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COLASITE NAISIUNTA EALAINÉ IS DEARTHA NATIONAL
COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

***' Transition Year :
The Opportunity to Explore Modern Art. '***

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B.A. DEGREE IN ART AND DESIGN EDUCATION

by

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INTRODUCTION

This dissertation is an attempt to describe the design, implementation and assessment of a Transition Year module on Modern Art which also includes contemporary art. Throughout my experience of Teaching Practise in second level education it has become clear that the majority of art teachers do not expose their students to modern art. This led me to ask why?. Through further investigation I found two main reasons for this :

- 1) The actual place of modern art within the curriculum
- 2) A lack of understanding on the teachers part and therefore a fear of teaching what one does not understand.

This study led to an interest in Transition Year as the opportunity for teachers to introduce and explore modern art.

In Chapter One I give an account of the introduction of the Transition Year Programme into the Irish Education System, it's development, current curriculum emphasis and resources making it suitable for the implementation of a module on modern art.

Chapter Two presents a profile of The High School in Rathgar, the setting in which I worked. I outline the schools T.Y.P. focusing on Art, Craft, and Design in the T.Y.

This leads to Chapter Three - The Place of Modern Art in Schools, or rather the lack of it. The Chief Inspectors Report, published by the Department of Education in 1996 was a valuable insight into the standards required for art. Out of the three hundred and thirty-eight students surveyed sitting the Leaving Certificate Examination papers, found that only twelve students answered a question on a living artist and not even one student answered a question on the contemporary artist Kathy Prendergast. This led to a study of modern art within the curriculum and found that, in the Leaving Certificate the emphasis is placed on achieving the examination.

The Junior Certificate is flexible in this regard, but students are still leaving secondary school without a clear understanding of what modern art is. There is a lack of understanding on the teacher's part and therefore a fear of teaching it. That is why, in my opinion, T.Y. is the ideal opportunity to explore modern art in a year free from examinations.

The module which I designed is outlined in Chapter Four and in Chapter Five I give my own Conclusions and Recommendations which includes an increased awareness on the teacher's part and the use of museums and galleries as a valuable resource.

CHAPTER ONE

TRANSITION YEAR

History of it's Development

In 1973 the Transition Year Programme was set up by the Minister for Education, Richard Burke. It was then a pilot programme with only eleven schools taking part, and was designed for pupils leaving school early in preparation for work. The Department of Education, through the Research Centre in Drumcondra, commissioned a review of Transition Year in 1976. Between 1976 and 1984 approximately eighty schools, mainly private, were offered the Transition Year Programme (T.Y.P.)

The Government issued a document in 1984 titled 'Ages of Learning' which suggested the possibility of a six year cycle aimed at reducing unemployment during the economic recession. Minister Gemma Hussey, the Minister for Education at the time, put forward three options within this six year cycle - the Repeat Leaving Certificate (R.L.C.), the Vocational Preparation and Training Programme (V.P.T.P.), and Transition Year (T.Y.). It was offered to one hundred and fifteen schools with ninety-five opting for it. In 1994 -1995 a new Government initiative promoted significant curricular development of the T.Y. Option, with the result that young people remained within the education system for an extra year. The introduction of a new three year senior cycle to all second level schools in September 1994 increased an awareness of this programme.

Curricular Emphasis.

Whatever other functions and purposes the school may serve, what it sets out to teach and what it does teach lies at the heart of its existence. The curriculum is central to this. The T.Y. curriculum emphasises active inter-disciplinary and modular learning. "In one sense the Transition Year is the curriculum".(1) It aims to provide students with the opportunity to consider their own aptitudes and abilities and to reflect on their future educational and work choices in a year free from examination pressures.

Students can avail of this programme upon completion of the Junior Certificate and the A.S.T.I. recommends that all students be encouraged to participate, and that parents should be "informed of the benefits of participation". (2) T.Y. aims to advance social and developmental skills and offers practical experience of working life and community service, and are provided with opportunities for improving their educational performance, for example, work experience. It means that students get a chance of working life outside the classroom. It is well worth the time and effort to organise properly as it is of great benefit to students. Work experience gives the sponsor the opportunity to evaluate the skills and personality of the student in an environment outside of school which may not always be apparent in school or at home. It promotes personal development within the T.Y.P.

Today, on a national level, the quality and distribution of the T.Y.P. is varied. Focusing on the geographical distribution of Transition Year, an Evaluation by the Inspectorate of the Department of Education, 1995, found that seven out of ten schools in counties south and east of a line from Dublin to Cork provided T.Y., while in the Atlantic seaboard counties the proportion was closer to four out of ten. The design of T.Y.P. varies within individual schools as it is the teachers themselves who devise their own T.Y.P. The Evaluation by the Inspectorate found that most schools provided as wide a range of stimulating activities and learning experiences as possible. In this regard "activity based learning projects were very much in evidence". (3) In devising their programmes it recommended that schools emphasise the personal development of the student with an inter-disciplinary approach to learning, and provide alternative learning environments for those participating.

The T.Y.P. does not lie within the mainstream as it is not a part of the Leaving Certificate Programme. Consequently this leaves scope for teachers to develop modules which may be based on the school's own resources. This is a wonderful opportunity offered to teachers and it is very important that schools do not opt for a three year Leaving Certificate course. It was firmly declared by the Inspectorate that schools are not permitted to follow this route as it clearly highlighted a lack of responsibility within the individual schools concerned.

However these findings are not a major concern as most schools do, in fact, follow the recommendations set out in Transition Year Programmes: Guidelines for Schools issued by the Department of Education in 1993. In the category 'Organisation of Content' 89% of schools were following the Departments Guidelines on the T.Y.P. in a satisfactory manner. The consensus among principals, teachers and pupils was that Transition Year

....is a very worthwhile initiative, allowing the school to engage in genuine in-school curricular development, affording teachers the opportunity to break free of overly compartmentalised subject teaching, and giving the pupils the ace and time to grow in maturity and develop self-confidence (4)

The aforementioned inspection teams were impressed by the enthusiasm and innovative enterprise of many of the teachers involved in the Programme familiar with the needs of their own students.

Before participating in the Transition Year Programme, students come from the more structured and prescriptive learning experiences of the Junior Certificate and now have the opportunity to explore new and different ways of learning. T.Y. is an "exciting and important development in Irish Education" (5), which is available, subject to application, to all students since September 1994. For the successful implementation of the T.Y.P. real demands are made on teachers. Viewed positively T.Y. can be a

challenging opportunity for the teacher. An effective T.Y.P. implemented well "can not only contribute significantly to young peoples learning but can also promote teacher development and lead to greater job satisfaction" (6). In particular the T.Y.P. challenges teachers to further develop their own expertise especially in the areas of curriculum design, delivery and assessment.

The instigation of in-service training has been, and remains, vital for effective Transition Year Programmes. The White Paper on Education, 1995, published by the Department of Education refers to in-service as "a consistent theme running through the debate on the reform of the education system" (7). What are the actual aims of in-service training? The White Paper goes on to say that "the fundamental aims of in-career professional development programmes are to equip teachers with the capacity to respond effectively to major changes in the education system. Ideally the school climate should be one which welcomes and seeks to manage change" (8). Apart from in-service training what resources can teachers avail of?

Resources.

In 1993 Chris Connolly, Inspector with the Department of Education, contacted Dermot Quish to discuss national support for T.Y.P. A meeting was held between Connolly, Quish, Pat Diggins, and Eileen Doyle. It was decided that a 'support group' should be set up to discuss the issues involved. This group became known as the 'Action Team' and consisted of Eileen Doyle, Mary Ann Halton, Mary Keane, Gerry Jeffers and Dermot Quish. Chris Connolly was the Department official who was responsible for the group and other inspectors with an interest in the scheme were Maura Chancy, Richard Coughlan, John Mc Ginty, Helen Riordan and Helen Ingram. In December 1993 sixty-three teachers/co-ordinators with good records of 'extended professionalism' were released from schools to follow a four day in-career development programme. The training was devised and delivered by the Action Team in Drumcondra. This was followed in 1994 by a six week period when the sixty-three teachers/co-ordinators gave seminars in over four-hundred schools and brought a number of schools together on 'cluster days'. This was evaluated very favourably by the Action Team and the principals of schools who participated. The Action Team were invited by the Department to work full-time from September 1995 as a T.Y. Support Team.

Based on the Departments Guidelines for Schools they published Resource Material in 1994 compiled by Mary Halton, Eileen Doyle, Gerry

Jeffers, Mary Keane and Dermot Quish. The concept of producing Resource Material initially arose from the training of the sixty-three experienced teachers of T.Y.P. designed and provided by the Action Team in December 1993. The material was further developed and refined through in-service training of teachers in nearly six-hundred schools contributing to its development. The Resource Material is not a prescriptive programme to be followed but rather a resource for the enrichment of existing programmes and for whole-school development. The format of the material is appropriate to the innovative and developmental nature of T.Y. ensuring that it can be easily photocopied by teachers for example, worksheets for teachers and students. It supports the philosophy of "whole staff working in consultation with students, parents, school management and the local community, to tailor learning to the specific needs of students" (9).

The A.S.T.I. also produced a resource pack in response to the Departments Guidelines focusing on the T.Y. curriculum. In producing this Guide for Teachers the A.S.T.I. "wishes to encourage and support teachers who are planning for change in the challenging years ahead" (10). In the context of the Guidelines an appraisal process of T.Y.P. was devised, planned and undertaken by the Department. It was in March 1995 that the Inspectorate of the Department of Education undertook the appraisal of T.Y.P. in one-hundred and forty-six schools throughout the country. The schools were not specifically chosen but randomly selected from the

different categories of post-primary schools (community, comprehensive, secondary and vocational.). They were also of diverse socio-economic backgrounds, both urban and rural. The purpose of this appraisal was to revise the T.Y.P. just introduced in schools and also to ascertain how schools had re-adjusted their programmes from T.Y.P.'s forerunner, the Transition Year Option. The Inspectorate found that in most cases teachers were very capable in the delivery of T.Y.P. and a great many of the projects viewed were of a commendable standard.

This shows an increased capability on the teachers part in the implementation of T.Y.P. and the success of the support groups, Resource Material, etc. One of the most significant developments in the expansion of Transition Year has been its introduction by Vocational schools which were among the few schools with no prior experience of T.P. The A.S.T.I. Guides for Teachers states that "the possibilities for using external expertise and resources are enormous" (11). At a local level, resources are available from a wide range of agencies including:

- ~Youth and Community Information Centres
- ~Art Centres and Local Authority Offices
- ~Local/Community Directories
- ~Teachers Centres

At a national level information and materials are available from a wide range of bodies which will be of use in T.Y.P. These include:

~Arts Council

~C.A.F.E.-Creative Activity For Everyone

~Irish Film Institute

~Cultural Institutes

~CDVEC/CDU

FOOTNOTES CHAPTER 1

1. A.S.T.I., "The Transition Year" in Resource Pack (Dublin: A.S.T.I., 1993) p.5.
2. Ibid., p.2.
3. Department of Education, T.Y. Programme - An Evaluation by the Inspectorate (Dublin: Department of Education, 1995) p.1.
4. Ibid, p.1
5. Department of Education, " Resource Material" (Dublin: Department of Education, 1995) p.12.
6. Ibid, p.19.
7. Department of Education, "Charting Our Education Future: White Paper" (Dublin: The Stationary Office, 1995) p.126.
8. Ibid, p.127.
9. Department of Education, "Resource Material", p.2.
10. A.S.T.I., "The Transition Year", p.3.
11. Ibid, p.53.

CHAPTER TWO

THE HIGH SCHOOL RATHGAR

School Profile.

The High School, Dublin was founded by the Erasmus Smith Trust in 1870 as a school for boys. Originally located in Harcourt Street, it moved in 1971 to its present twenty three acre setting in Rathgar. In 1974 The High School became co-educational when it amalgamated with The Diocesan School for Girls. Today its catchment area is wide and varied. With the Westlink now open The High School is readily accessible to students from all parts of the greater Dublin area.

At The High School, Education is not a concept confined to the classroom. To broaden the experience and viewpoint of its students and develop inter-personal skills, The High School provides a varied programme of extra-curricular activities including a school orchestra and drama society. It also provides facilities for adventure sports such as caving, canoeing and rockclimbing. A Development Programme is being formulated to further develop The High School's resources which includes plans for a new art room.

T.Y. in The High School.

The High School has set out its own T.Y. Curricular Programme in which all students participate. Mrs. Deirdre Larkin-Transition Year Co-Ordinator/Art Teacher and Mr. Brian Duffy-Principal, work in conjunction with teachers and students, providing them with the opportunity to discover their own talents, skills and aptitudes, and to develop others within a broad general education. T.Y. in The High School is designed

.....to promote the personal, social, educational and vocational development of students and to prepare them to take their place in the adult world; the world of work and the wider community.(11)

The school aims at providing students with the opportunity to develop other skills. Apart from academic achievement, qualities such as application and initiative, personal organisation and the ability to participate and relate well with others are all considered very important. Additional opportunities include:

- *Gaisce-The Presidents Award
- *An Taisce Young Reporters For The Environment Project
- *North-South Schools Environmental Project (sponsored by Co-operation North)

As would be expected, Work Experience is an integral part of The High Schools T.Y.P. In 1997/1998 T.Y.P. students spent one week in the Autumn and two weeks in the Spring in a work situation. Students either found their own jobs or were helped to do so, placements being carefully

selected. Students were supervised by Mrs. Deirdre Larkin and their experience was monitored. Employers were asked to assess the students progress under various headings such as:

- *Co-operation, integration, willingness

- *Completion of assigned tasks

Students were encouraged to self assess and self evaluate by keeping a daily diary, recording the activities of the day; any achievements, mistakes, problems; attitudes of supervisors and work colleagues. On return to school students completed an evaluation of their work experience and gave informal presentations to their classmates on aspects of their placement. Throughout the programme students present work in a variety of ways- journals, reports and/or diaries. Some directed research, projects and essays are expected, and many subjects and studies result in the production of practical results-shows, exhibitions or productions of some kind. Throughout the year students are expected to participate fully in various activities. The Transition Year timetable is well structured and offers the student many options which he or she can avail of. All students study Irish, English, Science, Maths, History, Geography, P.E. Games, Form Period and Careers ranging in time from two to four periods per week. The timetable then includes four Option Groups and one Revolving Module. Students choose one subject from Option Group A and one from Option Group B which last for the whole year (three periods per week). These subjects are mainly business and language related such as Accounting or Spanish. Students then choose two subjects from Option Group C and two from Option Group D, each running for fifteen weeks. Subjects in Option Group C and D are much more varied and include

Dance, Art, Computer Aided Design, Photography, Judo, Horticulture and Orienteering.

ASSESSMENT:

Students are assessed in a variety of ways on all aspects of The High Schools T.Y.P. In many subjects written examinations are set. Practical assignments and reports on activities are assessed by the relevant teachers. Students are encouraged to assess their own progress in consultation with their Form Teacher. It is recognised by the school that assessment should not be purely based on academic achievement and as a result other areas are assessed, such as:

- *Reliability, application, initiative, participation, co-operation, leadership.

- *Personal organisation - appearance, punctuality, homework, study, etc.

This allows equal opportunity for each student to succeed whether an academic or not.

Art, Craft and Design in the T.Y.

There were one hundred and twenty eight students participating in T.Y. in The High School in 1996-1997, with nineteen opting for Art. This year, 1997-1998, there are one hundred and thirty-three students in T.Y. with twenty-four opting for Art, which is an increase of approximately two percent. The Art Department is structured into two blocks. Each last fifteen weeks running at two periods per week. It is designed under the following headings-Aims, Content, Method and Assessment.

The Aims set out are as follows:

- *To develop an awareness of art

- *To develop non-verbal language

- *To develop hobby choices

The Content includes sketching and drawing, painting, collage and multi-media work. The Method promotes active participation and teamwork with visits to galleries and exhibitions linked with The History of Art and Support Studies. The High School promotes and implements inter-school links and visiting speakers, for example, within T.Y. in 1996-1997 spoke about his work on masks and Ian Epstein spoke about photography. It also includes trips and outings which, this year, has included a 'Cultural Day Out' consisting of a trip to I.M.M.A., The National Museum and The National Gallery. The Craft Department sets out the following aims and objectives:

- *To develop future hobby choices

- *To develop an awareness of Art/Craft/Design

- *To appreciate traditional crafts which in the past have included textiles, print, calligraphy and pottery.

Assessment criteria are quite broad centring on Self and Peer Assessment and exhibitions which this year and the last has included video presentations. The Craft Department follows very similar Methodology and Assessment criteria.

FOOTNOTES CHAPTER 2

1. High School, The. Rathgar; "Transition Year Guidelines" 1996.

CHAPTER THREE

THE PLACE OF MODERN ART AT SECOND-LEVEL

The Lack of Modern Art Teaching

The Chief Examiners Report, published by the Department of Education in 1996, investigating the percentages of students answering a Leaving Certificate Examination paper on Art, highlighted a lack of knowledge and application of modern art within second-level schools. Of the three hundred and thirty-eight candidates surveyed, only twelve answered a question on a living artist, 3.5%, and not even one student answered a question on the contemporary artist Kathy Prendergast. This has serious implications for both teachers and students and has highlighted a major problem concerning the lack of modern and contemporary art currently being taught in second-level schools today.

Students respond to the visual world around them, so surely what they learn in the art room should reflect this? That is not to deny that an understanding of the history of art is vital in gaining an understanding of its processes and influences but this, in the majority of cases, is where it ends as the survey by the Chief Examiner clearly demonstrates. There does not seem to be much concern, or an understanding of, the relevance of teaching modern art-why is this? Immediately one's attention focuses on the art teacher. Surely it is up to the teacher to expose his/her students to modern and contemporary art within the classroom, so why is this not happening?

Modern Art within the Curriculum

Examination pressures, unfortunately, control what the majority of teachers will cover within the curriculum. There is a requirement for students studying art for the Leaving Certificate to sit and answer a paper on the History and Appreciation of Art. There are three distinct headings to be studied and answered under the following headings:

- 1) Art in Ireland
- 2) European Art
- 3) General Appreciation

There are no clear guidelines from the Department of Education on what should be taught, and as a result teachers have very large areas to cover in limited amounts of time. Section One, Art in Ireland, ranges from the Neolithic Period-3,000 B.C. right up to Twentieth Century art. The European Section also covers vast areas from the Middle Ages, again to the Twentieth Century. The General Appreciation questions vary considerably from year to year. Aine Ni Chartaigh, in her book Art History Revision Notes for the Leaving Certificate writes that there are "certain areas which are worth preparing"(1). These come under the following headings: * Films, video and theatre

- * Interior design * Product design
- * Architecture and local heritage
- * Planning and review of an exhibition.

As a result teachers opt for topics regarded as 'safe options'. These are topics which re-occur quite frequently on the Leaving Certificate paper, for

example, the Bronze Age, which, according to the Chief Examiner's Report, one hundred and forty-eight students answered out of the three hundred and thirty-eight participating. Again, as there are no clear guidelines from the Department of Education on what should be taught, teachers rely on books such as Henry Sharpe's *Art History and Appreciation* or *Sight, Insight, Excite*. For revision purposes teachers tend to look at publications such as *Art History Revision Notes for the Leaving Certificate* by Aine Ni Chartaigh or *Folen's History of Art Revision* written by Ursula O'Meara and Theresa Hegarty. This somewhat clarifies the teaching content delivered during the two year cycle, with past examination papers helping teachers decide what to focus on.

Art, then, at Leaving Certificate level has a lot to contend with. Motivation for the study of art tends to come from wanting a higher grade rather than a genuine interest and, as a result, does not necessarily lead to students learning more about aesthetics outside of the course syllabus.

The only other major change at second-level education in the 1990's has been the introduction of the Junior Certificate, which is dramatically different to the old Group or Intermediate Certificate. The Junior Certificate examination differs greatly from the old system whereby students sat and regurgitated learned information on a particular day. The new system consists of ongoing tasks carried out under selected themes throughout the third year of study which is very much suited to art education and has given this subject a major boost. Unlike the Leaving Certificate, the National Council for Curriculum and Assessment offers Guidelines for teachers of the Junior Certificate Art/Craft and Design. These Guidelines are intended to aid teachers in their planning and implementation of an active learning

Junior Certificate Programme based on the aims and objectives set out in the Junior Certificate syllabus. Support Studies are aimed at developing "critical, evaluative and appreciative skills"(2). They form an integral part of the learning experience in order that the student perceives new meanings and discoveries. This leaves plenty of scope for the individual teacher to use support studies which are directly related to his or her student's needs whether as a starting point or main motivational force. The Guidelines from the National Council for Curriculum and Assessment also offer Exemplars of Work which are clear, resourceful and understandable. This leaves the option open for art teachers to introduce and explore both modern and contemporary artists in order to "extend and deepen the range and quality of the young persons educational experience"(3). However, if this is the case, why do students still display an obvious lack of knowledge when questioned about modern and contemporary art and artists?

T.Y.- The Opportunity to teach Modern Art.

A major factor seems to be a lack of knowledge and understanding on the teacher's part, and therefore, a fear of teaching what one does not understand. As a reaction to this the instigation of in-service training has been vital, and still is. The White Paper on Education states that

.....the fundamental aims of in-career professional development programmes are to equip teachers with the capacity to respond effectively to major changes in the education system. Ideally the school climate should be one which welcomes and seeks to manage change(4).

The environment is constantly changing and this should be reflected in the classroom and result in the investigation of modern and contemporary society and culture, but, as Lucy Dawe Lane writes in *Using Contemporary Art* "for many people the very notion of contemporary art spells difficulty"(5)

Teaching modern and contemporary art is uncharted territory and almost alien for some teachers. In response to this I feel that Transition Year is an ideal opportunity for both teachers and students to explore modern art without following any examination criteria or the pressures which insue, simply the requirements set out within the module. Before adopting a modular approach to learning one must have a clear understanding of what a module is in order to be capable of delivering it to students. So, what exactly is a module?

FOOTNOTES CHAPTER 3

1. Aine Ni Chartaigh, "Art History Revision Notes For The Leaving Certificate" (Dublin:Bannon Press, 1992) p. 261.
2. Department of Education, "The Junior Certificate:Art, Craft and Design" (Dublin:Department of Education) p,4.
3. Ibid, p.6.
4. Department of Education, "Charting Our Education Future:White Paper" (Dublin:The Stationary Office, 1995) p.126.
5. Dawe Lane, Lucy,"Using Contemporary Art" in Teaching Art and Design (Cassell,1994) p.96.

CHAPTER FOUR

CREATING A MODULE OF WORK FOR TRANSITION YEAR

Definition of a Module.

A module is a planned curricular experience, or course, usually lasting from six to twelve weeks. It may be topic based, for example, 'The Environment', and should include as many approaches to learning as possible through a variety of teaching methodologies. Clear purposes and general aims are essential with ongoing performance and portfolio assessment.

Upon devising a module one should ask questions such as why do it? What will it achieve for the learner? Each module should have an overall purpose with general aims and specific learning outcomes. The learning outcomes are what the student can do, know and understand. T.Y. should promote a non-threatening learning environment with each module upholding this ideal. This is recorded on individual marking sheets for each module. Modular art learning has both contextualist and essentialist justifications as Elliot Eisner writes "the kinds of contributions to human experience that only art can provide" (1). The criterion referenced assessment should include exam assessed ability, application of knowledge, personal and social skills, motivation and commitment. Examples of assessment criteria such as these give a picture of the whole student, emphasising positive qualities and identifying individual targets.

A module allows for the student to grow in confidence through interaction and direct experience. It should give the student the necessary tools for personal evaluation leading to valuable learning outcomes. A modular approach can be a very successful one if specific guidelines are laid down and stages are met with achievement. There is no reason why any student should fall down within a modular marking system as it is designed in a very broad and fair way. Ongoing assessment of work gives students the opportunity to monitor their own progress and that of their peers, working towards individual targets.

A Module of Work for T.Y. in The High School.

From September 1997 to March 1998 I was teaching at The High School in Rathgar as part of my training for a B.A. Degree in Art and Design Education. I was fortunate to gain the opportunity to teach T.Y. students and design a module which focused on modern and contemporary art, and use it as the main motivational force within the module. From September 1997 I had become very familiar with The High School- its students, staff and current Transition Year Programme. I could, therefore adapt my modular work to the specific needs of students and integrate into it the school's own strengths and resources. I was given the scope and freedom to devise my own specific module, and as a teacher I welcomed the challenges and opportunities which accompany T.Y.

Before implementing the module research was required into the time allocated to the Art class, the class size and the background in art the students in this T.Y. group had. All these factors had to be considered in

the initial planning stages. This year the Art block came from Option Group C.- a fifteen week block from January 1998 to run until the end of this academic year.. However I was due to complete my Teaching Practice in the school on March the twenty-sixth leaving me with thirteen weeks to deliver a module. Once work experience was taken into consideration the module was ten weeks long. Within these ten weeks I worked with nine T.Y. students from 2.35 until 3.55 on a Thursday afternoon which gave me eighty minutes per lesson plan. Therefore I could devise a module which could allow for broad diversity and individualism as it was a small group and we had the double class to work in.

Upon designing a module it can be assumed that some students will have no prior knowledge or experience of art in general, never mind modern and contemporary art or artists. Students who have studied the Junior Certificate Art/Craft/Design Programme had the opportunity to apply prior knowledge and become more skilled in a specifec area, and therefore more advanced in their preparation for the Leaving Certificate Programme. With an understanding of modern and contemporary art will be much better equipped to assess art works and answer questions with confidence. In response to this, in my opinion, a modular programme offers a logical and understandable way of approaching modern and contemporary art allowing for innovation and experimentation.

Keeping all the aforementioned in mind, I concentrated on two media which I felt could work successfully within the module. These were Print and Collage, which I felt were two media which would allow for diversity and achievement, whether students came from a learned artistic background or not. Both Print and Collage materials were readily available in the Art

Department and so I would be working with the school's own resources. One of the main reasons why I chose to integrate Print into the module was its suitability as a Support Study - acting as an introductory and motivational force within the early stages of the module. An exhibition of Andy Warhol's print works at the Irish Museum on Modern Art titled "After The Party: Works 1956-'86" was ideal as an introduction to modern art on a practical level which students could understand and apply themselves to. It was, I felt, an exhibition not to be missed and a wonderful opportunity for T.Y. students to avail of. Its implementation into the module was paramount. The modular framework was set out as follows:

PURPOSE: The purpose of the module is to give an introductory knowledge to modern art through the exploration of both print and collage techniques. The module will allow the learner to respond creatively to the processes involved developing his/her own design skills.

GENERAL AIMS:

- * to introduce and explore concepts of modern and contemporary art and culture through visual experience
- * to discover potential for creativity and self expression through print and collage techniques
- * to develop an understanding of the processes involved in print and collage design and application
- * to develop design skills that are appropriate to the materials used

- * to acquire an acceptable level of competency in specific print and collage techniques
- * to identify common hazards arising from the use of materials and equipment
- * to enable students to become visually literate, and to understand modern art, viewing it as a form of visual communication
- * to enable students to have informed judgements about modern art and to value the contributions made by artist's from different cultures

OBJECTIVES:

Objectives are more specific and form the basis for student assessment.

The main objectives set out within the module are:

Design Studies:

- * select and record images from the environment relating to the theme of 'icons'
- * use colour to express emotion in design work
- * use shape line and texture in both design and practical work
- * adapt source image to a design suitable for print/collage
- * experiment with ideas suggested by source image and explain how they have been adapted into chosen medium

Printing and Collage Techniques:

The learner should be able to;

- * demonstrate an understanding of different printing and collage techniques
- * develop A4 images suitable to either printing or collage technique

- * explore a variety of possibilities
- * apply learned knowledge and understanding of printing/collage materials, tools and techniques, using them expressively
- * produce at least one successful A4 silkscreen print and one successful linoprint
- * complete one finished A4 collage image and one finished A4 cut-out image
- * evaluate, critically, his/her own work and the work of others

Content

The Andy Warhol exhibition at the Irish Museum of Modern Art (I.M.M.A.) served as a powerful introduction to the module. I used his work as a source to explore colour and mixed-media (i.e. print and collage) in the production of an iconographic portrait from contemporary media culture.

WEEK 1: The module began with the theme of icons - the meaning of an icon both historically and within a modern day context. Students drew informal portraits of each other in order to gain an understanding of the proportions of the face. I felt it necessary to include this as students, throughout the ten weeks, would be working with the portrait image. It also served as a diagnostic lesson allowing me to assess student confidence and ability so that further progress could be documented. Assessment also took place through the inclusion of a group discussion concerning the meaning of an icon. I used a portrait by the modern artist Picasso and a

portrait by the contemporary painter Chuck Close and how they dealt with the proportions of the face in their work.

WEEK TWO: Students brought in their own examples of icons they had chosen from contemporary media culture, for example a political figurehead or popstar. Plate 1. Chosen icon images were blown up to A2 size on the photocopier and then divided into four A4 sections. Each section would consist of the exploration of different media - Section One=A4 silkscreen print, Section Two=A4 linoprint, Section Three=A4 collage, Section Four=A4 paper cut-out. At this stage students were introduced to the work of Andy Warhol in preparation for the museum visit the following week.

WEEK THREE: Visit to Andy Warhol exhibition at I.M.M.A. The visit consisted of a thirty minute talk by myself and then a Worksheet for the students to complete in the remaining forty minutes. Appendix 3. The Worksheet consisted of questions on the exhibition itself and centred on the icon works by Warhol, and his dealings with mass culture image. Plate 2.

WEEK FOUR : Students held a discussion on the museum visit and each group was given an example of one of the works which they would have seen at I.M.M.A. and had to discuss it under specific headings. Students then chose an A4 area of their A2 icon image which they felt would be suitable as a silkscreen print.

WEEK FIVE AND SIX: In week five Colour was the main focus. An in-depth investigation of colour took place as it was a very important aspect of

the students work. It was an exploration of how colour is used to express emotion. Plate 3. Colour Theory was also discussed. I introduced the relevant support studies through a slide show which, again, was getting away from the norm and engaging student attention. Support studies used here included the Irish contemporary artists Paul Funge and Pauline Bewick and their use of colour to express emotion. Plate 4. The task for the students was to explore a variety of possible colour combinations (three colours) which express particular emotions within an A4 copy of their icon images. This investigation, through paint, ran into week six also. Plate 5.

WEEK SEVEN: Once a particular colour combination was chosen students began to prepare for their A4 silkscreen print by cutting out the stencils required for the printing process (three stencils needed as it was a three colour combination). The image was to be printed onto the A4 photocopied area of the A2 icon portrait. In the second part of the lesson students transferred their next chosen A4 image onto the lino and were introduced to the lino tools and began cutting.

WEEK EIGHT: In week eight the first silkscreen print was taken. Only one silkscreen print per week could be taken as silkscreen ink is very slow drying. In the second part of this lesson the linocutting continued and students were then ready to linoprint the following week. Plate 6.

WEEK NINE: The second silkscreen print was taken in week nine. This week students also printed their linocut. At least four prints were taken

and, again, students referred to their chosen colour combinations as a source.

WEEK TEN: Moving into the final week students took their final screenprint. Students then completed their A4 size paper cut-outs based on the final chosen A4 area from the overall A2 image. It should be noted that the A4 collage image was completed, since week six, as a home-work activity. I chose this as a home-work activity because it was a suitable medium for its purpose, and also it allowed more time for the other media to be fully explored. Students then had completed all four A4 sections which were linked up together to produce an A2 mixed-media portrait. Plate 7. At the completion of the module the students work was displayed in the entrance hall of the school.

Throughout the module there was a strong emphasis placed on modern and contemporary artists - how they related to students work, their concepts, and how they exploited their chosen media to their own advantage. Group discussions, on a regular basis were also an integral part of the ten week module.

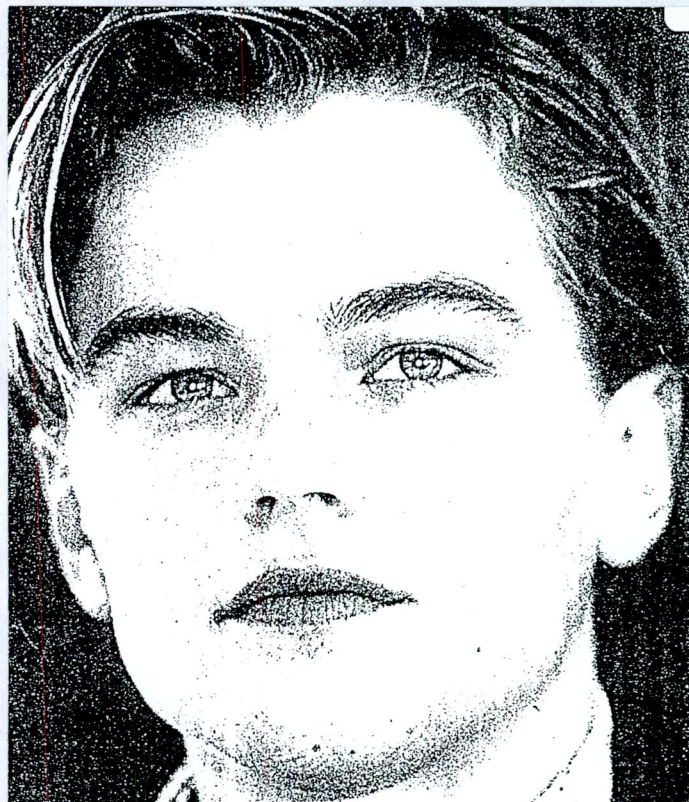
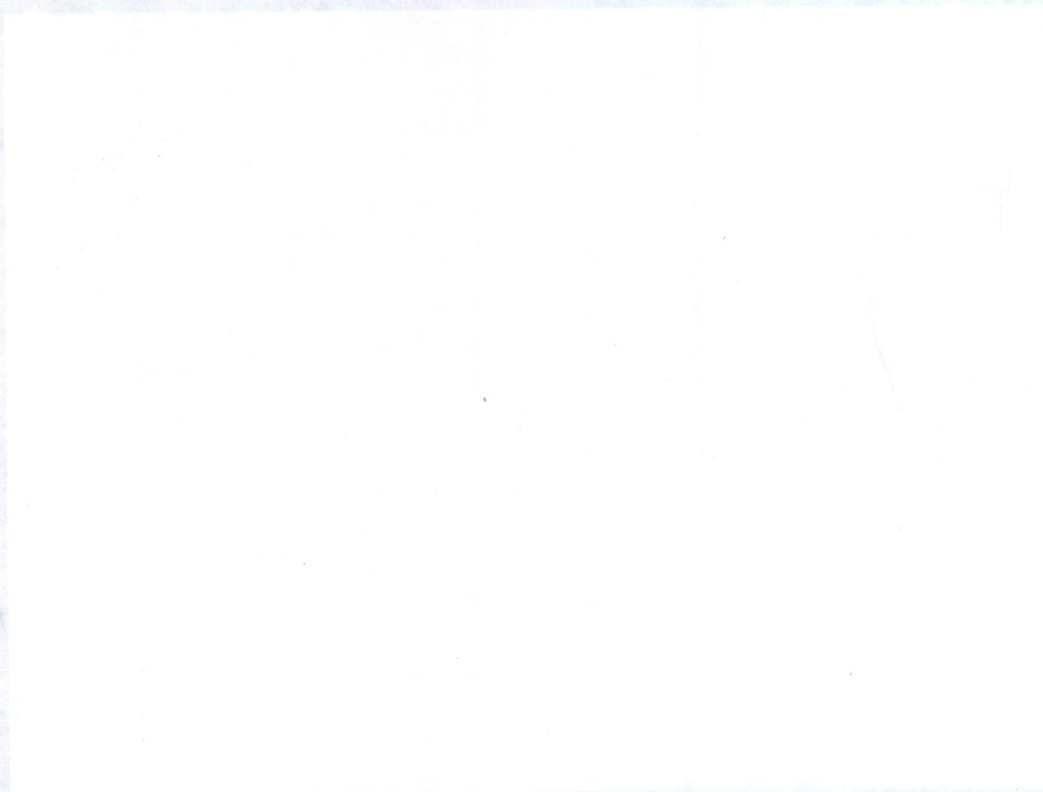


PLATE 1: Icons from contemporary media culture which students chose.





PLATE 2: Students at the Andy Warhol Exhibition, I.M.M.A.



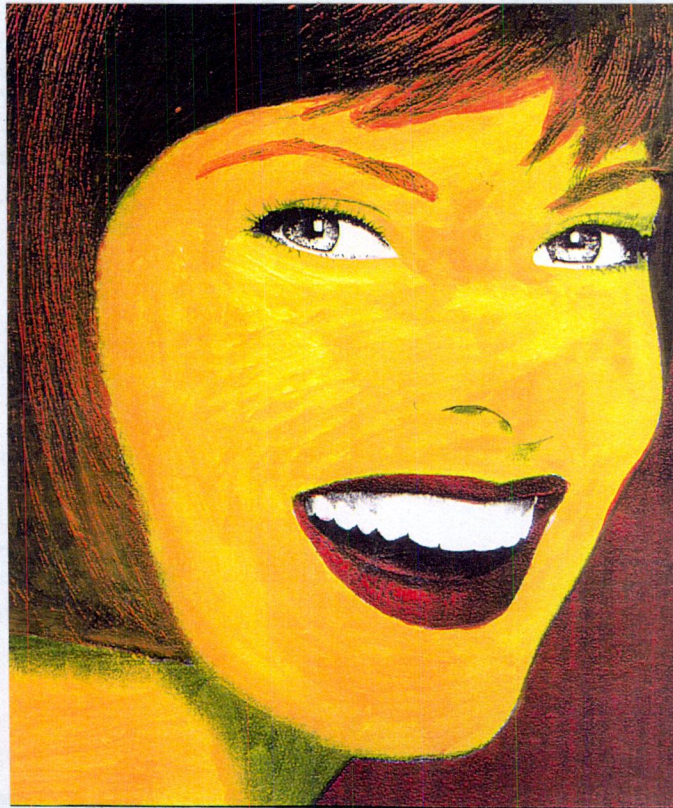


PLATE 3: Visual Aids - Colour to express emotion. Icon-Linda Evangelista.



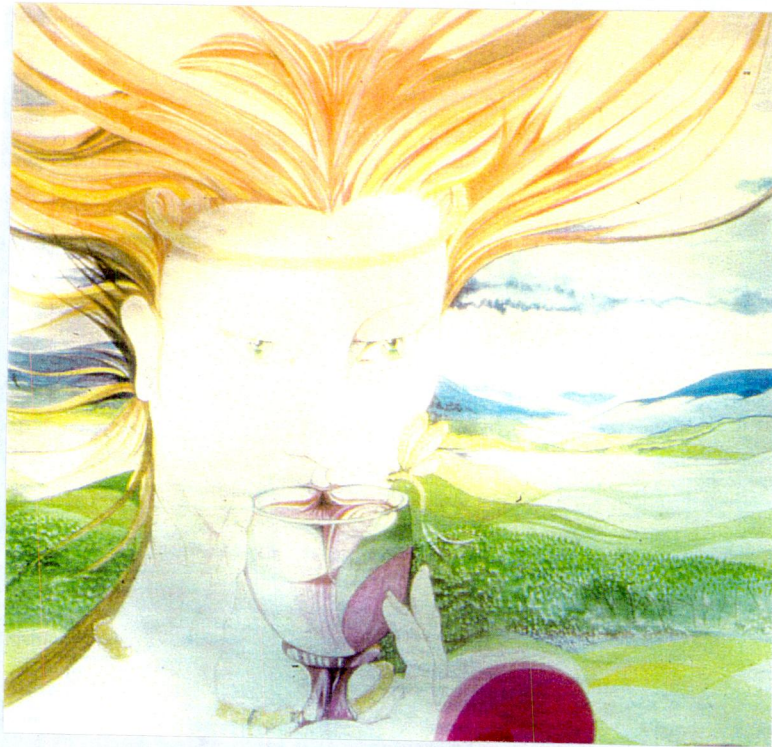


PLATE 4: Support Study - Colour to express emotion.

Irish contemporary artists Pauline Bewick and Paul Funge.



PLATE 6: Students working on their linoprints.





PLATE 7: Students finished pieces - A2 mixed media iconographic portraits







Assessment Criteria

The word 'assessment' comes from the Latin word 'assidere' meaning 'to sit beside'. If a teacher was to sit beside his/her students it would suggest a close relationship and a sharing of ideas. Therefore it is ironic that, within Irish education, assessment is mostly performance related. In Transition Year ongoing assessment is vital in recording student learning and progression. Assessing student learning is something that every teacher has to do. Despite the amount of time given over to assessment it is a task which many teachers dislike and that few do well.

Students within any given class differ from one and other in physical character, social character, emotional character and intellectual character. Today's teacher can expect to have a wide variety of students who differ in abilities, talents, and backgrounds. Ongoing assessment is therefore the most suitable form of assessment which a teacher can adopt.

Within the T.Y. class it can be assumed that some students will have no prior understanding of art in general. As a result assessment criteria had to be set out in a broad and fair manner. The criteria for assessment are based on a portfolio of course work and ongoing evaluation. The weight of marks are divided between Design and Technique Skills (in print and collage). Performance criteria are detailed on Individual Marking Sheets. Appendix 1. These are then recorded on an Overall Marking Sheet for the T.Y. class. Appendix 2.

Ongoing assessment can be formal, for example a test, or informal when a teacher walks around the classroom initiating students response. This can be a normal part of everyday activity, observation on the teachers part, allowing the students to behave naturally, which I adopted into the

assessment of the T.Y. group I was working with. It was also my intention to encourage group discussions on a regular basis in order to foster ideas, form opinions and promote interaction within the group, which is all part of the T.Y. experience.

Evaluation

Evaluation is a reference to the processes by which something can be judged. In teaching terms it usually means how a teaching programme, in this case a T.Y. Programme, has achieved its objectives. It must be noted that evaluation is not the same as a test.

Within the traditional Irish curriculum the main weakness at Junior Certificate Level, and mainly Leaving Certificate Level, is the absence of Evaluation. In this context the Evaluative Report by the Inspectorate on T.Y. was a significant development. It is important that teachers use suitable forms of evaluation of T.Y.P.'s. Because of time constraint as a student on Teaching Practice a simple form of evaluation was used. The three headings of this evaluation were 1) outcome of module in relation to its aims, 2) suitability of assessment for this module, and 3) changes, if any, with a subsequent T.Y. group.

FOOTNOTES CHAPTER 4

1. Eisner, Elliot., "Educating Artistic Vision" (New York, 1972) p.2.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

Reflecting on the Module

The modular approach to learning brought about conditions which were very suitable for working with students in T.Y., both at a practical and personal level. I was also teaching a Leaving Certificate Art History class while on Teaching Practice. When compared with the experience of teaching a Transition Year group the differences become vastly apparent. The main difference which I experienced was the absence of examination pressures which promoted a relaxed atmosphere. I felt that this enhanced productivity as students could work at a steady pace, realizing and achieving their own personal goals.

SUITABILITY OF MODULE: I felt this module was very suitable for the T.Y. students. From the onset this was the case as the module was designed for specific suitability purposes. Two students in the class had studied art at Junior Certificate Level and I felt it would be interesting to assess their progress against students with no prior knowledge of art. Thankfully they had no greater advantage to those with no prior experience. Of the nine students participating all could understand and develop from the general Aims and Objectives delivered each week. All students benefited in some way within this modular framework. Modern art is an area which is, as previously stated, where the majority of teachers fear to go. For this reason I knew that I had to develop a module which was clear and informative both to teach and understand. Evidence of this

succeeding came through as the module developed and students gained formed opinions and judgements on modern art which they were exposed to. The main area of great importance in achieving goals was the museum visit to the Warhol exhibition. Students can go through five years in second-level art education without even once leaving the classroom, limiting their whole artistic experience. Therefore the visit to I.M.M.A. had a profound effect on the student's opinions of what art is.

The media explored within the module - print and collage, allowed for a building of confidence within the students. All four A4 pieces could be successful whether a student felt they were 'good at art' or not. I wanted to get away from this concept of being 'good at art' as it creates negative and restricting attitudes in students who do not feel confident about art. However, in hindsight, within a ten week module the completion of a silkscreen print as well as a linoprint, collage and paper cut-out was very tight and did place a certain amount of pressure on students to get all A4 areas completed. If I had the opportunity to repeat this module I would seriously consider a different printing technique instead of silkscreen, for example, monoprinting. The collage and paper cut-out pieces worked successfully in this respect.

The theme of the module, 'icons', led to further individualism within the students work. The whole idea of what an icon is - someone to look up to and respect fed its way into the quality of the work produced, as icons were carefully selected and which students felt a close relationship with and looked up to. Therefore on a whole I am very pleased with the outcomes of this T.Y. module and its investigation into modern art. Upon leaving the school I felt confident that I had achieved the goals I had set out to teach.

The nine students I worked with gained an enjoyable and valuable learning experience of modern art which, sadly is not explored enough.

ASSESSMENT : Ongoing assessment of students work took away the underlying fear of an end examination. It is my opinion that if, from the onset of the module, students were told that they must sit an examination, they would not have engaged in the module on such a personal level as they did. They were not constantly thinking that they should gather particular resources or produce work in a certain way in order to gain better marks. Ongoing assessment was very suited to personal development, and working with such a small group on a one to one basis I could record and note the personal development of individual students. I ran through the Individual Marking Sheets with the students at the beginning of the project so that there would be no misunderstandings or confusions about the assessment criteria which were set. In my opinion, this form of assessment can suit all students, and not just the academic, which the traditional form of assessment does.

Art is a subject which very much benefits from this type of assessment as art is a practical subject and should not be purely based on the students performance on a particular day.

Recommendations

Although the T.P. became available to schools over twenty years ago, its full potential are only being realised today. It has so many opportunities for the students to explore and broaden their educational horizons e.g. Work experience gives the student the opportunity to experience the reality of adult of adult and working life. A T.Y.P. if designed well can be broad,

exciting and a challenging experience. Teachers should all work together in formulating their own T,Y,P, drawing on strenghts and resources readily available or accessible within the school. In oreder to engage students fully in the programme, the content should include aspects of contemporary youth culture as what is happening outside the classroom should be reflected in the classroom/ For this reason a module on modern art is an ideal opporyunity to explore modern and contemporary art in an exam free year,

Within second level education there should be an increased awareness and understanding of what modern and contemporary art is. This applies to both art teachers and his/her students. Also there should be the option to make it more applicable to the studentsoverall learning experience. It is realised that within the current cirriculum art teachers have a very extensive art history programme to get through at leaving certificate level but there should be some way in which modern and contemporary art becomes a central part of this.

However at junior certificate level the option is open to explore modern and contemporary art yet students are still coming out of at second level educationwith a lack of understanding of what it is. Therefore in-service training is vital in getting a clear understanding of modern art accross to teachers enabling them to teach it with confidence. As I have stated in chapter 1 resoureces are available fo r teachers to avail of and the museums and galleries are a wonderful resource which more teachers should expose their students to.

Museums and Galleries as a Resource:

Regarding art education in T.Y., there is a need for interaction with museums and galleries as a constant resource. In the past this interaction was virtually non-existent or very weak, but, in recent times there has been a realisation of a very real need for interaction and certain museums and galleries have made a positive response. In fact most have reacted in a very stimulating way. The most prominent of these is the Irish Museum Of Modern Art (I.M.M.A.), at the Royal Hospital in Kilmainham.

I.M.M.A.

I.M.M.A. has its own specific Education/Community Programme which was set up in 1991, even before the museum itself opened its doors to the public in May of that year. It is currently in the very capable hands of Helen O'Donoghue-Curator: Education/Community and Ann Davern-Assistant Curator: Education/Community. I.M.M.A. published Interactions in 1996 which is a review of their Education /Community Programme. It's basic principle is based on the fact that "we are all participants in a culture process" (1). I.M.M.A. argues that access to visual culture can, and should, be a right of the individual. Therefore it's major concerns are an accessibility and an understanding of the visual arts. This has been investigated and implemented quite extensively over I.M.M.A.'s six year history working on both local and regional operating within education and

the community. It welcomes and encourages people of all ages with the support of partnerships of various associations and organisations.

I.M.M.A., over its relatively short existence, has had a very good response highlighting a very obvious need. In 1996 it saw a 40% increase in this area and "a marked increase in the second-level schools sector, so mechanisms are currently being put in place to respond to specific needs of these young people and their teachers" (2). I.M.M.A.'s impressive involvement within second-level education, and its welcoming encouragement has subsequently led to a revival and formal structuring of educational areas, for example, Educational Officers. This has led to a more encouraging interaction and accessibility for schools. Bringing museums and galleries into modular work with T.Y. students is both an exciting and valuable resource which is there to be experienced by all.

FOOTNOTES CHAPTER 5.

1. Irish Museum of Modern Art "Intersections: Testing A World View" (Dublin: I.M.M.A., 1997) p.2.
2. -----."Education and Community Programme 1997, (I.M.M.A., 1997) p.2.

LIST OF APPENDICES

Individual Marking Sheet		
Student Name : Date :	Maximum Mark	Student's Mark
Design Studies		
<ul style="list-style-type: none"> • Design adaptation - Shape/form/ texture/colour + balance 	25	
<ul style="list-style-type: none"> • Design Experimentation - Visual info./source material/experimentation. 	25	
Sub Total	50	
Print and collage techniques		
<ul style="list-style-type: none"> • Demonstrate two different techniques Linoprinting and silkscreen 	25	
<ul style="list-style-type: none"> • Demonstrate two different collage techniques collage and paper cutout 		
Sub total	25	
Execution of finished piece		
Linoprint/silkscreen/collage/papercutout	25	
Sub Total	25	
Total	100	

Teacher's signature : Date :

APPENDIX 1.

Overall Marking Sheet

Student's Name	Design	Tech.	End Prod	Total %	Grade	Comment
	50%	25%	25%	100%		

Teacher's Signature :

Date :

Principal's Signature :

Date :

APPENDIX 2.

MISS KAVANAGH WORKSHEET

NAME: _____

Irish
Museum
of
Modern
Art

Andy Warhol AFTER THE PARTY

WORKS 1956-1986



Campbell's Soup Can (Cream of Chicken) 1962
Synthetic polymer paint on canvas
182.2 x 132.1 cm

IN WARHOL'S ART THE IMAGES ARE PRESENTED TO US IN THE WAY THE ARTIST FINDS THEM. WARHOL TOOK A MASS PRODUCED OBJECT AND MADE IT THE SUBJECT OF HIS ART E.G. CAMPBELL'S SOUP CANS - ONE OF AMERICA'S MOST POPULAR BRANDS WITH ITS DISTINCTIVE RED AND WHITE PACKAGING.

- HOW MANY VARIETIES OF THE SOUP CAN BE SEEN HERE?
- WHAT MEDIUM HAS WARHOL USED?
- WOULD YOU AGREE WITH HIS APPROACH OF TAKING AN EVERYDAY MASS PRODUCED OBJECT AND TRANSFORMING IT INTO A WORK OF ART? WHY?

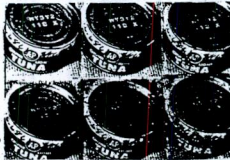


GO INTO THE ROOM OF 'SILVER CLOUDS'.

- HOW DO THEY FLOAT AROUND THE ROOM?

LIE DOWN ON THE FLOOR. DESCRIBE THE FEELINGS AND THE IMPACT THE SILVER CLOUDS GIVE.

• THE TUNAFISH DISASTER (1963)
IS PART OF WARHOL'S DISASTER SERIES (1962-68)
THIS IMAGE GOES AGAINST THE SUCCESS OF AMERICAN CONSUMERISM. HOW?



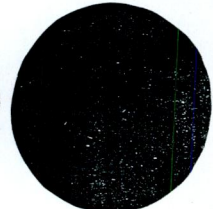
JACKIE KENNEDY SERIES 1964
JACKIE BECAME FAMOUS IN 1963 WITH THE ASSASSINATION OF HER HUSBAND J.F.K. THE WORLD'S MEDIA BECAME FOCUSED ON HER AND THESE IMAGES ARE TAKEN FROM 'LIFE' MAGAZINE. HER IMAGE BECAME INSTANTLY RECOGNIZABLE AND WARHOL SHOWS HER AS AN ICON.

- WHY, IN YOUR OPINION, HAS THE ARTIST REPEATED JACKIE'S IMAGE?

- WHICH IMAGE DO YOU FIND THE MOST STRIKING? WHY? (E.G. COLOUR, FACIAL EXPRESSION ETC.)

IN THIS WORK WARHOL HAS INCLUDED MARILYN IN ONE CIRCULAR PIECE BUT SHE IS ABSENT IN THE OTHER.

- WHAT DOES THAT SUGGEST TO THE VIEWER?



- IN CLASS, WHERE ELSE HAVE WE DISCUSSED THE USE OF GOLD BACKGROUNDS IN RELATION TO ICONS?

- WHY DO YOU THINK WARHOL HAS CHOSEN MARILYN MONROE AS AN ICON?

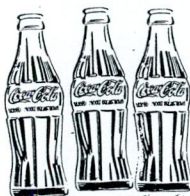
- IN WHAT OTHER PIECE HAS WARHOL USED MARILYN'S IMAGE? TITLE: _____, SKETCH THIS PIECE HERE ↓

- IN YOUR OPINION WHAT IS AN ICON? (GIVE AN EXAMPLE OF AN ICON FROM TODAY'S SOCIETY.)

APPENDIX 3.



3



Coca-Cola

IN THREE COCA-COLA BOTTLES (1962)
WARHOL PUTS THE COCA-COLA IMAGE
FORWARD AS AN ICON.
• WHY DO YOU THINK HE HAS CHOSEN THIS
IMAGE? _____

• WHY HAS HE REPEATED THE IMAGE OF
THE BOTTLE 3 TIMES? _____

IN VARIOUS OTHER WORKS WARHOL HAS TAKEN AN IMAGE AND
REPEATED IT. FIND 1 PIECE WHICH IS A GOOD EXAMPLE OF THE
REPETITION OF AN IMAGE. TITLE: _____ MEDIUM: _____

- DRAW THE REPETITION OF THIS IMAGE(S) ↓
IN THE SPACE PROVIDED
- EXPLAIN WHY YOU HAVE CHOSEN THIS
PIECE AS A GOOD EXAMPLE AND WHAT
YOU THINK WARHOL IS TRYING TO
EXPRESS TO THE VIEWER.

- FIND THE TWO PORTRAITS ILLUSTRATED BELOW. MAKE COLOUR
STUDIES OF BOTH OF THESE WORKS USING COLOURING PENCILS
OR CRAYONS (NB. CARE + CLOSE OBSERVATION)



• LIZ
TAYLOR

• WHAT COLOURS HAVE BEEN USED HERE? _____

• WHAT EFFECT DO THEY HAVE? _____



• JACKIE
KENNEDY

• COLOUR CAN CREATE A VERY
DIFFERENT MOOD. HOW IS THAT USED
HERE? _____

4

• THE ELECTRIC CHAIR IMAGES
APPEAR MORE EERIE AND SINISTER
THAN THE HORRIFIC CAR CRASH SCENES"

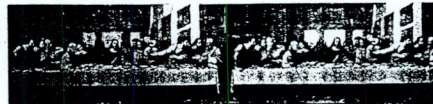
• WOULD YOU AGREE WITH THIS STATE-
MENT? WHY? _____

- CHOOSE ANY PIECE FROM THE ANDY WARHOL EXHIBITION WHICH
YOU FOUND THE MOST INTERESTING.
ILLUSTRATE IN SPACE PROVIDED.
(WITH COLOUR)
- GIVE A DESCRIPTION OF THE PIECE
- WHAT YOU THINK IT MEANS AND
WHY YOU CHOSE IT AS THE MOST
INTERESTING. _____

• WHICH PIECE DID YOU DISLIKE THE MOST? GIVE REASONS FOR
YOUR ANSWER. _____

• DID YOU ENJOY THIS EXHIBITION? WHY? _____

NB. MUST BRING WORKSHEET INTO NEXT WEEKS CLASS.



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Student Name: Roisin Kavanagh

Award: B.A. Degree in Art and Design Education

Dissertation Title: Transition Year: The Opportunity to Explore Modern Art.

DISSERTATION ABSTRACT

The Chief Inspector's Report, published by the Department of Education in 1996, carried out a survey of students sitting the Leaving Certificate Examination. Out of the three hundred and thirty-eight students surveyed, only twelve students answered a question on a living artist. Not even one student answered a question on the contemporary artist Kathy Prendergast. These facts raise concerns regarding the teaching of modern art in second level schools. Chapter Two looks at The High School in Rathgar, the setting in which the module was implemented. The school's current Transition Year Programme is examined focusing on Art/Craft/ and Design in the Transition Year.

Art's role at secondary level and the examination format for art to Junior and Leaving Certificate are investigated to ascertain the reasons why there is a lack of modern art being taught in schools. This dissertation proposes that Transition Year is the opportunity to explore modern art within a modular framework. This module is a stand alone exploration of modern and contemporary art suited not only to a Transition Year class, but also to students following the Leaving Certificate Applied Programme. The structure of the module is outlined in Chapter Four with an emphasis placed on Content and Ongoing Assessment.

Conclusions and Recommendations are to be found in Chapter Five. The conclusions are presented in the form of reflections on the design, implementation and outcome of the project. Recommendations include an increased awareness of modern art in second level, and the use of museums and galleries as a resource.

