran for the duration of eight weeks and incorporated a visit to IMMA. As a preparation for the visit, the class was introduced to the artist Andy Warhol by means of a slide show and I also gave them information on the exhibition hoping to build up their curiosity and anticipation. It was up to me the teacher to give them direction to help them focus on what they were going to be asked and to clarify the tasks that I want them to complete during visit, like the worksheets. This class was very important as I introduced them to the overall project so they could see how the museum trip would relate to their work.

The museum / gallery and the work carried out there will be the bases for the project back in the classroom which is based on self - portraiture. The students will have to investigate the simple proportions of the face and draw their own self portrait to create their own personalised wallpaper using the screenprinting method. They must also keep in mind the work of Andy Warhol and look closely how he used images of his own face and faces of famous icons like Marilyn Monroe or Jackie Kennedy. Students will collect information through worksheets completed in IMMA and will then be introduced to screenprinting by going through various stages - design process.

Actual visit to IMMA.

On arrival at IMMA the students gathered in the audio visual room and watched a short ten minute video on the history of Royal Hospital Kilmainham while waiting on the curator to arrive. The following is a short account on the visit to museum ;

After the video was over I went over all the rules and regulations that had to be kept like on messing, no touching, no running, no food and so on .Within this room I distributed the worksheets which I designed and read through them to make sure no one had any difficulties.

the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be
the subject of the subject, and the work itself, but there will be

Actual visit to INMA

On the 1st of May the student returned to the school as in
the morning when waiting on the 1st of May. The following is a short
account of the visit to INMA.
After the visit was over I went over to the school and
the student returned to the school as in the morning when waiting
on the 1st of May. The following is a short account of the visit
to INMA.
After the visit was over I went over to the school and the student
returned to the school as in the morning when waiting on the 1st
of May. The following is a short account of the visit to INMA.

The following are photographic evidence of the students at work;

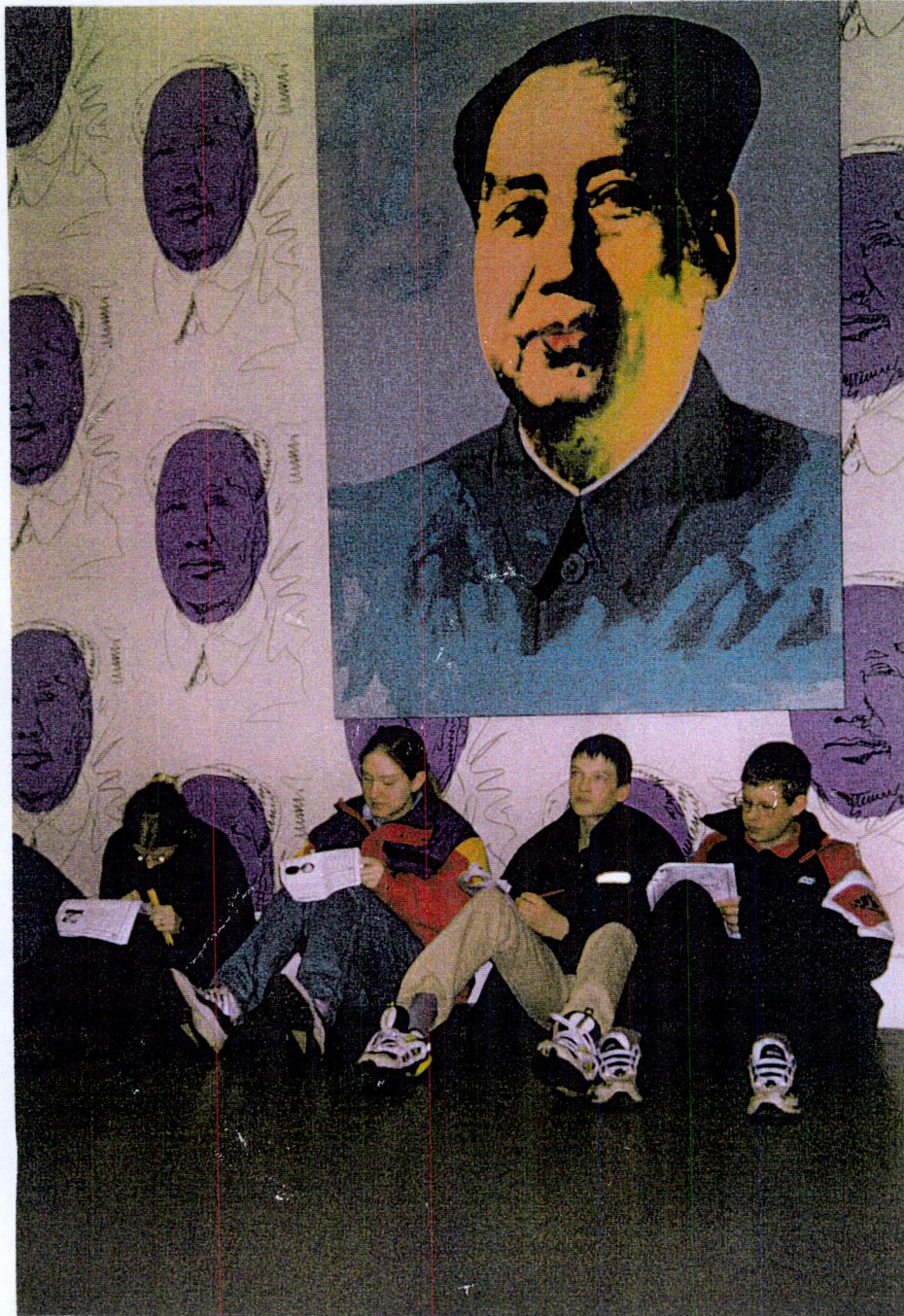


ILLUSTRATION 8: Students at work in the museum.

The following are photographic evidence of the student at

work

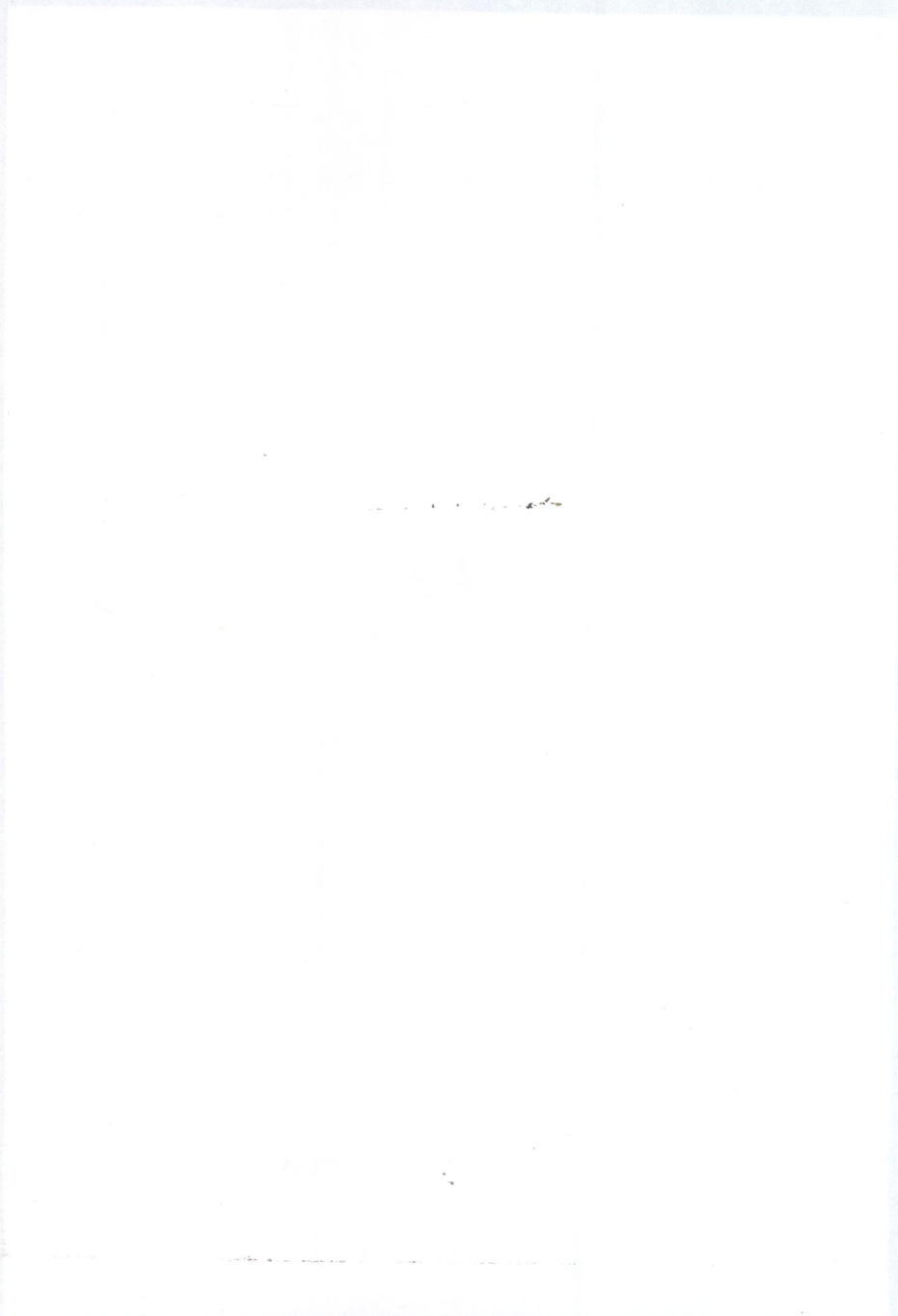


ILLUSTRATION & Students at work in the museum

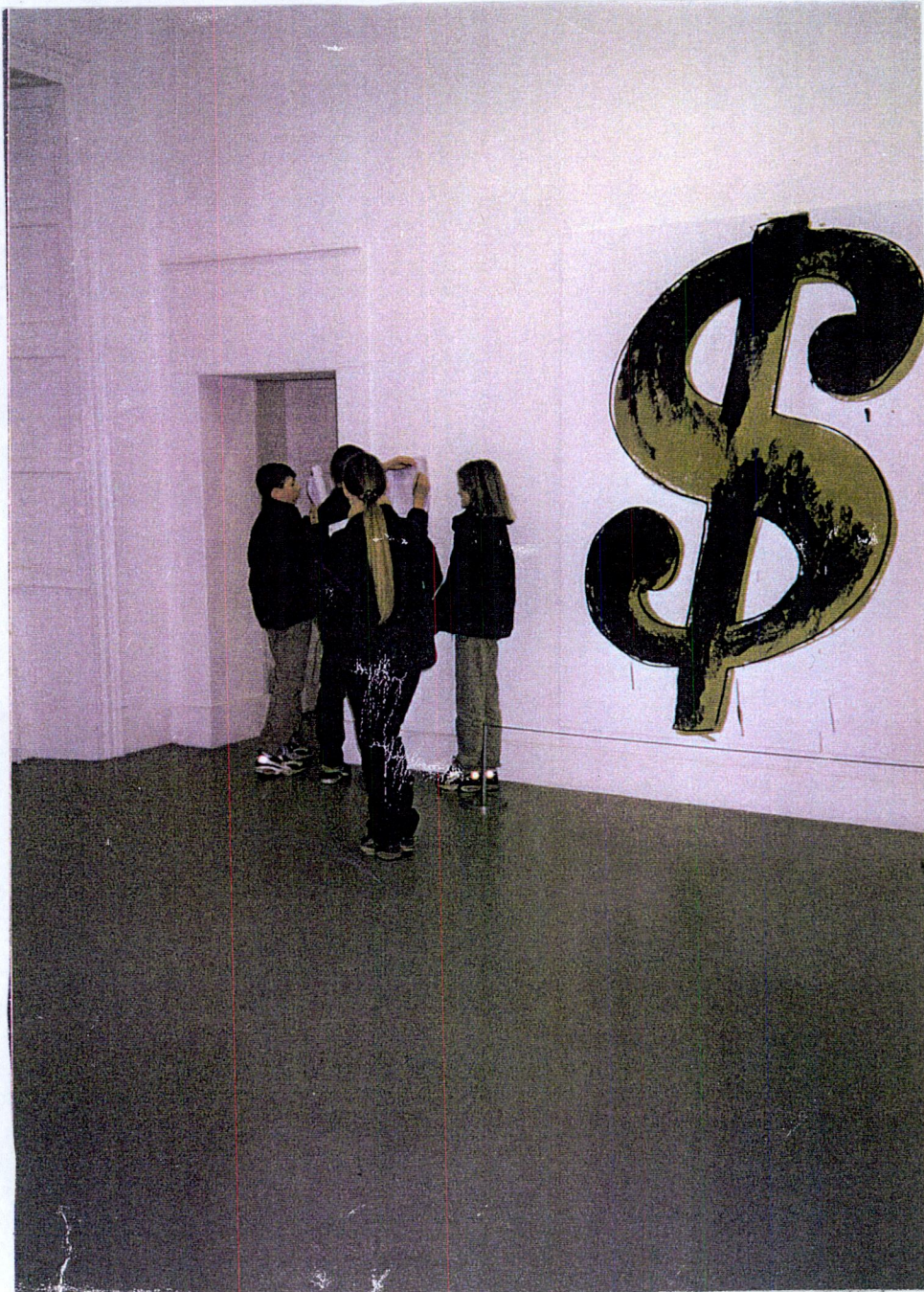


ILLUSTRATION 9: Students at work in the museum.



ILLUSTRATION 3: Students at work in the museum.

This was very important as the worksheets were the main means of bringing back information into the classroom situation. We then meet the curator who brought students on a guided tour around the Andy Warhol exhibition focusing only on a few pieces relating to the overall project - images of the face. Some students were answering their worksheets as they went along, however, I would not give out any colouring pencils till after the talk with curator was over as it would only break their concentration.

The curator was excellent. She spoke very clear, precise and used simple vocabulary for this second year group and she was very good at relating to students which made the talk very successful. After the guided tour students asked questions and were very interested and responsive. They were then given thirty minutes to wander around the "After the Party" exhibition and fill in worksheets by referring directly to the work on show at this exhibition. At this particular time I distributed packets of colouring pencils to students in order to complete worksheets in more detail. I constantly walked around the exhibition making sure students were completing worksheets and not messing. I was able to take photos of students at work which was a great way of recording the day. I was a little nervous about students getting worksheets complete but most of them completed the tasks outlined by the end of the thirty minutes. Students were very well behaved during their one hour fifteen minute visit to the Irish Museum Of Modern Art. The class meet in the main reception area at eleven thirty and we made our way back to bus and arrived back in Mount

It was very important as the workers were the main means of
bringing back information into the classroom and so we went first the
workers who brought students in a guided tour of the factory (Lynn)
explained focusing only on a few things relating to the overall product -
the rest of the factory - students were showing that work itself as
very hard and - however - I would not give out any copying material in
after this first visit - which was over as I would only work that
concentration.

The initial was excellent and the very clear process and
into simple / necessary for the second year group and she was very good
at relating to students what was the very successful. After the
guided tour students asked questions and were very interested and
inquisitive. They were then given thirty minutes to wander around the
What the Party exhibition and fill in worksheets by talking directly to the
staff on show at this exhibition. At this point I gave 1 computer package
of colouring sheets to students in order to complete worksheets in more
detail. I constantly walked around the exhibition making sure students were
utilising worksheets and not just looking at the choice of
students at work - this was a great way of recording the day - was that
technique about the 1000 being worksheets completed and most of them
completed. The last class was a bit of the day - students
was very well behaved and they all had their materials to the
then music of Of Freedom. At the close of the day the section area at
evening and we went out and back to the car and arrived back in school.

Temple at a quarter past twelve just in time for their next class. From the reaction of students on the bus they seemed to have really enjoyed themselves and their previous attitudes about the work of Andy Warhol had now changed and most students liked and appreciated his art work as a result of the visit.

Follow up work back in the classroom.

The follow up work is what is carried out back in the classroom situation and how the information gathered in the museum is integrated into the scheme of work is very important. This stage is a vital part of the project and it must be put to good use. The museum / gallery work should be an obvious development in the classroom and students should be working from both previous classroom work, worksheets and secondary sources like slides, postcards, visual aids, support studies and so on. To begin the class we talked about the visit and discussed what they enjoyed most - we evaluated the visit to IMMA. Within this discussion we talked about the artist and his work. Students were very responsive and their opinions and thoughts varied. With regard to the worksheets the majority of them were fully completed and we used these to refer back to while discussing the artist and his work. (Appendix 2)

It is very important to consider this visit as a preparation for the follow up work. It gives students the opportunity to express their feelings about the visit, the artist and his work. The success of the visit was emphasised back at Mount Temple, where the excitement and enthusiasm

...in a group of twelve but in the first class from the
...on the day they needed to have really enjoyed
...and they have enjoyed about the way of Andy's work
...and most students liked and appreciated the way of
...of the way

Follow up work in the classroom

The first up work is what is called out only in the
...a second edition and how the information gathered in the classroom is
...information and the outcome of work is very important. This stage is a great
...out of the project and it must be put in good form. The student's paper
...work should be an overview development in the classroom and students
...the end of the working time from the classroom and work sheets and
...secondary sources. The student's research, analysis, and report should be
...on. The teacher's class we talked about the visit and discussed the day
...and most of the evening the way of Andy's work. The discussion was
...about the visit and the work. Students were very responsive and
...their questions and topics raised. With regard to the work sheet the
...many of them were very interested and we had them refer back to
...the first night and the work (Appendix 2)

It is very important to consider the visit as a preparation for
...the follow up work. It gives students the opportunity to express their
...of the visit and the work. The success of the visit was
...and the work. The success of the visit was

of the students to finish the project by continuing onto the next stage was overwhelming. The students involved in this visit gained a lot from the experience. Students now have a good understanding of the Andy Warhol exhibition and have extracted the relevant information needed from the exhibition and are ready to begin relating it to their own personal work. The worksheets will now be used as a form of support studies for the rest of their work to which they can refer back.

Students referred back to their work from previous classes which took place before the museum trip. Within these classes students learnt about the proportions of the face, discussed portraiture and looked at artists who dealt with self portraiture. Students then drew their own self portrait using a mirror and brought this a stage further by making a tonal study of their face using a mirror and a torch to create a variation of tones. The visit to IMMA allowed students to see how Andy Warhol treated the image of the face and students were ready to move onto the next part of the project. This involved tracing over their tonal studies of the face, breaking it down into shapes by defining all tonal areas. Students then had to complete a worksheet investigating various colour studies of the face, trying out a variety of colour combinations using a maximum of three colours only. Students then had to select their favourite colour study and paint a large A3 size study of their face broken down into simple shape and had to constantly refer to worksheet. Students were getting use to the idea of worksheets as this was their third one so far.

The next part of the project involved students being introduced to the whole process of screenprinting which was completely new to them. At this point I introduced students to screenprint artists like Bridgit Reilly, Beryl Cook and Moira Wills. This was very important as I wanted students to be introduced to a large selection of artists within this project and wanted to keep reinforcing the idea of support studies and its importance. Students then stuck up their A3 size colour study of their face and traced out all areas that were one colour, for example traced out all areas that were yellow. They then cut out these areas using blades and this was their first stencil. I was a little nervous that students would cut themselves or mess with the blades but they were very well mannered and no messing took place. Students continued to cut out each colour to make their stencils and printed till the project was complete, going through the whole process of screenprinting and I was constantly introducing new vocabulary based on the overall process. Students were very disciplined as there is a lot of preparation and cleaning up involved in this process from tracing to cutting out, from printing to cleaning the screens. Students were very organised and all students made an effort when it came to tidying up. Students achieved a high standard in their practical work and I was very happy with their overall performance and behaviour.



ILLUSTRATION 10: Student making a tonal drawing of their face.



ILLUSTRATION 10: Student marked a road drawing of their

1998

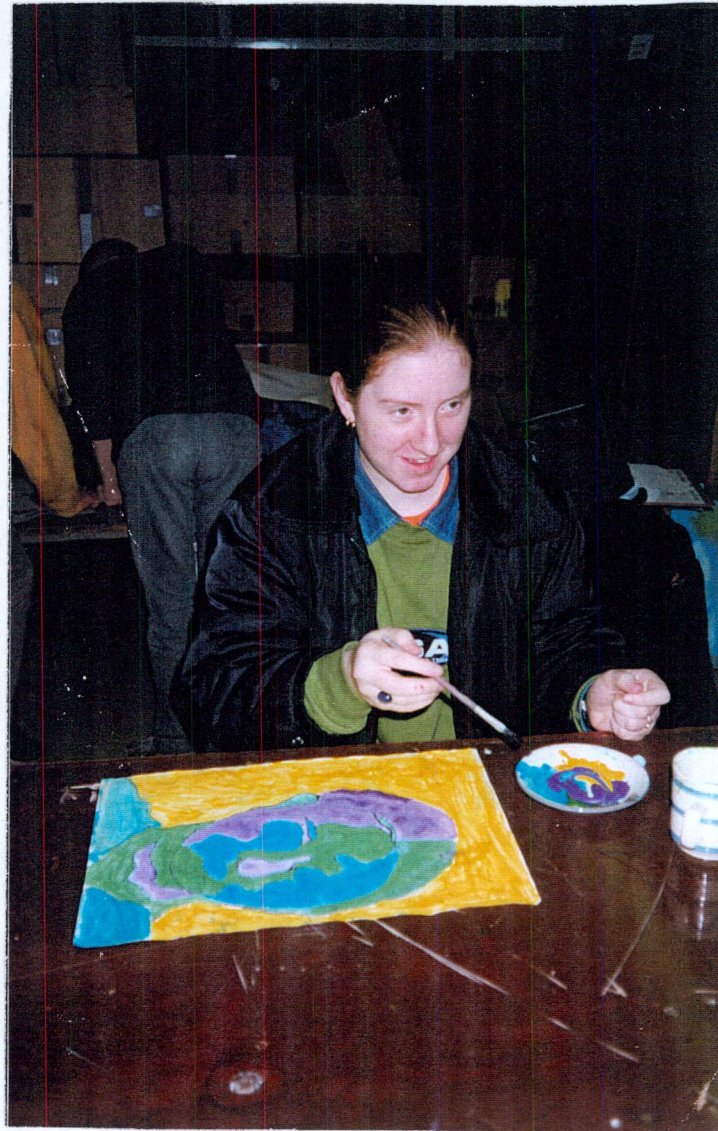


ILLUSTRATION 11: Student painting the large A3 size portrait of their face.



ILLUSTRATION 11. Student painting the large A3 size portrait of their face.



ILLUSTRATION 12: Student getting ready to trace.



ILLUSTRATION 12: Student getting ready to teach.



ILLUSTRATION 13: Student tracing out stencil.



ILLUSTRATION 15: Student tracing of stone.



ILLUSTRATION 14: Students cutting out stencils.



ILLUSTRATION 1: Students cutting out stencils.



ILLUSTRATION 15:Students at work on their screenprint - dragging the ink.



ILLUSTRATION 1: Students at work on their assignment -
dragging the ink



ILLUSTRATION 16:Students at work on their screenprint - lifting the screen.



ILLUSTRATION 16: Students at work on their assignments
lifting the screen.

ILLUSTRATION 17: Examples of students first stencil prints.

ILLUSTRATION: Examples of students' final essays

ILLUSTRATION 18:A finished piece of work.

FOOTNOTES

(1) Graeme Talboy, Using Museums as Educational Resources
(London: Ashgate Publishing Ltd., 1996) p.47.

(2) Ibid., p48.

FOOTNOTES

1. Atomic Talk: Using Museums as Educational Resources
(London: British Museum Press, 1995), p. 47.

(2) Ibid. p. 48.

CHAPTER FIVE

Evaluating museum scheme.

Now that the museum scheme is complete I can look back at the overall project and feel satisfied with both my own performance and the students performance. The scheme was designed for the duration of ten weeks and it was fully complete within this period of time. Likewise, each lesson I devised set out specific objectives which I wanted to achieve and sucessfully did so. Throughout the project students were well behaved and put in a lot of effort and completed all the tasks that were set out. By students giving this commitment and full participation within class time it allows me to fullfill the objectives within each lesson and the overall aim of the scheme is then achieved. I was happy with my own performance throughout the scheme as a lot of organising and preparation was put into this project from arranging a trip to the IMMA, to collecting mirrors for students to work with to designing worksheets.

From the beginning to the end of this scheme I incorporated support studies in all lessons. Not only was this second year group introduced to a museum visit as a form of support studies but also learned about keeping a support studies copy relating to the overall project. In this copy students had to document all the processes involved in this project and had to gather relevant information relating to the project. This was the first time these students worked with support study copies and most of

them really enjoyed working on them. They stuck in leaflets from IMMA, glued in photos of themselves, drew in copies, stuck down magazine clippings and anything else they found would relate to project. All copies were very original and unique and students got very involved in keeping copies up to date. Students enjoyed working with this new idea and began to understand the importance of support studies and how relevant they are within the Junior Certificate Art, Craft and Design Course.

Not only did students maintain a support studies copy but I constantly introduced new support studies within every lesson I taught. Overall the importance of support studies and its uses played a large role in my teaching practice and this is highlighted throughout my teaching practice notebooks, as I wanted students to be introduced to a large broad range of artists, designers and art movements. And from reading my dissertation so far one can see how I am trying to illustrate that "support studies" are a vital part of any project and should be continuous throughout and should be "an integral part of the learning experience". (1)

Conclusion.

Now that I have come to the end of my dissertation I hope you the reader can see the importance of support studies as it is a vital part of the Art, Craft and Design course and this is explored in detail in chapter one. There is not enough emphasis on support studies and it is up to the teacher to keep introducing students to the work of artists either past or present which relate to the topic they are studying, then support studies will

them really covered well in their. They stick in their mind. I
great in books of the book, draw in books. I was surprised
things and a lot of things. I was surprised. All things
were very original and things. I was surprised. I was
things up to the students and all working. I was surprised. I was
I understand the importance of the students and how they are
with the Junior College and Art and Design College.

I did only the students. I was surprised. I was
possibly introduced. I was surprised. I was
Over all the importance of the students and the things. I was
my technical practice and this is highlighted throughout my reading
and the students. I was surprised. I was
things or things. I was surprised. I was
possibly. I was surprised. I was
things. I was surprised. I was
and should be the important part of the things. I was

Conclusion

Now that I have come to the end of my dissertation I hope you
the things and the things of the things. I was surprised. I was
the Art and Design College and this is explored in detail in Chapter
on. I was surprised. I was
things. I was surprised. I was
things. I was surprised. I was

give them a greater insight and understanding about this specific subject. The areas of support studies should be explained to the students at the beginning of a project, that is research work, preparatory drawings and also relevant art historical references and influences. It is important to see support studies as being an essential part of the scheme. It should not just become homework but should be given a structure within the scheme. A folder, copy, notebook, scrapbook, etc should be designated to the area of support studies so that students have a evident place in which to put their research work, drawings, experiments, pictures, information etc. This should be checked regularly by the teacher to see if students are gathering work.

Throughout my dissertation I was concerned with the integration of support studies into practical Junior Certificate Projects and was referring specifically to utilizing galleries and museums. I wanted to emphasise the importance of bringing students on a trip to one of these establishments as it is a primary source and a good form of support study. These places of interest contain marvellous pieces of work and have so much to offer in terms of services and facilities for both teacher and students, and I have discussed this in chapter two. The main reason for visiting a museum / gallery is for pupils to see for themselves original works of Art, Craft and Design. Visits must be made for a real purpose and the experience of art should be broadened and by seeing an artists finished work through visiting galleries, museums, workshops, etc is one way of doing this. Specific areas which were developed were vocabulary of words

and terms which were relevant to the scheme. Students had developed a vocabulary in order to discuss their own work and the work of others. They also developed the confidence, belief and ability to speak more openly about their work and discuss other students work in a critical manner. The overall scheme of work and support studies were used as a means of obtaining vocabulary and critical skills which is an important part of the Junior Certificate Syllabus. This has been discussed in both chapters three and four.

In conclusion, I personally found the museum scheme achieved a large amount of results and proved that support studies are an invaluable and precious part of the Junior Certificate Syllabus. Support studies opens up several opportunities for both teacher and student. Teachers are recognising the importance of taking their students out of the classroom and into other learning environments. A visit to the museum and in this case a visit to The Irish Museum Of Modern Art was an opportunity to see new places outside the school as well as to develop communication skills and act as a major stimulus to school work. One cannot emphasise enough the importance of support studies as it strengthens the students learning ability and a museum or gallery visit can be an excellent form of support study.

FOOTNOTES

- (1)Department of Education,National Council for Curriculum and Assessment,"Junior Certificate Art, Craft and Design Guidelines for teachers" (Dublin:The Stationary Office,1992) p.3.

FOOTNOTES

The Department of Education National Council for Curriculum and Assessment (NCCA) has published the following documents:
Guidelines for teachers (Dublin: The Stationery Office, 1999)

APPENDIX ONE

AFTER THE PARTY

ANDY WARHOL WORKS 1956-1986

Andy Warhol is usually described as a Pop artist which in some ways he was and in some ways he was not. Andy Warhol came from a poor immigrant background. He was born of Czechoslovakian parents in Pittsburgh in 1928. His Czech father who emigrated to the U.S. in 1913 earning a living as a construction worker. In 1921 Andys mother travelled from Czechoslovakia to join her husband.

From an early age Warhol was interested in the more glamorous aspects of American life. As a student at the Carnegie Institute of Technology in Pittsburgh, Warhol worked as a window display designer in one of the citys department stores. After his move to New York in 1949, he quickly established himself as one of the citys leading graphic artists and won numerous major awards for his advertisements. He had a number of exhibitions in New York, but sold little. Deeply depressed at his continuing success as a commercial artist, by the end of 1961 he had reached the conclusion that the "fine art" world had rejected his art as old fashioned and irrelevant.

He needed a new stimulus and new ideas and in a somewhat strange way he got them. He asked a gallery owner for some suggestions on the direction he should take. She told him to paint what everybody would recognise, like soup cans. From this meeting came his paintings of the early 1960's and the beginnings of a career of almost unparalleled financial success.

APPENDIX ONE



and international fame. Warhol is identified with Pop art, sometimes being credited with its invention. Pop art referred to art which took its imagery and techniques from the world of advertising and mass media. It rejected distinctions between "high" and "low" art, that is between fine art and commercial art.

During his working career, Warhol used a considerable number of different methods and media and, in addition, created the same subject in different media and by different methods. He produced memorable single or multiple images of popular icons, such as Marilyn Monroe, Liz Taylor and Jackie Kennedy and of familiar everyday objects such as his famous Campbell soup can series. In general, Warhol's paintings were usually block silkscreen on hand-coloured backgrounds. His prints though, were normally coloured screen prints.

Over the course of a 30 year-long career, Andy Warhol transformed contemporary art. The power of his work comes from its concentration on fundamental human themes - the beauty and glamour of youth and fame, material culture and the passing of time and the presence of death.

Warhol died in 1987 while undergoing a minor surgical operation. His funeral, like much of his life, was a major media event. He is considered one of the most important artists of the late 20th century.

NAME : _____ SCHOOL : _____
 CLASS : _____
 DATE : _____



JACKIE KENNEDY (1964)

Jackie Kennedy dominated the media after the assassination of John F. Kennedy in 1963. Warhol became fascinated by her and by the media obsession with her. His images were taken from a life magazine special feature on Jackie after the death of her husband, when she became a symbol and focus of the American Grief. Silkscreen enabled Warhol to repeat the images again and again which mirrored the constant repetition of them in the media.



↑ Just one image from this series of eight.

- What medium was used to make these prints?

- List the colours used here.

- Each print is made up from two colours.
 In your opinion, which colour combination works best & why?

- Are all the images the same? YES ☐ NO ☐
- Are the quality of the images clear? YES ☐ NO ☐
 (tick appropriate box ✓)



- Describe the various expressions of Jackie Kennedy's face.



MARILYN MONROE (1960's)

Warhol became interested in Monroe as a subject after her suicide in Aug. 1962 when the media was full of images of this glamorous and tragic film star. In his silkscreened images of her, her features appear familiar and sexy but distant, and removed the blank background helps to suggest the idea of Monroe as an "icon" separated from reality.



- Describe the expression/mood on Marilyn's face.
- Andy Warhol has taken the image of Marilyn as an "icon" of her time. What other famous icons has he dealt with in this exhibition?
- The image of Marilyn Monroe has been used in another work by Warhol. Find this piece and compare both pieces with each other. (for example, expression, colour, medium, shape etc.)

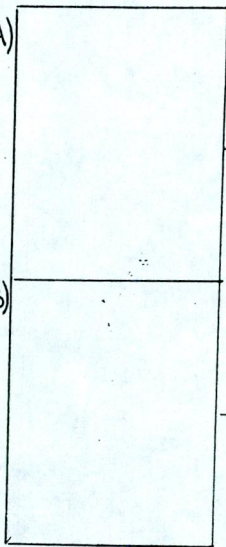




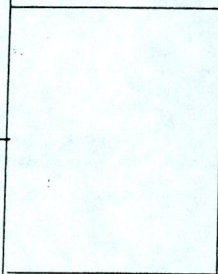
COW WALLPAPER (1966)

This room gives a light hearted atmosphere to the gallery which is in complete contrast to the seriousness of his other works. The cow has been depicted in art since the 17th century but usually in pastoral landscape. The image of the cow looks very isolated against a bright yellow background. The image of the cow was found by his assistants and the wallpaper was made by manufacturers.

(A)



(B)



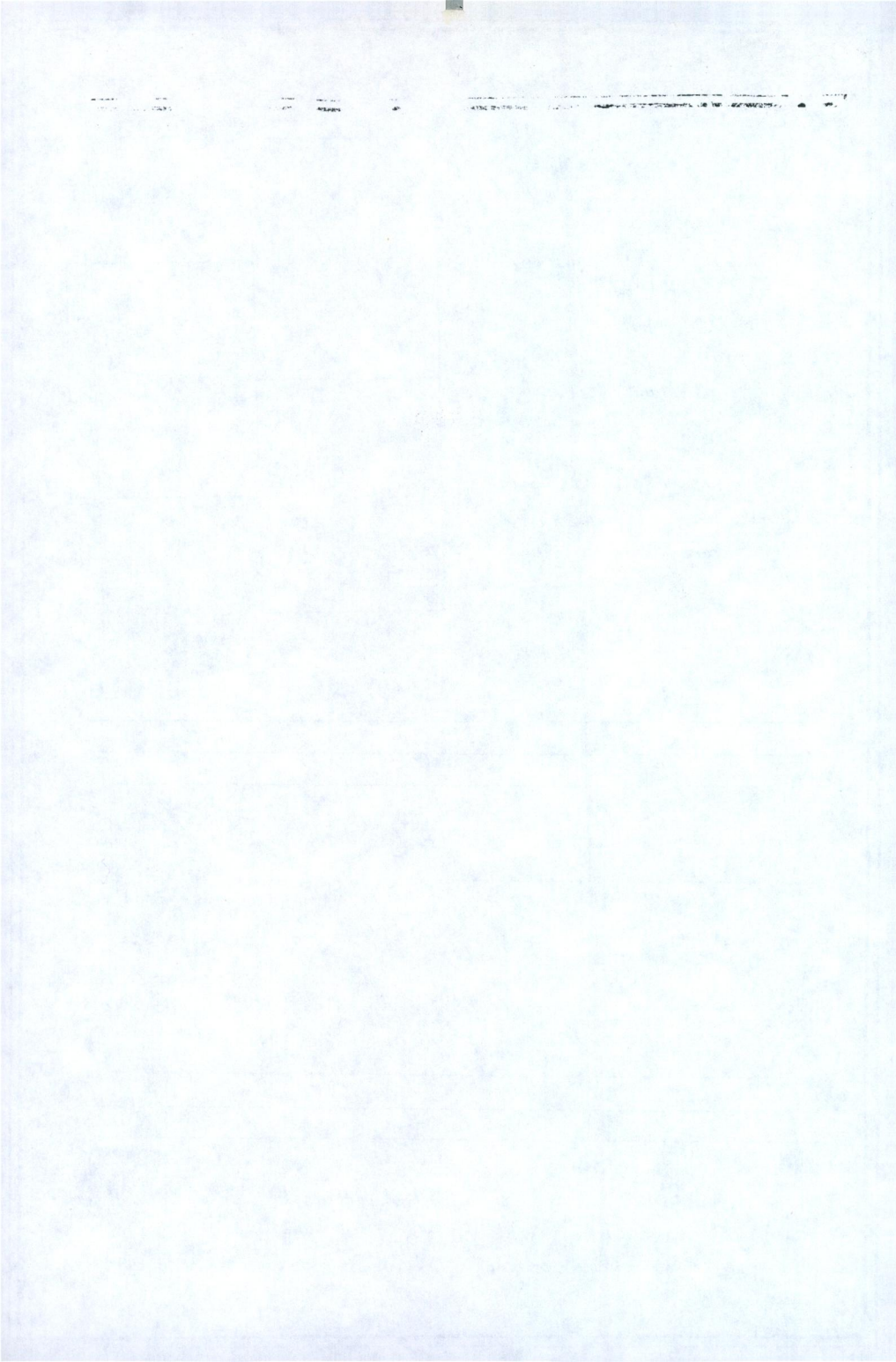
(C)

- As you walk into the room with the cow wallpaper, what is your reaction.

- What type of pattern has Andy Warhol used here?

- The "motif" of the single head of a cow which makes up the wallpaper design looks very isolated. How does Warhol make the Chairman Mao wallpaper look more free flowing and not as isolated.

- Fill in box A, B. and C. by referring to original wallpaper for guidance. Then add colour to the three rectangles by referring to original colours. (Must be accurate and neat)





CHAIRMAN MAO (1972)

This large scale portrait of Chairman Mao was exhibited against special Mao Tse Tung Wallpaper. He chose Mao because of the current interest in China which President Nixon visited in 1972.

Mao's image was shown all over China and it was a sign of Communism in the West. While the features of Mao have been silkscreened onto Canvas, Warhol has painted over the image in parts using a variety of expressionist brushstrokes.



Mao 1972-73

- Describe what you see the minute you walk into this room. _____

- Would you use this type of wallpaper in your home, give a reason for or against it? _____

- Comment on Andy Warhol's choice of colours. _____

- How has he modified the portrait into a "motif" suitable for wallpaper? _____



SELF PORTRAIT (1986)

Warhol returns to his favourite theme - himself as "celebrity". He belonged to an era in which the artist became a celebrity which he loved. He lived a very flamboyant lifestyle and was constantly socialising. No clues to the artist's private self are contained in his portrait. A silkscreened photograph of Warhol wearing one of his numerous wigs which he used throughout most of his adult life.

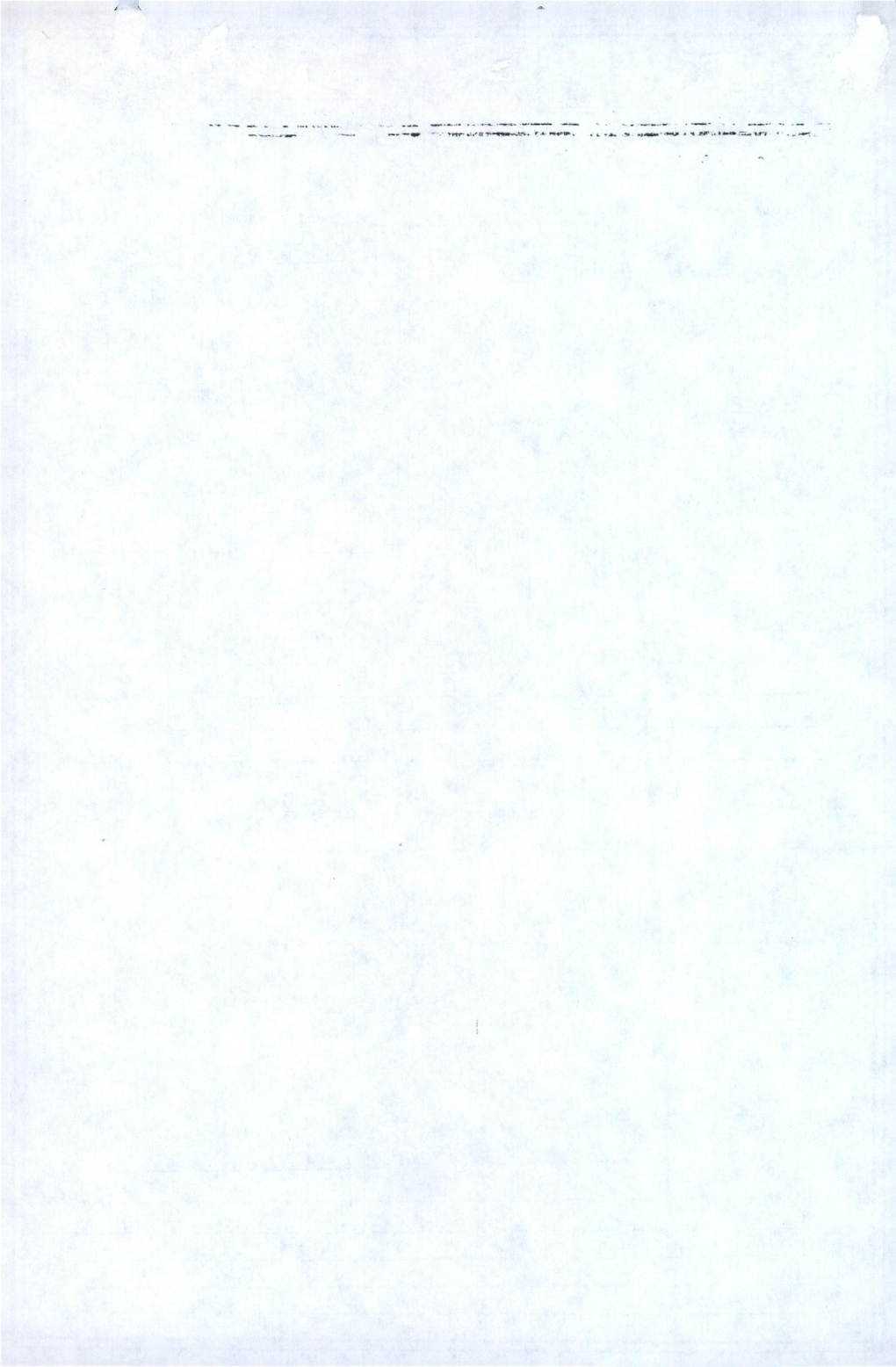


- What medium was used? _____
- Describe Warhol's facial expression. _____

- What feature is most dominant in this portrait?

- What colours were used in this portrait?

- Colour in the outline of Andy Warhol's portrait (above) by referring to the colours found on original piece.
- Did you enjoy the exhibition of Andy Warhol's work and give reasons for your answer. _____



- Out of the whole exhibition chose your favourite piece and make a drawing of it. (using colour) in the space below.

- Describe the piece in your own words.

- Why did you chose this piece?

APPENDIX TWO

NAME : Pamela Fagan SCHOOL : Mt Temple
 CLASS : 2B malahide Rd
 DATE : 22.1.98 Dublin 8?



JACKIE KENNEDY (1964)

Jackie Kennedy dominated the media after the assassination of John F. Kennedy in 1963. Warhol became fascinated by her and by the media obsession with her. His images were taken from a life magazine special feature on Jackie after the death of her husband, when she became a symbol and focus of the Americas Grief. Silkscreen enabled Warhol to repeat the images again and again which mirrored the constant repetition of them in the media.



↑ Just one image from this series of eight.

- What medium was used to make these prints?
Photographic screen printing

- List the colours used here.

<u>White</u>	<u>yellow</u>	<u>Dark Blue</u>
<u>Gold</u>	<u>light blue</u>	<u>grey</u>

- Each print is made up from two colours.
 In your opinion, which colour combination works best & why?
Gold + Black. you can see more detail
and it looks better

- Are all the images the same? YES ☐ NO ☒

- Are the quality of the images clear? YES ☐ NO ☒
 (tick appropriate box ✓)

APPENDIX TWO



- Describe the various expressions of Jackie Kennedy's face.
sad, Happy, Depressed, Confused



MARILYN MONROE (1960's)

Warhol became interested in Monroe as a subject after her suicide in Aug. 1962 when the media was full of images of this glamorous and tragic film star. In his silkscreened images of her, her features appear familiar and sexy but distant, and removed the blank background helps to suggest the idea of Monroe as an "icon" separated from reality.



- Describe the expression/mood on Marilyn's face.
She's happy and tries to look sexy
- Andy Warhol has taken the image of Marilyn as an "icon" of her time. What other famous icons has he dealt with in this exhibition?
Liz Taylor,
- The image of Marilyn Monroe has been used in another work by Warhol. Find this piece and compare both pieces with each other. (for example, expression, colour, medium, shape etc)
The Gold is clearer.
She looks sick in the second one.
Her expression is different. She is sad but tries to look happy.



CHAIRMAN MAO (1972)

This large scale portrait of Chairman Mao was exhibited against special Mao Tse Tung Wallpaper. He chose Mao because of the current interest in China which President Nixon visited in 1972.



Mao 1972-73

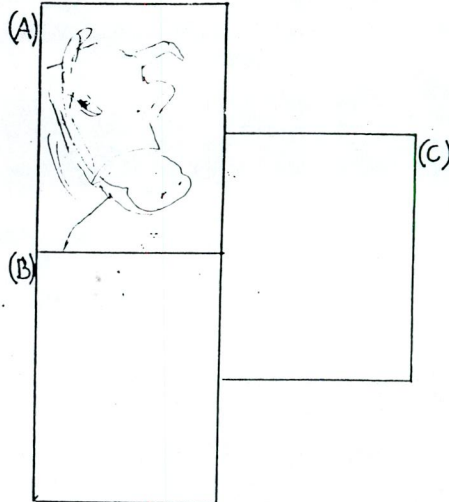
Mao's image was shown all over China and it was a sign of Communism in the West. While the features of Mao have been silkscreened onto Canvas, Warhol has painted over the image in parts using a variety of expressionist brushstrokes.

- Describe what you see the minute you walk into this room. Lots of Purple circles with faces in them. And a large portrait of a man
- Would you use this type of wallpaper in your home, give a reason for or against it? No. No one wants a picture of a man in their room
- Comment on Andy Warhol's choice of colours. It's colourfull and realistic looking. The colour are far very good on the portrait but the wall paper is plain
- How has he modified the portrait into a "motif" suitable for wallpaper? It's bright and colourful and a happy effect



COW WALLPAPER (1966)

This room gives a light hearted atmosphere to the gallery which is in complete contrast to the seriousness of his other works. The cow has been depicted in art since the 17th century but usually in pastoral landscape. The image of the cow looks very isolated against a bright yellow background. The image of the cow was found by his assistants and the wallpaper was made by manufacturers.



- As you walk into the room with the cow wallpaper, what is your reaction.

you feel happy Because of the Bright colours

- What type of pattern has Andy Warhol used here?

2. D.R. op

- The "motif" of the single head of a cow which makes up the wallpaper design looks very isolated.

How does Warhol make the Chairman Mao wallpaper look more free flowing and not as isolated.

It Looks Rich Spacious. And happy

- Fill in box A, B. and C. by referring to original wallpaper for guidance. Then add colour to the three rectangles by referring to original colours. (Must be accurate and neat)



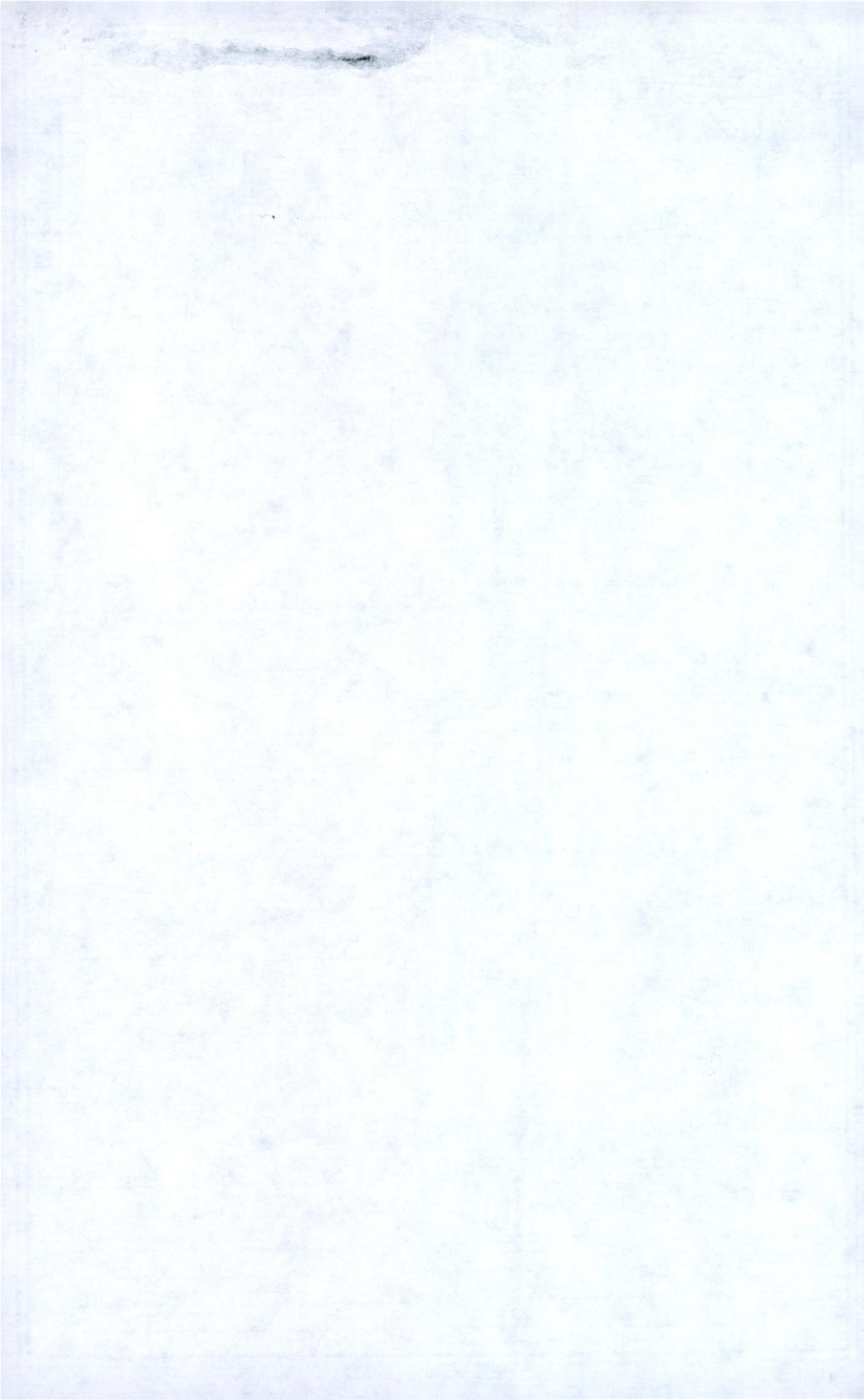


SELF PORTRAIT (1986)

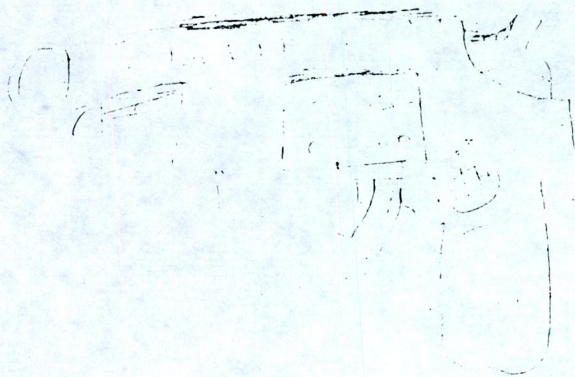
Warhol returns to his favourite theme - himself as "celebrity". He belonged to an era in which the artist became a celebrity which he loved. He lived a very flamboyant lifestyle and was constantly socialising. No clues to the artist's private self are contained in his portrait. A silkscreened photograph of Warhol wearing one of his numerous wigs which he used throughout most of his adult life.



- What medium was used? SCREEN PRINTING
- Describe Warhol's facial expression. He looks ANGRY and as if he's going to kill someone.
- What feature is most dominant in this portrait? It is facial expression
- What colours were used in this portrait? Red + Black
- Colour in the outline of Andy Warhol's portrait (above) by referring to the colours found on original piece.
- Did you enjoy the exhibition of Andy Warhol's work and give reasons for your answer. yes. It went through different stages of...



- Out of the whole exhibition chose your favourite piece and make a drawing of it (using colour) in the space below.



- Describe the piece in your own words.

It feels danger and anger. The colours are nice and bright and shows how he is feeling after being shot.

- Why did you chose this piece?

Because its like a feeling.

BIBLIOGRAPHY

1. EISNER, ELLIOT ; 'EDUCATING ARTISTIC VISION' MacMillan Pub., New York, 1972.
2. HOOPER-GREENHILL, EILEAN ; 'MUSEUM AND GALLERY EDUCATION' Leicester Uni.Press,London,1991
3. HOOPER-GREENHILL, EILEAN; 'THE EDUCATIONAL ROLE OF THE MUSEUM' Routledge, London, 1994
4. KAEIN, E.F.; 'THE AESTHETICS FOR ART EDUCATION' London, Teachers College Press, 1989
5. TALBOYS, GRAEME ; 'USING MUSEUMS AS AN EDUCATIONAL RESOURCE' England, Arena,1996
6. TAYLOR, ROD ; 'EDUCATING FOR ART' London, School Curriculum Development Committee, 1986
7. TAYLOR, ROD ; 'VISUAL ARTS IN EDUCATION' London, Falmer Press, 1992.
8. ZETTERBERG, HANS, L; 'MUSEUMS AND ADULT EDUCATION' London, Evelyn, Adams and Mackey, 1968

OTHER SOURCES

DEPARTMENT OF EDUCATION; NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT 'JUNIOR CERT. ART CRAFT AND DESIGN SYLLABUS' Dublin, The Stationary Office, 1992.

DEPARTMENT OF EDUCATION; NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT' JUNIOR CERT. ART, CRAFT AND DESIGN GUIDELINES FOR TEACHERS' Dublin, The Stationary Office, 1992.

DEPARTMENT OF EDUCATION; CHARTERING OUR
EDUCATION FUTURE 'WHITE PAPER ON EDUCATION' Dublin,
The Stationary Office, 1992.

WOODWARDS; 'GOLD OF THE PHARAOHS' SCHOOL VISITS TO
SCOTTISH MUSEUMS NEWS 3., 1989:3-5

