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**COLAISTE NAISIUNTSÁ EALINE IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN**

**THE IMPORTANCE OF SUPPORT STUDIES IN
PROMOTING AESTHETIC AND CREATIVE DEVELOPMENT**

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

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CANDIDACY FOR THE

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BY

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INTRODUCTION

This exploration aims to examine how support studies can draw upon and develop aesthetic and creative qualities in the student. The inclusion of a visit to an art museum will not only provide a strong primary source for students but also a supportive and formative environment for meaningful learning experiences which will link up with their own class work.

Chapter one discusses the stipulations surrounding support studies. These are clear from the Junior Certificate syllabus. A review of the literature follows. This is an examination of the nature of aesthetic perception and creative thinking applied to a first year group.

Chapter two is concerned with the museum as a possible starting point, stimulus or principal motivational force in a learning experience. For the purpose of this study the Irish Museum of Modern Art was chosen as an example for community based learning.

In chapter three the implications for the teacher in organising an educational visit to a museum are explored.

Chapter four offers an analysis of the incorporation of the museum into a scheme of work with first year students.

In chapter five conclusions and recommendations arising from this study are discussed.

Thus the results of using a museum as a support study are examined. An attempt is made to assess the aesthetic and creative development of the students as an outcome.

CHAPTER ONE

SUPPORT STUDIES IN THE JUNIOR CERTIFICATE SYLLABUS

The National Council drew up the Junior Certificate for Curriculum and Assessment (NCCA) in 1987. The introduction of this programme in 1989 to all schools “provided a single, unified programme for students” (1). In its broad aims and principles the Junior Certificate hopes to contribute to many aspects of the development of the student “including aesthetic, creative, critical ...” (2). It states that the curriculum should provide a comprehensive and extensive educational experience drawing “on the aesthetic and creative, the ethical, the linguistic...” (3), within a supportive environment. The junior cycle curricular framework is intended to provide “knowledge and appreciation of their social, cultural and physical heritage and environment”. (4)

It can be noted from the above statements that the Junior Certificate endorses the relevance and importance of providing the environment in which aesthetic and creative development can be realised and achieved by the student. The inclusion of support studies in the Art, Craft and Design framework in the Junior Certificate acknowledges these aims and draws strongly on the philosophical and curricular work of “Alison, Broudy, Eisner, Feldman, Read, Reid, Ross, Witkin and many others”. (5)

The Art, Craft and Design syllabus is structured towards “experiencing, making and understanding” (6) with the important emphasis placed equally towards all three. The preparation, development, and realisation of each project at junior level include the underpinning stimuli of support studies.

Support studies can take both visual and written form and should relate and reinforce elements within each of the products undertaken. This inclusion recalls the necessity for integration and implementation of aesthetic and creative learning.

Support studies include “history, critical appraisal, evaluation, appreciation, science, technology and correct working vocabulary”(7). Incorporating support studies as an integral part of the learning experience aims to allow students to consider and discover new perceptions and meanings in the world of Art, Craft and Design.

In Guidelines for teachers, support studies are discussed and explained in detail.

History of art, craft and design should be introduced in relation to the learning experience with examples from past and present, world wide as well as local Irish or European work, so to acquaint the student with adult and child art, craft and design from many cultures. Critical appraisal and evaluation skills should be developed, so as to lead to an understanding and appreciation as well as enjoyment of their own work and that of others(8).

It also mentions scientific, mathematical, technological, tools, processes and vocabulary crucial elements to the overall learning experiences in the syllabus.

USE OF PRIMARY AND SECONDARY SOURCES FOR SUPPORT STUDIES

According to Andrew Mortimer and Rod Taylor the use of primary and secondary sources are of utmost importance. Both sources are classed as support studies because they have similar thought-provoking outcomes and can become the starting motivational stimulus of a project.

The use of primary sources i.e. observational work done from the real work around the student, can result in what Rod Taylor refers to as an “illuminating experience” (9).

These can take the form of original artwork in museums, galleries, exhibition, artists studios and workshops. Primary sources can also include the use of original artwork on loan to the school and also local art centres and theatres hosting temporary exhibitions by local, national and international artists.

The use of visits and residences by practising artists, designers and crafts people can provide in valuable starting points and motivational material for the student. For example, a residency could be arranged whereby a professional artist/craft person works within the school community. A visit from a group or individual is not only enriching to the work but it also acts as a stimulus to pupil and teacher alike demonstrating new ways of working to both groups and keeping them in touch with what is happening in the arts outside the school. It would introduce professional

artists' working procedures and would enrich and expand their art making opportunities. It might take the form of workshop activities and special projects and performances. Artist residencies, if planned, can be for a short or long time-span and can have far-reaching educational spin offs. IMMA are particularly involved in projects, which cross over between school and community and have an artists work programme located at its studio blocks at the museum. This enables students to meet and talk with the artists working there.

Other primary sources might also include murals and graffiti art, cathedrals, churches, chapels and graveyards that offer examples of architecture, stained glass, sculptures and altar work. To tie in with the written form of support studies the use of statements made by artists about their work (in letters, diaries, journals, manifestos, interviews etc.) may also equip students with invaluable material to work from. Perhaps most important of all might be the use of work from pupils and the teachers own artwork. The impact of experiencing works in the original is of a different order and intensity than that of secondary sources.

However, the secondary resources can aid the study of first hand material. These may include reproductions of artwork such as slides, postcards, photographs, magazines, prints, advertising and books. Used in combination with a primary source they can supply further pertinent material to the student. These examples along with the use of films, video, television and computers can demonstrate valuable information.

Support studies are an essential adjunct to the students' practical work either by leading to it or stemming from it. They can provide a valuable stimulus or be used to draw parallels with what the students have already completed.

Primary and secondary sources should be used as a catalyst for artwork that will enable students to "develop their critical awareness by understanding contexts, making interconnections, forming a broadening overall view and realising that there are often differing viewpoints about the same work or artist"(10).

AESTHETIC PERCEPTION AND CREATIVE DEVELOPMENT

The importance of the student's aesthetic perception and creative development have been the subject of many essays and are perhaps two of the main justifications for the teaching of art. They, in my opinion, encompass the unique aspects of art. Indeed Eisner asks, "What do children need from education?" (11) and answers with the "prime value of the arts in education lies in the unique contributions it makes to the individuals experience with the understanding of the work. The visual touches on the aesthetic contemplation of visual form" (12). Indeed the Art, Craft and Design syllabus stipulates that pupils should be taught to "read images" and to become visually literate. This understanding is backed up by the inclusion of support studies.

Therefore along with the development of the students' creative abilities they also need to learn to appreciate art, craft and design in order to become skilled at the production of art forms. These serve as vehicles for self-expression. To develop the students aesthetic and creative perceptions support studies can offer insight into different cultures and traditions and an understanding of these may inspire and inform their own art making. Students need to learn to distinguish and judge works of art for themselves. Aesthetic perception is all about "using your senses, mind and feelings" (14) to look for the qualities of colour, line, shape, texture and other visual and tactile elements, within art work. This is all part of appreciating art. However, art emerges "not only from the raw emotions and impulses of the art-maker, it also emerges under may diverse influences, such as from other art" (15). It is therefore important in the teaching of art, craft and design that teachers consider the possibilities of each expressive medium. They should be aware of the grammar of art, of techniques, of conventions and of traditions. These can all be referred to with the introduction of support studies. Indeed, according to Jacobs "student motivation may be increased when content areas are related"(16).

The art teachers role in teaching aesthetic activity is "not only through practical experience of art making but also includes conceptual analysis, historical knowledge, ideological and biographical knowledge"(17). Abbs discussed the notion of teachers working alongside students as a co-artist, so that they become creative exemplars to the students. This, he said, would develop and deepen creative and aesthetic activity.

I would agree that some sort of creative and artistic activity undertaken by the teacher can become an excellent motivational exemplar but that the main role of the teacher is to impart information and develop the students creativity rather than developing their own.

The Gulbenkian Foundations Report 'The arts in schools' states that art "is a mode of intelligence, is an act of inquiry or investigate, a form of thinking, a way of understanding" (18). All pupils have the capacity for reacting to art, but this must be developed. The teacher can assist students in the discussion of the art forms and can thereby develop their verbal skills and their aesthetic awareness.

Creativity has become a word that is indispensable in the vocabulary of aesthetic education. The Gulbenkian Report defines creativity as "a form of intelligence" which can be "developed and trained like any other mode of thinking"(19). Heyfrons observes that a feature of the creative act is the absence of any rules "the following of which would lead to a pre-specified end"(20). He elaborates on this statement by stating that it is "this element of freedom that is at the heart of creativeness". (21) I feel however, that there can still be acts of creativity and perhaps a greater amount with the inclusion of rules or guidelines within a brief set in the classroom. By having such guidelines in place the student is restricted perhaps by choice but not in their creative thinking.

Creativity and aesthetic development of a student are areas in which every teacher must be focused on elevating within the classroom. The inclusion of support studies not only promotes but also stimulates students' inquiry leading to the understanding of the creative processes in art and the meaning of aesthetic perception.

FOOTNOTES FOR CHAPTER ONE

1. An Roinn Oideachais, Charting our Education future- White paper on Education (Dublin : Stationery Office, 1995), p.47.
2. National Council for Curriculum and Assessment, Junior Certificate Art, Craft, and Design Syllabus (Dublin: An Roinn Oideachais, 1987),p.1.
3. Ibid.p.1.
4. White Paper on Education, 1995,p.48.
5. David Thistlewood, Critical studies in Art and Design Education (Essex: Longman Group U.K.Ltd.,1989), p.57.
6. Junior Cert, Art, Craft and Design Syllabus,p.2.
7. National Council for Curriculum and Assessment, Junior Cert. Art, Craft and Design Guidelines for teachers (Dublin : An Roinn Oideachais, 1987), p.2.
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9. Critical Studies in Art and Design Education, p.98
10. Rod Taylor and Dot Taylor, Approaching Art and Design (Essex: Longman Group U.K. Ltd., 1990),p.98.
11. Elliot Eisner, Educating Artistic Vision (New York: Coiller MacMillian, 1972),p.2.
12. Ibid.,p.9.
13. Junior Cert.,Art Craft and Design Syllabus, p.2.
14. Laura H. Chapman, Approaches in Art Education (New York: Harcourt, Brace , Jovanovich Inc., 1978),p.43.

15. Peter Abbs, A is for Aesthetic: Essays on creative and aesthetic education(Sussex: The Falmer Press, 1989), p.37.
16. Arlenel.Barry and Pat Villeneuve, Veni, Vidi, Vici: Interdisciplinary learning in the art museum (Art Education, 1998), p.19.
17. Abbs, A is for Aesthetic: Essays of creative and aesthetic Education, p.39.
18. Ibid, p.27.
19. Ibid, p.27.
20. Malcom Ross, The Aesthetic in Education (Oxford: Pergamon Press, 1985), p.40.
21. Ibid.

CHAPTER TWO

ART RESOURCES

In this study the inclusion of support studies in the scheme of work will be by incorporating the Irish Museum of Modern Art (IMMA) as the main stimuli of the lesson plan focusing on a junior group. All too often a valuable source such as a visit to a museum or gallery is not always easy for schools. However, a well planned visit can have a long term irreplaceable value for the student. In theory students are more likely to visually recall the work seen when backed with appropriate knowledge, which can result in a further level of insight into the exhibited works and art itself which in turn promotes heightened aesthetic perception.

In recent years most museums and galleries have developed new ways of working that have encouraged close pedagogical and educational links with schools. Such an example in the Hugh Lane Municipal Gallery Dublin, which in the recent past introduced a video which is aimed at making art history accessible to young people (1).

The National Gallery also launched a new handbook including slides and theme worksheets to aid teachers in structuring a visit to the gallery. They also suggest follow-up activities in the classroom (2). Many teachers, education authorities and museums have recognised links between school and gallery with more and more institutions appointing educational officers.

These educational officers advise and support teachers on any aspect of their facilities and promote imaginative links between exhibitions and the curriculum. Indeed more and more institutions are organising exhibitions that correlate with the themes on the Junior Certificate paper. One example is the Douglas Hyde Gallery, Trinity College.

USING THE MUSEUM AS A SUPPORT STUDY

Museums and galleries are a vast and extensive educational resource for any teacher. By using a museum such as IMMA there is a wide selection and variety of informative and educative material available on current exhibitions. The art museum and gallery are perfect support studies for any project undertaken. Pupils can be presented with a range of both two and three dimensional works from different cultures and historical times, by female and male artists, designers and crafts people all under one roof.

A visit to a museum or gallery may be used as a stimulus or to follow up work in the classroom. Hopefully this will enable students to experience a range of fascinating and unusual artefacts and exhibits, as well as being a facility and resource for paralleling their own growth in art, craft and design. Museums and galleries play a vital and valuable part in promoting arts within the community. Within the last decade they have revolutionised their services to cater and accommodate for this area, providing a wide and diverse programme of events.

IMMA, among other museums, aims to increase access to the visual arts by developing new audiences through family workshops, organising primary school programmes, gallery tours for second level and third level students, talks and lectures, an artists work programme and a national programme which allows the museum's resources to be available to people outside Dublin. The museum is therefore an extremely important means whereby pupils can gain insight into a vast area of the art community.

Other museums have built up multimedia presentations that encourage the public to find out about their collections, or have video presentations to introduce the public to the museum. It seems that museums are becoming more modern in their approach in attracting and informing the community of its exhibits.

EXPLORING IMMA AS A STIMULI FOR ARTWORK

The Irish Museum of Modern Art was first established in 1990 and opened to the public in 1991. IMMA houses a collection that has been acquired, purchased, donated and on long-term loan. It presents a range of exhibitions from Irish and non-Irish artists with its emphasis on contemporary works. IMMA invites schools to partake in talks, tours, workshops and to meet and talk with its resident artists. Educational staff are there to provide advice and resources to teachers and there is also a reading room which displays information on current exhibitions.

The Educational and Community Programme aims to increase access to the visual arts by broadening its audiences through various programmes and events. These are usually done through action-based activities and research projects.

IMMA also acknowledges the importance of artists' within the community and has developed its own Artists' work programme. It is an international studio residency programme that is located in the converted coach houses adjacent to the main museum block (see appendices). It is intended to provide the opportunity for artists to explore and research their work. It is also possible for visitors to the museum to meet and talk with the artists about their work. It is hoped that this method might dispel some of the mystery that is associated with the productions of art. This can be very beneficial in building on students understanding of how and why art is made. Students might also be inspired by seeing an actual working artist and might be encouraged to express ideas and insights gained in reflection of the work seen. The inclusion of professional artists within art programmes also ensures a useful balance between art theory and art practice (3).

IMMA works at encouraging public participation in the museum of art by popularising its exhibitions and building up a strong and open educational staff. Exhibition guides are available and there is also a museum shop, which allows students to purchase any material that might benefit their work. Information on IMMA's collection is available on Photo CD.

FOOTNOTES FOR CHAPTER TWO

1. Anne Byrne, "Arty Duo" The Irish Times, (1997)
2. Anne Byrne, "Playing in the gallery" The Irish Times, (1997)
3. Kathy MacLeod, "Gallery and school: art study programmes" in, Thistlewood, Critical studies in Art and Design Education.p.88.

CHAPTER THREE

DEVISING AN EDUCATIONAL VISIT

Ideally a qualified guide and the teacher should accompany an introduction to the museum and its contents. The main reason for visiting a museum or gallery is to enable students to see original works of art, craft and design. Therefore, energy should be directed into ensuring that this is as rewarding and enjoyable as possible. "Planning and preparation are the foundation on which the visit is to be built"(1). MacLeod observes that it is important for there to be collaboration between schools and museums. It can be beneficial for both parties that the education officer and teacher work together in developing projects. She goes on to write "Educate one teacher and you improve the opportunity for 30 plus pupils to make concrete connections between icons and ideas between the museum and their lives"(2).

Preparing For the Visit

Preparation before hand

To book a guided tour for a class it is necessary to ring or write usually two weeks in advance so that you can be catered for. At IMMA tours are free of charge and the guides can tailor the visit to the groups needs.

They need to know details such as your name; school address and telephone number, the group size, age and what focus you are looking for from your visit to the exhibition. It is also important to ask for permission to take photographs due to the museums copyright infringements. It is also important to note that only dry materials are permitted in IMMA.

It is also worth making a preliminary visit ahead of the proposed visit with the students so that you are:

- Able to talk to the educational staff with regard to the proposed visit.
- Obtain background information on the exhibition, sample worksheets (which may need adapting) and purchase reproductions as preparatory and /or follow-up material in the classroom. The use of an imaginative worksheet can be very beneficial in that it gets students to focus in on the desired information that you want them to receive from the exhibition. It is also a primary source material for the teacher.
- Check facilities permitted and necessary equipment; in order to access the exhibition in an appropriate learning style for the students.

- Target certain key exhibits as priority viewing, to use them constructively to make teaching points and incorporate support studies to the students.
- Check logistics; such as toilet facilities, café/dining area, reading room, book shop.
- To ensure that accompanying staff is also involved in any discussions and that they understand the nature of the visit.

Informing Students

Prior to the visit, talk through with the students what it is they are going to see. Through discussion build up their sense of curiosity of some of the work that they are going to see or focus on. Discuss the purpose of the visit, and what they should look out for. Reveal the artist's previous work and perhaps a short summary of their life, so as to give them some background information so that they do not see the exhibition in isolation. There is no point in inviting children to visit galleries to see "the real thing" unless they can appropriate its meanings in their own terms (3). It is also interesting for students to have reproductions ahead of a visit to a gallery, and there compare them with the originals. They will be then able to judge for themselves and see how certain qualities are lost in reproductions, such as colours, how contours might have been flattened and how it compares with the original. Even more can be lost in postcard-sized two-dimensional reproductions of three-

dimensional work. Even something like its location and suite in the gallery might invoke a sense of awe. Also it is worth mentioning the respective code of manners in the gallery and museum. Witkin suggests that discussing something of the exhibits content prior to the visit allows for genuine meaningful teaching and integrates it with part of the practical art room activity. It also generates mutual discussion.

The Visit

Distribute and explain the worksheet to the students before introducing them to the guide. This will allow the teacher to point out any details that he/she would want them to focus on throughout their visit. "Introductions to the museum and especially its contents must be guided accompanied by teaching"(4). Exhibits should be used as a focal point for discussion, both the guide and the teacher should encourage students to look at and talk about what they see. Art museums and galleries always retain their capacity to surprise even the most disinterested of students if they are included in its discussion.

It may be easier to concentrate on an exhibit when all the students are sitting down, this is especially helpful when there are large groups of students. For the vast majority of students the gallery tour will represent their only experience of learning within a gallery (5). It is therefore important that it maintains the student's attention and interest and does not impose a passive learning situation. Kathy MacLeod states that participation, discovery and stimulation of the students natural curiosity are

needed in any gallery tour. It is important that schools and museums collaborate in that the museum is familiar and aware of the overall purpose of the visit as well as the follow-up sessions.

It is better to focus on fewer works and consider them in depth rather than to rush around the whole museum. Therefore, it is necessary to tell the guide what areas you want to focus on, so that the students can be challenged and do not tire.

Thought-provoking museum trails or imaginative worksheets can be used to develop the students' critical awareness and be an instigator of aesthetic learning. It is one of the main means of evaluating whether or not the visit was helpful to their overall understanding of the work seen and is probably one of the best means of educating students in a museum situation. It is a primary source of learning material available to the teacher focusing on the important exhibits and material given throughout the tour.

After The Visit

Students should be given the opportunity to discuss and comment on their visit to the museum. What aspects of the exhibition did they find significant and memorable? Would they go to the museum again? What did they think of the original artwork? Did they purchase any postcards that might help their own work or that they liked? This follow-up on the visit can provide valuable and thought-provoking opportunities for

the students. Getting the students to visually recall and describe the exhibits can help them build on their vocabulary and general aesthetic abilities. Home activity might include further research on the individual artists, a particular movement or a certain aspect of the exhibit.

The museum as a support study builds on the student's knowledge of an artist and his works and can provide them with interconnections in all areas of art, craft and design.

FOOTNOTES FOR CHAPTER THREE

1. Grame Talboys, Gallery and school: art study programmes, in, Thistlewood, "Critical studies in Art and Design Education".
2. Kathy MacLeod, Gallery and school: art study programmes, in, Thistlewood, "Critical studies in Art and Design Education".p.90.
3. Ibid, p.91.
4. Thistlewood, Critical studies in Art and Design Education, p.5.
5. Ibid, p.88.

CHAPTER FOUR

INCORPORATING THE MUSEUM IN MY SCHEME

I wanted to use IMMA as a strong support study within my scheme of work undertaken with first years. This is an environment that will be able to offer “learning experiences of a qualitatively different and richer kind from those that a conventional classroom offers”(1). I brought a group of first year students from Santa Sabina School to IMMA on a visit. The visit is one of the focal points for the work that they have and will be doing in the classroom. The museum is one of the main support studies and serves as a stimulus and motivational tool for their scheme of work.

This nine week scheme of work is based around the theme of packaging and the support study is Andy Warhol’s ‘After the party’ exhibition at IMMA. The overall aim is to develop an appreciation of print and the work of Andy Warhol through a series of subtractive prints based on the theme packaging. There is a strong link between Warhol and their own studio work so that they might be able to see and point out comparisons between their own idea sources and the sources to which he might have turned. According to Chapman this type of connection “builds students’

readiness to look at any work of art in terms of its possible origin and expressive intent, and also helps students understand that their own research for ideas is a legitimate part of the artistic process” (2). This might be introduced and explored through a similar theme, subject matter, and interpretation that the artist took in his own work. With this in mind the visit to the museum was planned with a definite focus, so that the students could examine and see Warhol’s paintings and screen prints in order to develop their knowledge, both creatively and aesthetically, through this integration of the museum as a support study.

Planning My Visit

Following all the preliminary preparation for the visit to IMMA, a meeting with Ann Davern the Educational Officer was arranged to discuss the focus of my visit. This was a very worthwhile and valuable experience as it opened my eyes as to how I could take the learning even further for the students. Ann was very open to any suggestions and ideas I had as regards to the students visit and also gave me a folder containing valuable information and newspaper clippings concerning the whole area of the exhibit. This proved to be extremely helpful as regards visual aids for the classroom. During the preliminary visit I also compiled a worksheet for the class, focusing on around six or seven exhibits that would apply to their own work back in the classroom.

In this nine-lesson scheme I planned for the museum visit to occur within the third week. This would allow me to introduce the pupils to Warhol's work prior to their visit and also enable the students to commence their studio work before seeing an exhibition that ties in thematically with their own. Students began by drawing from still life objects that contained consumable packaged goods. The whole emphasis at this stage was to concentrate on construction drawing and the packaging of the objects. These drawings would be the basis for their design. In the first two lessons they were introduced to both Warhol's commercial drawings and commercial advertisements in slide and reproduction form. By taking a theme such as packaging it made it very accessible to the students. We discussed the importance of packaging design and how they can become familiar and instantly recognisable. All prior knowledge is a fundamental necessity to the museum visit, which will allow students to appreciate the work in the original.

THE VISIT

I brought two groups of first year students to Andy Warhol's "After the Party" exhibition at the IMMA (see ill. 1). I briefed the guide on what focus I wanted him to take and what work the students will be doing following the visit. What I thought was particularly beneficial was the considerable emphasis on group participation. There was a two way dialogue built up with strong thought-provoking questions, which were aimed at the age groups way of talking. This method of questioning and not just reeling off a mountain of facts really got the students to think and talk about the reasoning and concepts behind Warhol's work. The guide got them to question what

they were looking at. Was it art? Why did they think/not think it was art? What made something like the Heinz Tomato boxes art? etc. The guide steered the students to the main exhibits what contained packaging such as the Heinz tomato boxes, Campbell's Soup Can, Tuna fish disaster (see ill. 2). In the space of an hour we got to see seven exhibits which I felt did not overload the students. I also wanted them to see some of the more unusual exhibits such as the Cow Wallpaper and Silver Clouds were also included, although they were not central to their studio work I felt that it would be beneficial for their overall enjoyment and understanding of his work.

This I felt built on their own aesthetic perceptions and made them more critically aware. "Arts are not only to do with the development of practical skills. They are to do with exploring ideas and feelings, issues and events."(3)

Illustration 1.

Students at Andy Warhol's "After the party" exhibition at IMMA.



Illustration 2.

Students viewing main exhibits that tied in thematically with their own classroom work.



Illustration 2.

Students viewing main exhibits that tied in thematically with their own classroom work.



Overall I felt that the museum was a valuable and worthwhile support study which not only introduced the artists' work but also his processes and concepts. Students were attentive and inquisitive throughout the visit and each got to see what Warhol was trying to achieve through his art. They were each entitled to their own thoughts on his work (not that of the teacher's or the guide) and each student displayed aesthetic reasoning towards the overall exhibition. After the guided tour students filled out the worksheet . In hindsight I think I would have included an element of drawing in their worksheet. According to Renee Marcouse the significance of drawing to aid looking is very important. "By sketching they are making notes about the object's true appearance. They become aware of forms and colours of which otherwise they are but dimly conscious" (4).

There was also the possibility of talking to Partica McKenna who was on the Artists in residence programme while we were at IMMA (see ill. 3). This was an eye opener for the majority of students to see how a "real artist" works. It broke down the barriers that some students might have had about the exclusivity connected with that of being an artist and provided them with an insight into her work process. It gave them a view of work in progress and not an exhibition of finished work.

FOLLOW UP

My follow up resulted in further discussions with the students about what they had seen and what they thought about the exhibition. When asked about their favourite exhibition students comments were; “ I loved the balloons because it was the only exhibit that you could touch and get involved with and silver is a cool colour”. Another stated “My favourite was the balloon room because it was so different and the last thing I would expect in a museum.” As the scheme continued I included further visuals of Warhol’s work in slide and reproduction form. Further work was done in support of study copies for Home Activity to reinforce the learning and to record their own experiences. The scheme Continued with students developing both their creative skills (through the designing of their lino block) and aesthetic perceptions by evaluating their own and other pupils work) Their final produce was a six print repeat block pattern of a packaged good. Evaluation at the end of this scheme of work not only judged their ability to look at, but also to criticise their work and the work of others.

Creativity was demonstrated in, how they cut out their lino designs, the colours chosen, and their final presentation of the finished prints. (See ill. 4).

Support studies were continually introduced throughout the scheme whether in the promotion of vocabulary associated with printing such as; lino cutting gouges, benchhook, ink reservoir, and pulling a print, or in the building up of their techniques in different media.

Illustration 3.

Students in Patricia McKenna's studio at IMMA.



Illustration 4.

Students' home activity for support studies.

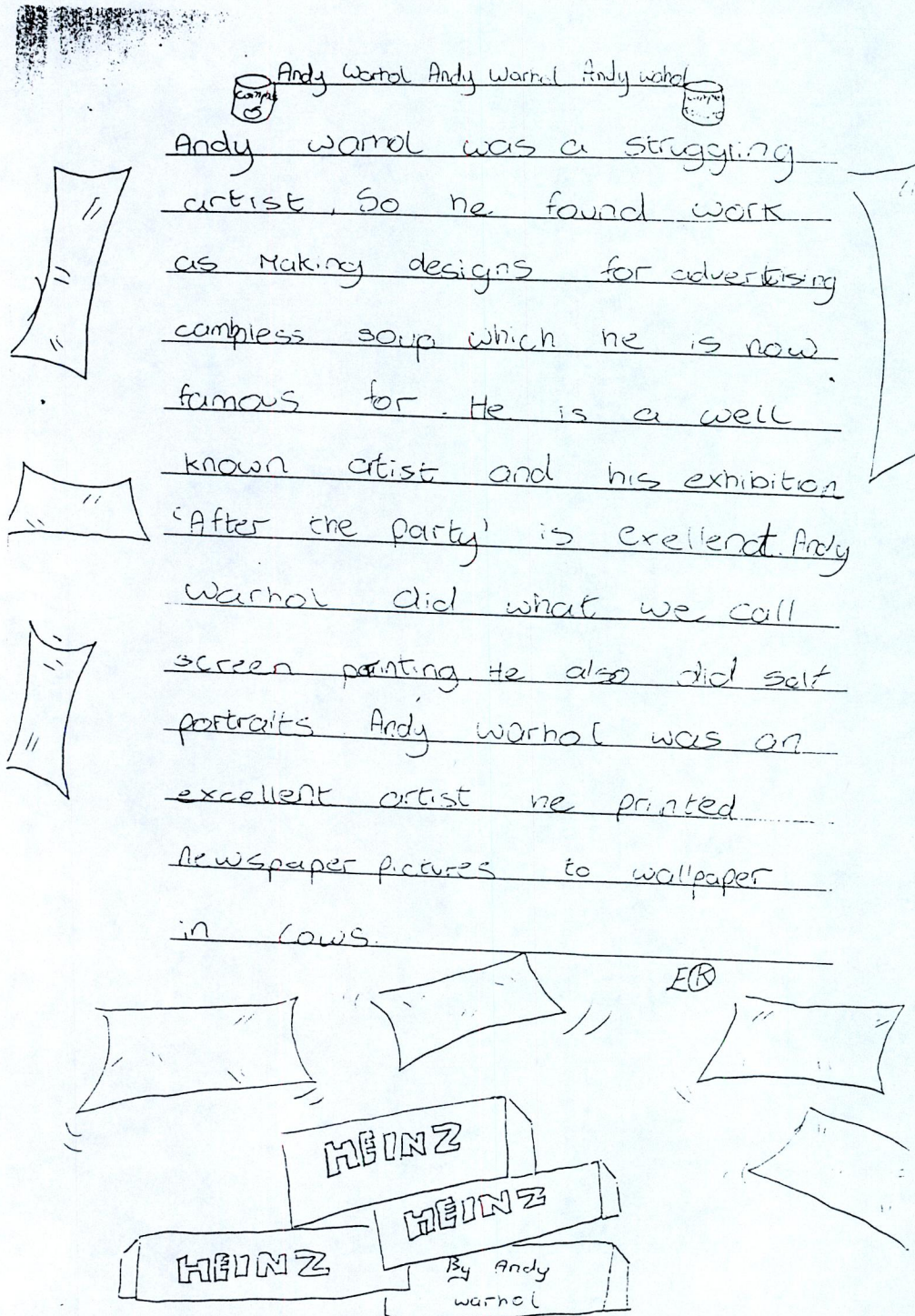


Illustration 4.

Students' home activity for support studies.

5/2/98

Andy Warhol

Andy Warhol was born in America even though his parents were ~~from~~ from Czechoslovakia. His real name is Andy Warhola but he shortened it after a reporter misspelled his name in a newspaper and he liked the look of it. He started off as a package designer in a company. But his real ambition was to become an artist. His first work was not widely recognised, as it was much the same as any other artists. He became part of the pop-art movement in the 60's and was known for this work. One of his most recognised pieces is the one of ~~a~~ Marilyn Monroe's head in four places and coloured.

Illustration 5.

Students' finished work based on Andy Warhol's exhibition.



FOOTNOTES FOR CHAPTER FOUR

1. Kathy Mcleod, "Gallery and school: art study programmes" in, Thistlewood, Critical Studies in Art and Design Education,p.93.
2. Chapman, Approaches in Art Education, p. 215
3. Kathy McLeod, "Gallery and school: art study programmes" in, Thistlewood, Critical Studies in Art and Design Education,p.91.
4. Rod Taylor, Educating for Art, p.137.

CHAPTER 5

CONCLUSION AND RECOMMENDATIONS

THE MUSEUM AS A BENEFICIAL SUPPORT STUDY

This chapter shows how the museum was an important stimulus and support study used in the first years' scheme of work based on lino printing and Andy Warhol's work. By referring directly to the aims of the Junior Certificate Art, Craft and Design curriculum in relation to the importance placed on the inclusion of support studies, I felt that this scheme related to the students own classroom work. This meant that students were able to point out similarities between their own idea sources and the sources to which Warhol turned towards. "This kind of connection not only builds students readiness to look at any work of art in terms of its possible origin and expressive intent, but also helps students understand that their own search for ideas is a legitimate part of the artistic process" (1).

PROMOTING CREATIVE AND AESTHETIC DEVELOPMENT

Through structured practical work the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity.(2)

Using the museum as a support study provided the perfect environment for meaningful contact with original works of art. Students, through discussion,

recording in their worksheet and home activity could appreciate both the ordinariness and specialness of art. Each student was entitled to her own thoughts and views on the art that was shown. The main aim was to allow them to appreciate why the artist produced these works and also promote their creative and aesthetic perceptions by using all of their senses when viewing the artwork (for instance in their home activity they had to practice using their visual memory).(see illustration 5).

In order to find out what students had thought of the visit to IMMA I got them to complete a questionnaire. This was their first visit to IMMA although most students had already been to other museums or galleries before (see chart no.1). The findings of which indicate that the majority of the students found the museum to be informative and educational. It can be noted that students were not only impressed by what was on show at IMMA but also how the experience of going to an Art Museum made it more “real” than just relying on secondary source material to trigger developments in their work (see chart no.7).

Illustration 6

QUESTIONNAIRE GIVEN TO STUDENTS AFTER MUSEUM VISIT

Student Name: _____

Class: _____

1. Have you ever been to a museum before?

Yes ☐ No ☐

2. If yes, which museum? _____

3. What did you think of your visit to IMMA? (Tick as many as apply)

Interesting ☐ Informative ☐

Educational ☐ Fun ☐

Boring ☐ Other _____

4. Do you think that it was helpful to have some prior knowledge of the museum visit?

Yes ☐ No ☐

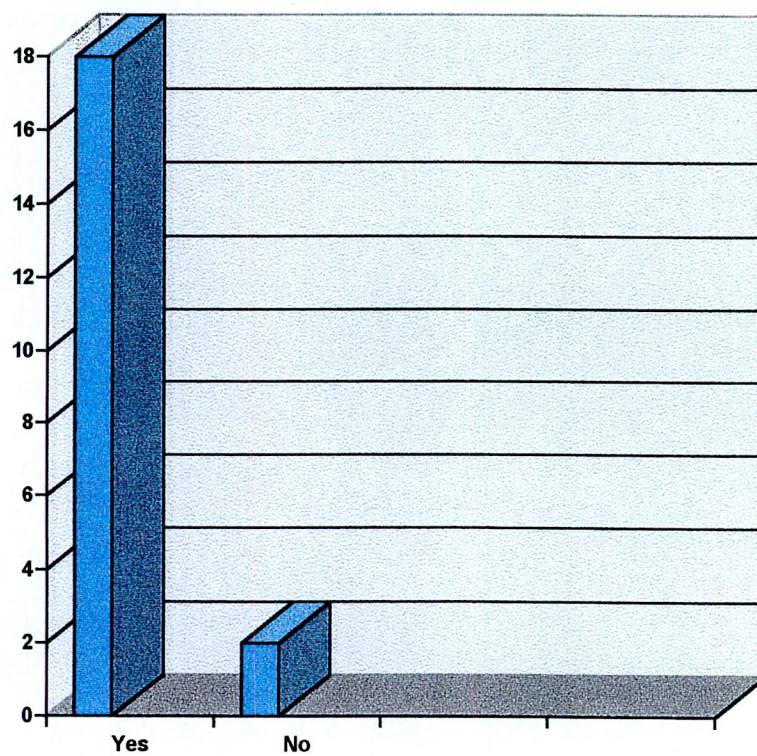
Why? _____

5. Do you think it was helpful to have a guide?

Yes ☐ No ☐

Figure 1.

Chart for question 1



The majority of students had been to a museum prior to IMMA.

6. How did you feel when you got to see the paintings/prints in the original?

7. Would you like to go to the museum again?

Yes

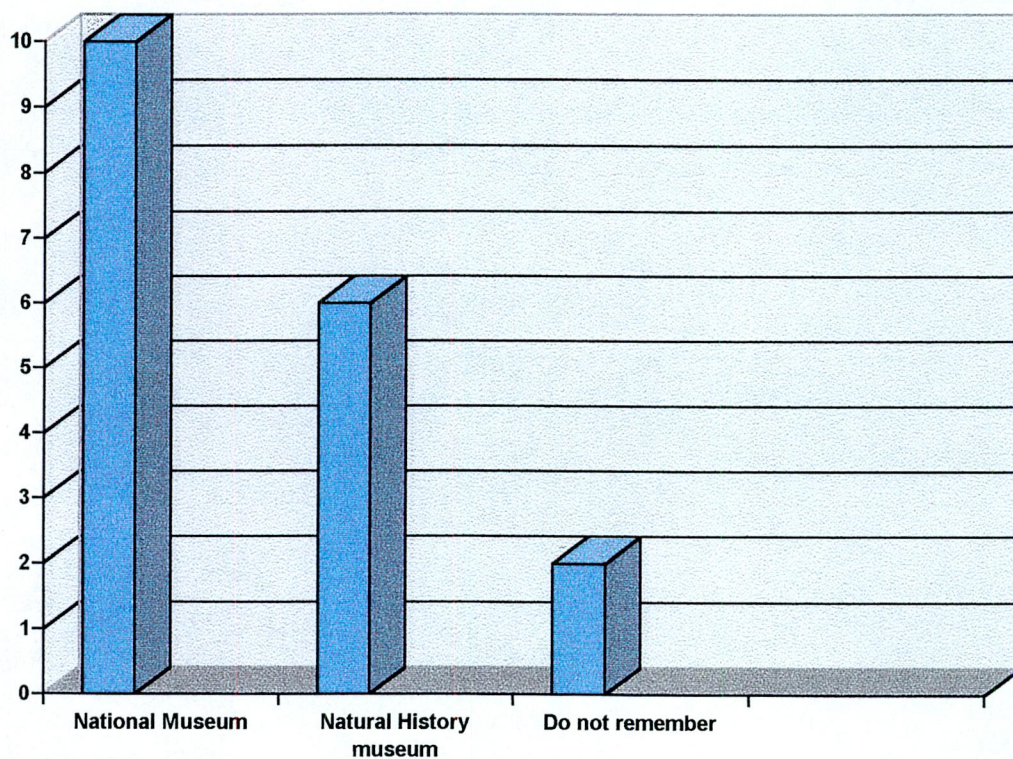
☐

No

☐

Figure 2.

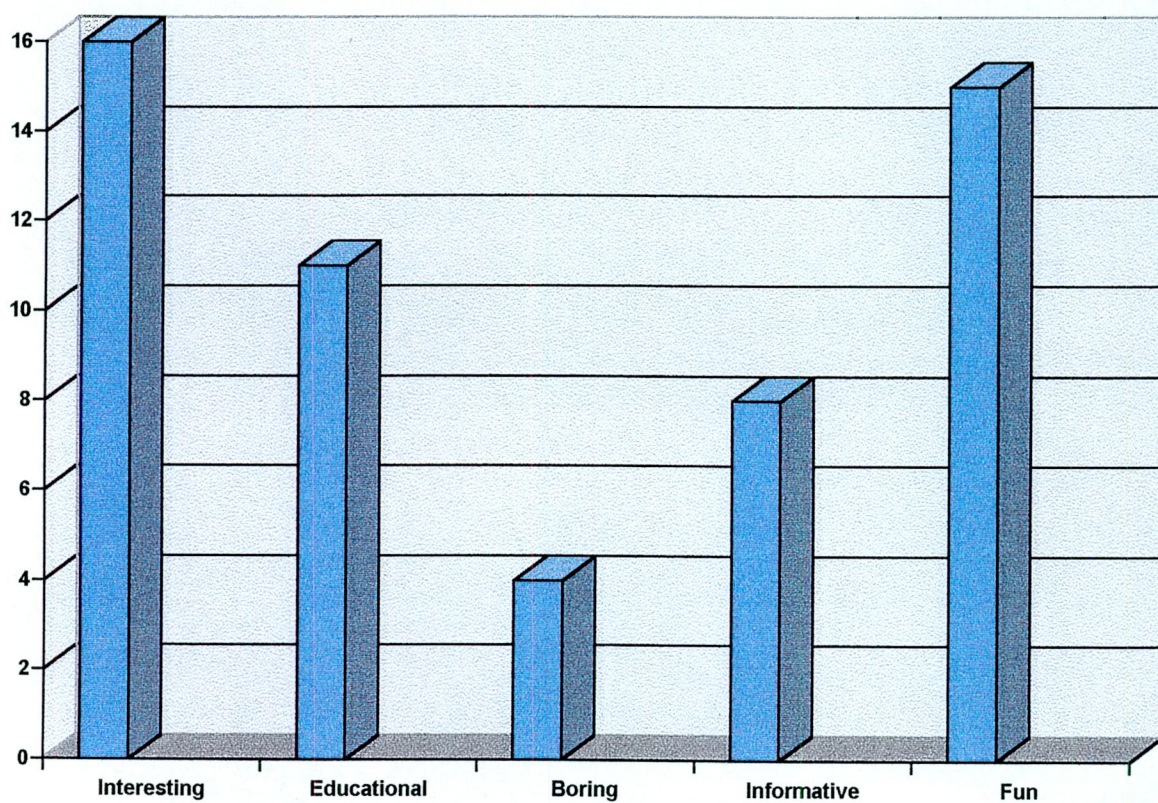
Chart for question 2



The majority of students had been to the National Museum of Ireland prior to visit.

Figure 3.

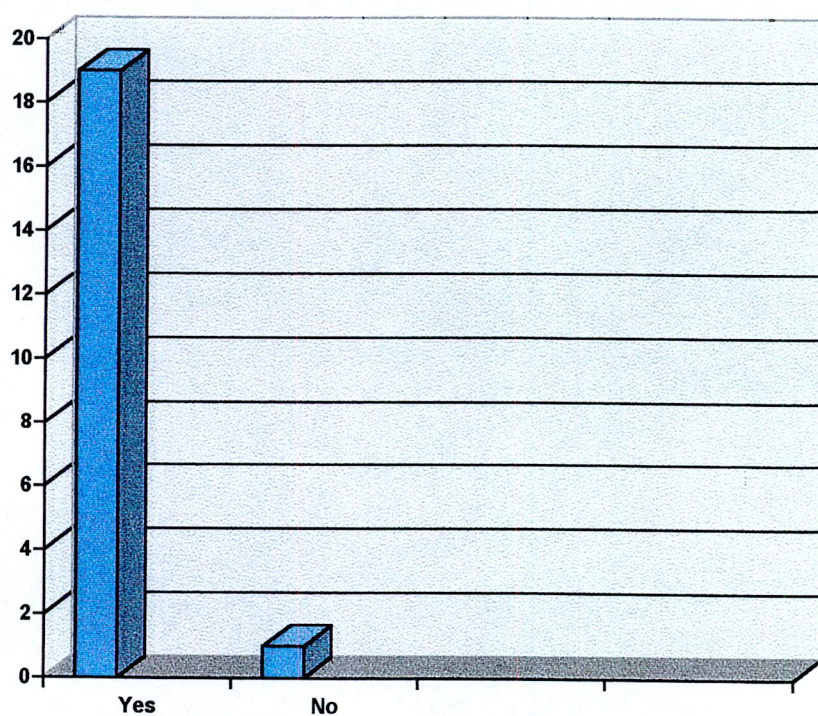
Chart for question 3



Students found the visit valuable and this can be seen by the selection of numerous boxes.

Figure 4.

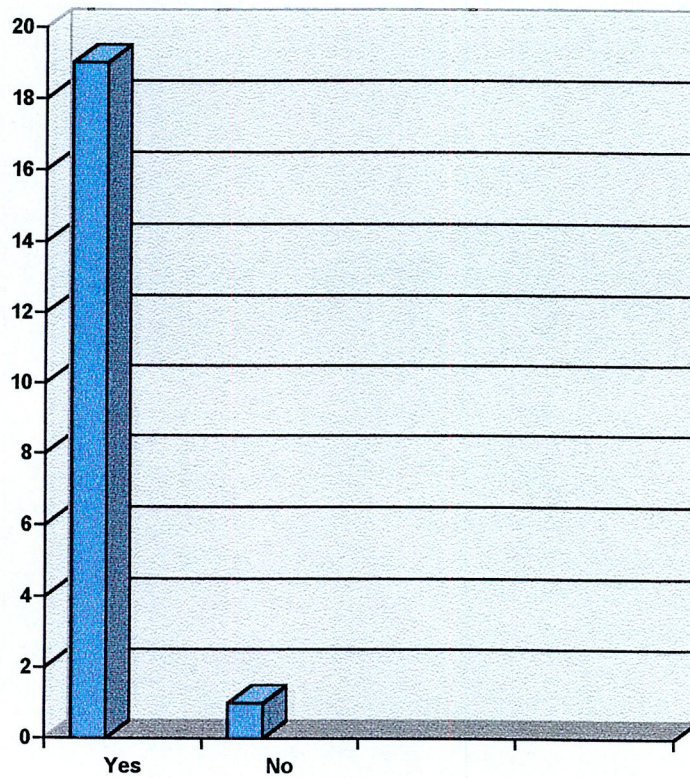
Chart for question 4



Students found information given in the classroom helped them prior to visit to the museum.

Figure 5.

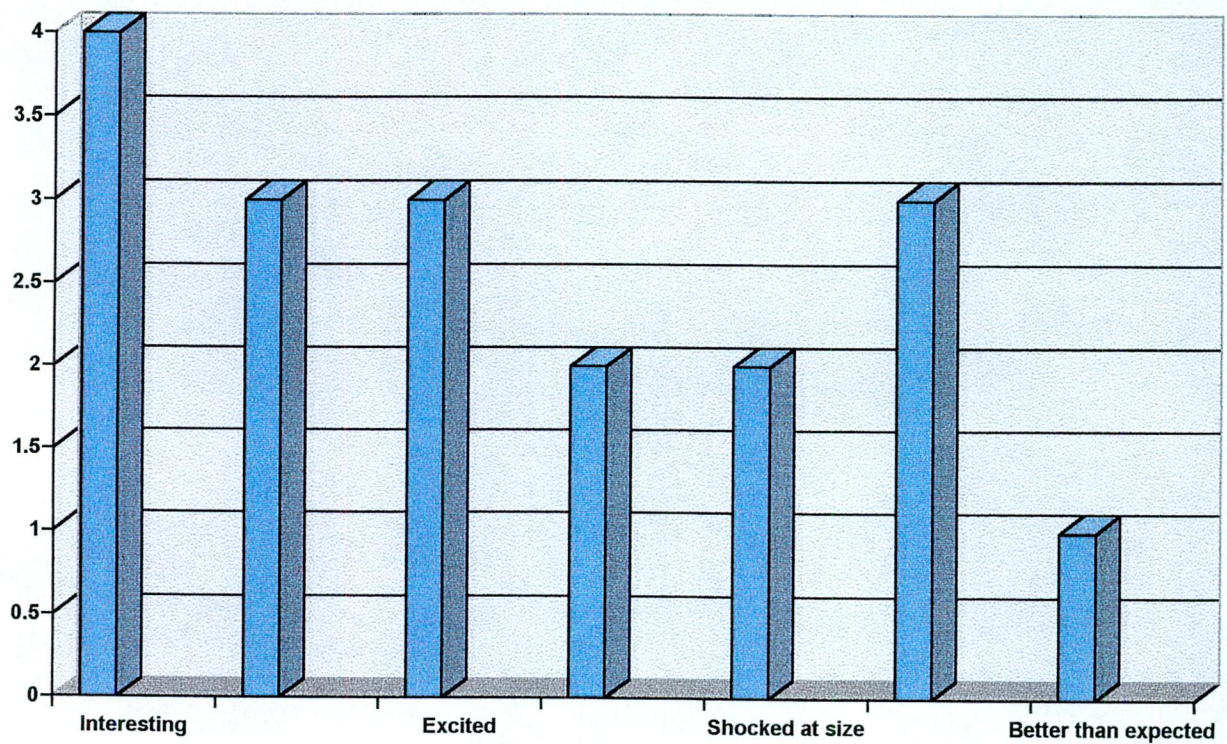
Chart for question 5



Students found the guide at IMMA encouraging and helpful.

Figure 6.

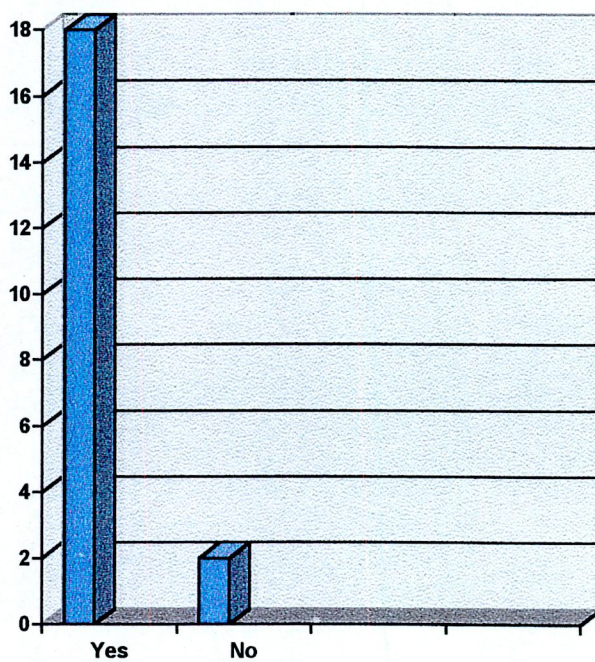
Chart for question 6



Students found working outside the classroom environment both an educational and exciting experience.

Figure 7.

Chart for question 7



It is not only through the questionnaire but also in the class evaluations that students became more critical. Not only was there an encouragement of the exploration of values, fostering imagination and creativity, development of practical and perceptual skills but also a promotion of intellectual and aesthetic development.

It can be stated that using a museum or gallery can generate an exciting and liberating environment for the introduction of art, craft and design to the student and also an extremely strong motivational tool and support study in fostering a meaningful learning experience.

CONCLUSION

In this dissertation, Chapter one explores the provision of support studies in the Junior Certificate syllabus a definition as to what form support studies can take, including a reference to primary and secondary source material. Chapter two also explores the importance of aesthetic perception and creative development in art education. The second chapter examines the use of museums as a support study in particular the Irish Museum of Modern Art (IMMA). Chapter three investigates the preparation that is needed prior, during, and following the visit to the museum. The fourth chapter documents how I incorporated the museum into a lesson scheme with first year students. The following are the conclusions and results.

Using the museum as a stimulus throughout the whole scheme of work reinforced aesthetic and creative learning. Students demonstrated the ability to select and judge

works of art for themselves. They learnt about the context in which the works were created, what materials were used, what type of person Warhol was and why he created the work that he did.

The museum identified the importance of the original artefact to students. By combining both primary and secondary sources students had to recognise the size, scale, and different elemental qualities in the work. They also acknowledged the importance of display and placement and how it can affect the artwork's impact. Students were empowered to make sense of their world by developing an understanding of artist's intentions.

Working outside the classroom not only proved to be a new and exciting experience for students but also was in addition a very beneficial source for the teacher to work from in planning any lesson scheme.

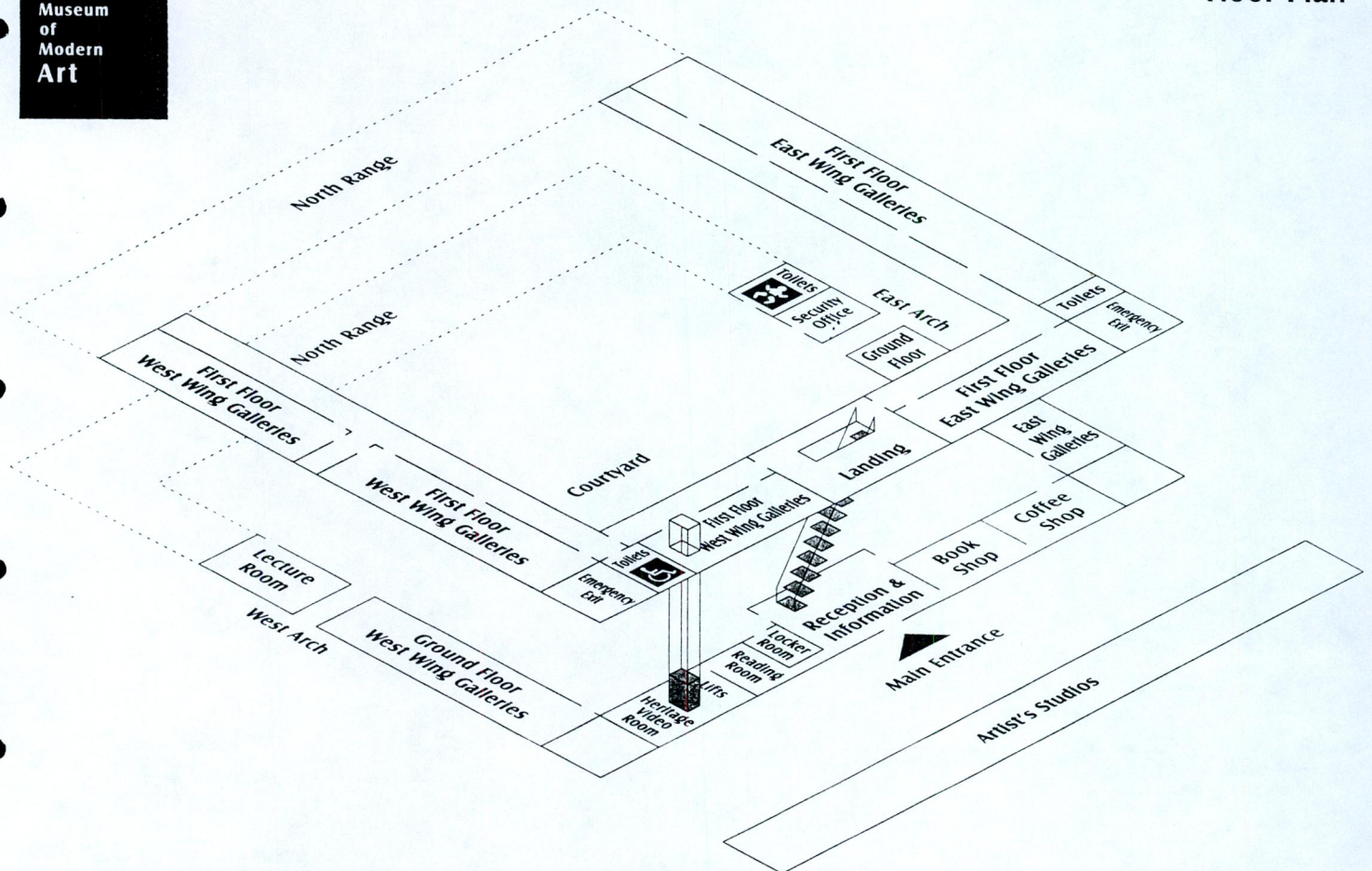
FOOTNOTES FOR CHAPTER FIVE

1. Chapman, Approaches to Art in Education, p.215.
2. Junior Cert. Syllabus, p.2.

APPENDICIES

Floorplan at IMMA

Floor Plan



Worksheet that was used with first years

THE MUSEUM OF MODERN ART

MISS. HOWLE
1ST YEAR

ANDY WARHOL WORKS 1956-1986

NAME: _____

POP ART IS ONE OF MANY STYLES OF 20TH CENTURY ART IT DEVELOPED DURING THE LATE 1950S AND 1960S. POP ART REFERS TO ART THAT TAKES ITS IMAGERY AND TECHNIQUES FROM THE WORLD OF ADVERTISING AND MASS MEDIA.

1. WHEN AND WHERE WAS ANDY WARHOL BORN?
2. A) DESCRIBE THE COLOURS USED IN CAMPBELL'S SOUP CAN - CREAM OF CHICKEN 1962.
B) HOW MIGHT HE HAVE GONE ABOUT MAKING THIS PAINTING?
3. A) WHAT DO YOU THINK THE PAINTING 'TUNAFISH DISASTER' 1963 IS ABOUT?
B) WHY DID HE USE GRAINY BLACK AND WHITE NEWSPAPER PHOTOS IN THIS WORK?
C) INSTEAD OF "SEIZED SHIPMENT: DID A LEAK KILL WHAT MIGHT YOU WRITE UNDERNEATH THE TUNACANS.



4. A) WHAT WAS YOUR FIRST IMPRESSION WHEN WALKING INTO THE COW WALLPAPER ROOM?

B) WHAT TYPE OF COW DID HE USE FOR THE WALLPAPER

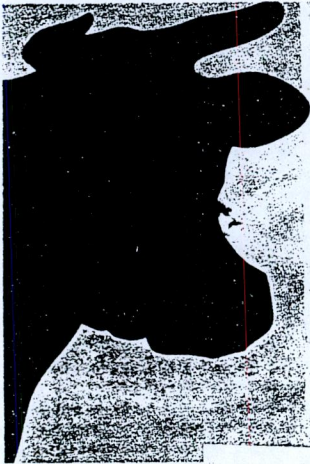
Stencil Prints and Serigraphy

(Silkscreen) A stencil is a sheet of paper with holes cut in it. The ink is applied through the holes. A serigraph is based on a stencil process, usually with some overlapping of colors. The surface effects can be highly geometric and hard-edged (from cutout film); they can look like crayon or chalk drawings (from crayon); or, they can be quite painterly (from tusche).

5. HOW WERE THE HEINZ TOMATO KETCHUP BOXES MADE?

6. 10 CAMPBELL'S SOUP CANS 1968

A) HOW WERE THEY MADE?



B) LIST THE DIFFERENT TYPE OF SOUP USED.

7. WHAT OTHER FOOD ITEMS HAS WARHOL DEPICTED THROUGHOUT THE EXHIBITION.



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