Name:Sinead Larkin.
Course: B.A. in Art & Design Education
Title: Museums and Galleries : Resources for the Junior Certificate.

Dissertation Abstract.

This dissertation aims to look at the Museum/Gallery visits as a source for practical Junior Certificate projects. Chapter 1 examines the place of support studies in the Junior Certificate , it also looks at the importance of using primary sources for practical Junior Certificate projects.Chapter 2 focuses on museums and galleries and identifies what museum/gallery visits can offer students. This chapter also looks at museums/ galleries in Dublin, and also looks at students attitudes towards museums / galleries.
Chapter 3 is concerned with implementing a scheme of work utilising the National Gallery of Ireland as a source for a practical Junior Certificate project. This chapter focuses on the preperation, the visit itself and follow up work in the classroom. Chapter 5 draws conclusion from the project and identifies numerous positive contributions in which using a museum /gallery visit as a source can make to students. The need to promote the utilisation of museums and galleries as a source for the Junior Certificate is recommended in the conclusions and recommendations.

COLAISTE NAISIUNTA EALAINE IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

Museums and Galleries: Resources for The Junior Certificate

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B.A. IN ART & DESIGN EDUCATION

by

Sinead Larkin

June 1998

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

ACKNOWLEDGEMENT

I would like to thank everyone who helped me and assisted me in researching and writing this dissertation. I would especially like to thank Eileen Doyle for her direction and focus.

INTRODUCTION

This dissertation is concerned with utilising the National Gallery of Ireland as a source for practical projects at Junior Certificate level. Museums and galleries are not fully utilised by teachers at Junior Cert. level. I aim to show that with sufficient preparation that museums/galleries can be a successful source for practical work at Junior Cert. level.

Chapter I looks at the place of support studies within the Junior Cert. curriculum. It also discusses the importance of using primary sources at Junior Certificate level.

Chapter II reviews why we should use museums/galleries as a source and looks at what they have to offer. This chapter also looks at museums/galleries in Dublin, and examines students' attitudes towards museums and galleries in general.

Chapter III looks at the role of the teacher in ensuring that students are adequately prepared so a visit to a museum/gallery is successful.

Chapter IV focuses on the scheme of work I implemented in the classroom using the National Gallery of Ireland as a source, this chapter looks at

preliminary preparation through to the visit itself, and follow-up work in the classroom.

Chapter V looks at the results of students' questionnaire and draws conclusions from the project, the value of using the gallery of the source is assessed and the contributions made to the development of the students are examined. This chapter also puts forward some recommendations to encourage the use of museums and galleries as a source for practical Junior Certificate projects.

CHAPTER I

THE JUNIOR CERTIFICATE AND SUPPORT STUDIES

REVIEW OF LITERATURE

The Junior Certificate guidelines on Art, Craft, Design define support studies as a "critical, evaluative and appreciative skills". (1) The guidelines state that support studies should be "organised to form an integral part of the learning experience in order that the students perceive new meanings and new discoveries" (2). The 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 or European work so as to acquaint the student with adult and child art, craft and design from many cultures. Critical and evaluation skills need to be developed so as to lead to an understanding and appreciation as well as enjoyment of student's own work and of others.

Support studies are therefore a vital part of the Junior Certificate Art, Craft, Design. It is very important that students develop critical appraisal and evaluation skills so as an understanding and appreciation of art in general can be achieved. To develop this ability of critical appraisal and evaluation students must become familiar with the work of artists craftworkers and designers working at different times and in different cultures, students should be aware of the important role that artists have played in the development of our civilisation.

Art teachers have to rely a great deal on reproductions - secondary source material (i.e.) photographs, slides, postcards etc. to make works of art accessible to young people, yet through visiting museums and galleries we are giving students an appreciation of an artist, designer or craftsperson. Although planning a visit can take some time it can be a very rewarding experience as it provides students with an opportunity to see original works of art - to appreciate scale and dynamism, and sheer presence of some works of art, which can only be experienced through being physically present. Being in the real situation can only help students to develop these critical and evaluative skills. From looking at reproductions of works of art in which scale, brushwork and textures are not adequately conveyed it can be difficult for students to form any sort of opinion. Being physically present at a work of art heightens students perception and understanding of artists and their work if teachers prepare them for the experience.

> "There is a world that exists beyond the individual, a world that exists whether or not he exists. The child needs to know about this world, to move in it, and manage himself in it" (3) Robert Witkin.

Art as a subject combines practical activity, facilitating personal expression yet acknowledging historical and contemporary art and appreciation of the world, this scale is very hard to balance so very often the non-practical side

of art can take a back seat, as the practical side takes over and shows an actual end result. According to the Junior Cert. syllabus support studies should be integrated in such a way that the student can "perceive new meanings and discoveries" (4). The Junior Cert. guidelines state that "support studies should over all be carefully organised as an integral part of each learning situation using v. aids, reference books, film or other appropriate means" (5). Emphasis on support studies is very important and they are clearly meant to be more than just a 'back-up' to practical Junior Certificate projects.

"Although most schemes of work make allowance for support studies by referring to pupils learning about their cultural heritage and the work of artists past and present, the aims all too often remain words which are not translated into action". Support studies embrace all aspects of art which can help further enjoyment, knowledge and understanding so therefore support studies need to be more than simply "a backup" to practical projects. The Gulbenkain Report stated ..." participation and appreciation are complementary aspects of arts education not one or the other but both" (6). Rod Taylor believes that "the experience of pupils in art studies should be a combination of practical, theoretical and critical work" (7). To avoid using support studies simply as a 'back-up' to practical projects, they must be

pursued throughout the entire project or can be used as a starting point in a project. The Junior Cert. guidelines state "the starting point subject matter for each learning is crucial in developing the students capacity for a focused personal response, the motivation should be visually orientated and derive from the students direct experience of the natural social or manmade environment" (8).

Primary Sources

Direct experience is something which is a primary source, it is not something which is reproduced (i.e.) photographs, slides etc. A primary source is a first-hand experience which students can see clearly and where they may be guided in seeing analytically and in developing a sensitive eye and mind. Regarding support studies a primary source is according to Rod and Dot Taylor

(a) an original work of art seen in museums, gallery exhibitions etc.

(b) original art work on loan to a school or in a school's own collection.

(c) visits and residencies by practising professional artists and craftspeople.

(d) statements made by artists about their work published or broadcast interviews letters etc.

(e) the artwork of other pupils.

(f) the artwork of the teacher (9).

Ideally students should always work from a primary source and use secondary source material to back up the primary source material. A gallery or museum visit provides a perfect starting point for any Junior Certificate practical project while through a gallery/museum visit students are:-

(i) more able to see their work in relation to that of others rather than in isolation.

(ii) students vocabulary will be broadened both specifically in relation to art matters and generally through increased understanding and application of words which have relevance in everyday usage.

(iii) some students will willingly read about art, artists and craftspeople.

(iv) pupils will begin to admire and respond to works of art or craft which have been produced at different times in different places.

(v) pupils will develop a lifelong interest in the visual arts, irrespective of whether they continue to be engaged in practical activity (10).

FOOTNOTES CHAPTER I

1. National Council for Curriculum and Assessment, The Junior Certificate Art, Craft, Design, Guidelines for Teachers. (Ireland, NCCA 1992) p. 4.

2. National Council for Curriculum and Assessment, The Junior Certificate Art, Craft, Design, Guidelines for Teacher. p. 4.

3. Robert Witkin in Rod Taylor's Educating for Art: Critical Response and Development (London School Curriculum Development Committee 1986) p. 2.

4. National Council for Curriculum and Assessment, The Junior Certificate Art, Craft, Design, Guidelines for Teachers. p. 4.

5. National Council for Curriculum and Assessment, The Junior Certificate Art, Craft, Design, Guidelines for Teachers. p. 5.

6. Gulbenkian Report in Rod Taylor's Educating for Art. Critical Response and Development. p. 3.

7. Taylor Rod, Educating for Art: Critical Response and Development. p.6.

8. National Council for Curriculum and Assessment, Junior Certificate, Art, Craft, Design, Chief Examiner's Report. (Ireland NCCA 1992). p.6.

9. Taylor Rod and Dot Approaches to Art and Design. p. 23.

10. Taylor Rod and Dot, Approaches to Art and Design. p. 24.

CHAPTER II

MUSEUMS AND GALLERIES

A museum is defined as being "a place where works of art or items of other interest are collected, cared for, researched, interpreted and displayed for everyone to visit and enjoy" (1).

A visit to a museum and gallery can be a very enriching and rewarding experience, museum and galleries are art of our culture and heritage. A visit to a museum gallery can perhaps provide students with the most direct observation they will ever experience in viewing works of art. To fully appreciate works of art students must understand the purpose of the visit to the gallery. It differs from simply looking at reproductions. In visiting a museum/gallery students may experience -

(i) A sense of scale, the impact of gigantic sculptures or painting can often be dramatic.

(ii) It is possible to examine works in great detail which is often essential to full understanding.

(iii) The works of art are usually displayed in well lit areas so colour can be examined as colour reproductions can be highly inaccurate.

(iv) Students can see the work of art in the context of other works to make comparisons and contrasts between them.

(v) Students see frames or other modes of presentation. Frames can make a difference to the way we see a work, and are often designed by the artist to have symbolic or decorative relevance to a painting.

(vi) Much contemporary art is three-dimensional or use media such as video, light, sound and smell which cannot be experienced through reproduction.

(vii) Galleries are lively and social places where people come together.

Gallery/Museum visits

The gallery is one of the most readily available primary sources for Junior Certificate students, taking a Junior Certificate class to visit a gallery requires time and careful preparation. Rod Taylor describes a successful visit as "an experience that they'll (the students) remember - something that is valuable to them, something they can recall with pleasure and feel they made some breakthrough in their perception of art works" (2).

However, not all visits to galleries are a success and quite often they can be unsuccessful and a waste of the school's time. Having an unsuccessful visit can be due to many reasons such as, the gallery lecturer not being there at the correct time, cutting the visit short or a tour is joined by another school in which the lecturer is drowned out completely. It is important that gallery staff know how much preparation has been done prior to the visit, so that they can pitch information appropriately and not pitch information above students' heads, or alternatively, in contrast, guides can ask obvious questions in attempting to get some response from students when in reality they appear to be patronising towards the group's intelligence. This can be alleviated through contact between museum/gallery staff and art teachers prior to the gallery visit .... "the museum educator was very important in the interchange between art object and viewer, not only as purveyor of facts and figures, by being aware of the different varieties of expression and of response .... by open-ended and varied questions, different issues can be examined in relation to the work". (3)

Students' attitudes to museums and galleries

Students themselves often have a negative attitude towards museums and galleries. Many students expect to be 'bored' during a gallery visit so it is

really up to the combined effort of galleries and art teachers to ensure it is a worthwhile excursion and learning takes place. Sometimes the attitudes students have towards galleries can vary according to social class.

According to Bourdieuis research up to 66% of manual workers associate museums with churches in their minds. Many galleries and museums date from the nineteenth century and were specifically designed to emphasise this link, buildings deliberately incorporating architectural features reminiscent of churches and classical temples. It was part of an aim to arouse in the visitor a sense of awe at works on display, the fact the exhibits must not be touched often underlined by uniformed attendants who can carry out their duties in an authoritarian manner, affirms the sanctity of the gallery and the feeling the conservation of its priceless treasures. What Berger terms 'holy relic' must override such immediate ones as participation or enjoyment. (4) Many museums and galleries today still have this ethos prevailing, so therefore the art teacher and gallery educator need to promote the gallery as an exciting place to both visit and learn.

Many museums and galleries have education officers who provide a liaison between schools and galleries and accommodate visits from schools. Many museums and galleries provide worksheets for visiting schools, but the worth

of the worksheet can be questionable. They do keep students occupied but often fail to lead to a broader understanding of the works of art in question. Galleries with a specific education officer and a positive liaison with schools provide teachers with a positive environment to work in, as teachers can discuss the visit with the officer beforehand and state the requirements needed. The gallery in turn do what they can to provide the relevant resources - this leads to a positive visiting experience.

"Good gallery practice arises out of a partnership and through understanding between teacher and gallery lecturer". (5)

Museums and Galleries in Dublin

The many museums and galleries in Dublin provide varied resources for students/schools. The National Gallery of Ireland has a very helpful book titled "Exploring Art in the National Gallery of Ireland" which is designed to "encourage adults and young people to discover fun and excitement of looking at pictures in the National Gallery's wonderful collection. The handbook is written for parents, teachers and young people who have an active interest in but not an in-depth knowledge of art, and is based on meetings, and listening to visitors of all ages at the National Gallery of

Ireland. It is clear and concise, and is themed so it means that teachers can access the information they need. The book is filled with suggestions for practical projects suitable for follow-up work back in the classroom. Personally, I think the book is a very good resource for teachers. It documents how to plan a visit to the gallery and a general history of the working of the National Gallery of Ireland. The book was included in a pack sent to schools. I feel that this would certainly encourage school visits and provide a liaison between the gallery and the schools and makes the gallery much more accessible.

The National Gallery of Ireland also provides worksheets, however, although they are focused in that they are themed and they do keep students occupied they do not lead to a broader understanding of the works and there are simply two sets of worksheets, primary and post-primary level is too general and broad.

On approaching the gallery regarding the visit they were helpful and asked the area in which I wanted to explore, as I am exploring Dutch still-life focusing on the theme of food and symbolism, the gallery spokesperson showed a 'set' tour of the fine Dutch paintings, I feel that in order for the visit

to be relevant I need to meet again with whoever is giving the tour to ensure my specific needs are catered for.

The Douglas Hyde Gallery was very accommodating on approaching them concerning a school visit. They regularly notify schools, so they are aware of current exhibitions and they are interested to know specific needs so that the visit is relevant. The worksheets which the Douglas Hyde provide are focused to two level, Junior Certificate and Leaving Certificate and they certainly develop students visual awareness of works of art. However, the gallery is not very well known and as it exhibits contemporary art some of it is unsuitable for second level due to the nature of being installation, or video camera exhibits.

The Irish Museum of Modern Art is probably one of the best museums to deal with, the education officer is extremely helpful and accommodating. The museum has a very positive liaison with schools as it makes itself very accessible to education establishments by regularly keeping in touch with current exhibitions, invitation evenings for teachers etc. The Museum also places emphasis on the importance of connecting the work to the Junior Certificate course. The worksheets are focused and require pupils to 'look

carefully' which encourage visual awareness. Irish Museum of Modern Art has an education and community curator.

FOOTNOTES CHAPTER II

1. Bourke Marie, Exploring Art in the National Gallery of Ireland. (National Gallery of Ireland 1997). p. 3.

2. Taylor Rod, Educating for Art: Critical Response and Development (London School Curriculum Development Committee 1986). p. 135.

3. Hooper-Greenhill Eilean, Museum, Media, Message (Routledge 1992). p. 222.

4. Taylor Rod, Educating for Art: Critical Response and Development. p. 135.

5. Ibid p. 135.

CHAPTER III

THE ROLE OF THE TEACHER

The teacher plays a crucial role in ensuring that students are adequately prepared so that a museum/gallery visit is a success. Students' reactions to works of art should always be valued, teachers have an important role to play in encouraging students to look and react to works of art to promote an understanding of the work. By encouraging questioning, suggesting possible explanations and developing sensitivities, teachers will help pupils to develop their personal responses through knowledge and insight. (1)

From being in the presence of a work of art students can gain personal qualities that can enrich their whole lives but the teacher plays a vital role in developing these qualities. From being in the presence of works of art students can

- gain confidence when making their own personal responses;
- learn to look for reasons to think critically;
- become sensitised to the world around them;
- discover their own way of seeing through encountering artists' and designers' works;

- discover that their own work can be a safe place to express emotion and feeling;
- assimilate ideas, approaches and techniques and use them in their own work;
- gain a positive attitude towards being adventurous and experimental in their own making and doing;
- verify that ideas don't always succeed or satisfy at the first attempt;
- understand that human beings have always made art and that it is a basic human urge and not the idiosyncratic whim of the class teacher;
- encounter excellence and understand quality through seeing a wide variety of art and design forms;
- become aware of the qualities in works of art and design leading them towards becoming discerning consumers;
- talk, discuss and develop a critical vocabulary and sense of judgement;
- learn to read content and look for the story of an image or artefact;
- experience enjoyment and pleasure. (2)

Teachers can decide which of the previous source set of points is valuable for working with their students and can add new qualities which they themselves deem important.

Sometimes teachers may feel nervous or apprehensive when introducing works of art to students, this may be due to teachers feeling unsure about their own knowledge or lack of knowledge on the subject. From a personal point of view, I myself felt nervous about approaching the Dutch still-life paintings in the National Gallery of Ireland because I myself had limited knowledge concerning this subject, and as a teacher felt nervous about trying to impart knowledge to the students. However, I found after some basic research and a willingness to learn with the students that this insecurity is overcome. Rod Taylor describes a key criterion for effective art education:- the teacher should be open to new experiences and able to grow through discovery. (3)

Professor E.H. Gombrich in his book 'The Story of Art' describes possessing too much knowledge on a subject can be debilitating rather than helpful as it can sometimes overcome personal responses to a work of art.

"... knowing something of this history (of art, architecture, painting and sculpture) helps us to understand why artists worked in a particular way, or why they aimed at certain effects. Most of all it is a good way of sharpening our eyes for the particular characteristics of works of art and thereby increasing our sensitivity to the finer shades of difference". (4) Professor

Gombrich describes being able to look at (sometimes) something rather than to label it, as being more rewarding.

> ".... but to look at a picture with fresh eyes and to venture on a voyage of discovery into it is a far more difficult but also a much rewarding task. There is no telling what one might bring home from such a journey". (5)

In a recent interview with Sue Lawley on Desert Island Discs, Professor Gombrich sounded surprised when she asked him if he was pleased that young children should see important works of art and know something of the history of art. Gombrich felt it was far more important that children should be able to see many different kinds of pictures and allowed to respond to them in a personal and feeling way rather than to know "facts" and be told what to think. (6) From this statement from such a prominent art historian we can all be assured of the validity of personal responses and the importance of encouraging students responses to art and artefacts. Teachers should therefore be prepared to learn with students and encourage and validate all students' responses, so that students are gaining confidence and learning to look and think critically, therefore developing skills and qualities as mentioned overleaf.

> "Critical studies are crucial and possible irrespective of age, intelligence or background. These are appropriate for the least able, significant for young children at a particularly telling stage of their development, relevant and applicable to pupils of completely varied cultural backgrounds". (7)

Teachers also have a role in deciding what works of art will appeal to and benefit students' learning, and it is important that teachers develop an open mind when deciding this. Teachers have to decide what will appeal to students and what are the aims of showing students particularly works of art, and will the student gain critical awareness and understand what they are looking at.

> "It is important to trust one's own instincts and to remember to offer as broad a range of art and artefacts as possible, while always being open to the fact that children can learn as much from looking at works which they dislike as those to which they respond favourably, providing they are given opportunities to think through these responses". (8)

FOOTNOTES CHAPTER III

1. Stephens Kate, Learning through Art and Artefacts. (Orion 1995). p.16

2. Stephen Kate, Learning through Art and Artefacts. p. 20.

3. Taylor Road, Educating for Art: Critical Response and Development. (London School Curriculum Development Committee 1986). p. 175.

4. Professor E.H. Gombrich in Stephens Kate, Learning through Art and Artefacts. p. 58.

5. Ibid p. 59.

6. Ibid p. 60.

7. Taylor Road, Educating for Art: Critical Response and Development. p. 133.

8. Stephen Kate, Learning through Art and Artefacts. p. 16.

CHAPTER IV

THE GALLERY VISIT

Many teachers feel that the whole process of undertaking an educational visit to a museum/gallery is a lot of work and may not be worth the hassle, I aim to show that with sufficient preparation the museum/gallery can be a successful and enriching source for practical Junior Certificate project.

It is the teacher's role to stimulate interest and excitement regarding a gallery visit. Pupils will benefit most from a visit if it is thoroughly planned beforehand.

A clear purpose to the visit is very important. A visit to the gallery can be used in many different ways, it can develop specific skills or be part of an extended project. It is important to decide in advance the exact purpose of the visit. Is it to generate ideas, find out information, practice observation, drawing or other skills, evaluate objects or any other purpose. It is important also to keep objectives clear and focused. If students understand that they are going to the museum to research specific issues, a visit will be more worthwhile. A visit is of much greater educational value if it is linked to classroom work rather than a one-off event. On the whole, visits are most successful when students have some background knowledge and are able to use their museum observations and develop ideas after the visit.

It is essential that the teacher goes on a preparatory gallery visit to make curriculum links and work out practical details such as how to get to the galleries, how long it takes, where to find toilets, cloakrooms, lunch rooms and shops. There is no substitute for trying out proposed activities in the museum/gallery itself. This will help plan the time spent in the gallery, obviously any activity should take the needs of other gallery visitors into consideration.

Before the visit pupils need to know why they are visiting the museum, teachers will have to decide what information they should given in advance. Pupils need to know what they are expected to do on the visit and how their work will develop afterwards. Students also need to be aware of toilets and reception area so it is a good idea to go through a map of the museum/gallery beforehand. These are usually supplied at the reception area of museum/galleries.

Activities should make the most of the fact that real objects are available. Pupils should be encouraged to observe closely to see what they can learn about paintings, objects, to know how they were made, why they were made and what this tells us about the society or culture that made them. Many galleries provide worksheets which prove to be of limited worth where they

have sought to keep students occupied, but have failed to lead to a broader understanding of works of art. "The requirement of asking students to 'look carefully' is not only very important but is also the most difficult to achieve, it is probably done by encouraging students to sketch", (1) therefore it is crucial to have worksheets prepared which encourage students to be aware of forms, colour, shapes and textures which can be intensified by discussion, but initially they can only be acquired through visual contact with the painting/object.

I am teaching in Notre Dame Des Missions, in Churchtown, in which the art department has excellent facilities. I will be using my first year group for my museum scheme, this group is mixed ability. I decided to chose the National Gallery of Ireland as a source for this project. I will be bringing the students to the National Gallery of Ireland on a visit, where they will have to complete a prepared worksheet, the students will then use the information gathered in the worksheet as research back in the classroom, support studies will be postcards and slides. The aim of the project is to introduce students to the National Gallery of Ireland, focusing on the Dutch-still-life paintings and using the paintings as a source to design and make a creative embroidered panel based on the theme of food and symbolism. The students will begin the scheme by research drawing, based on still-life objects similar to those found

in the Dutch still-life paintings (e.g.) grapes, passion fruit, citrus fruits, flowers etc.

The students will on the visit to the gallery collect visual information through looking at and analysing the paintings. They will develop their critical skills and also gather information on the art elements - line, shape, colour, texture, pattern and tone. Students will use the information gathered to design and embroidered panel which features some symbolism, as symbolism was widely used in the Dutch still-life paintings. Through exploring and experimenting with a variety of embroidery techniques - fabric manipulation and stitchery, students will make their own embroidered panel which will be based on the Dutch still-life paintings in the National Gallery of Ireland. To achieve successful results in visiting the gallery I have divided my visit into three parts (i) preparation (ii) the visit itself (iii) follow-up work in the classroom.

Preparation for the visit

Before visiting the gallery I made use of its excellent publication "Exploring Art in the National Gallery of Ireland" by Marie Bourke. This publication acts as a guide for teachers and young people giving general information about the gallery, how to approach a visit and practical projects for follow-up work in

the classroom. I found this book an excellent guide and it helped enormously in clarifying practical points such as how to actually approach arranging a visit in the National Gallery of Ireland, the book is themed, so one can decide which paintings are appropriate for certain practical projects. I decided to look at the Dutch-still-life paintings in the National Gallery of Ireland, as this provided a link to a previous lino-cutting project based on the theme of food.

My fist visit to the National Gallery of Ireland

I visited the national Gallery myself to look at the paintings myself and decide which ones would be appropriate to use in the project. This was vital for me to decide which paintings would have an impact on the students and be also relevant to the scheme of work. At this point I noted the layout of the building, the positioning of the reception area, where students would leave their coats and bags and also where the toilets are situated in the gallery. I also met with educational officer Mr. Jim O'Callaghan who discussed the Dutch still-life paintings with me and gave me a brief background of the paintings which helped me to decide which paintings would be appropriate for the project. At this point I appreciated that nothing is better than encountering a 'real' work of art, and even the brush-stroke themselves tell the story of how these works of art came into being and reaffirmed in my mind

that we should, where possible, try to give students first hand experiences. Some teachers may not have the time to visit the gallery in person, I found it rewarding and it was also a chance for me to keep up to date with current exhibitions in the gallery, for teachers who cannot visit the gallery in person, usually it is possible to speak to the educational officers over the phone to discuss the visit. If there is a liaison between the school and the gallery, the art teacher can stipulate the specific needs and the gallery staff can do their best to accommodate the art teacher.

Compilation of worksheets

I decided on looking at four paintings in the National Gallery. I chose four because they were related to and complimented the scheme of work. I think that concentrating on four paintings would prove to be more valuable than trying to look at everything. I set about compiling a worksheet which I felt would help develop students visual and critical appreciation of the work, yet also directing the worksheet to be a part of the research of the project so it could be used effectively back in the classroom. The gallery itself provides worksheets which centre on themes for primary and post-primary level. I found that these were particularly general and do not encourage visual or critical appreciation of the work, the activities for students on the worksheet

are often ineffective for encouraging deductive thinking. I feel that the worksheets provided by the gallery need to be pitched at the correct level, maybe towards Junior Certificate and Leaving Certificate level. I feel that having a worksheet for post-primary level which covers first year to sixth year is too broad and it overlooks the needs of students. The worksheet needs to be carefully planned and tested and it needs to evoke the student's response to the artefacts. Worksheets should enable follow up discussions back at the classroom.

After my own personal visit to the gallery I compiled a worksheet which I felt would promote learning, it centred on four Dutch still-life paintings in the National Gallery and it was based on the theme of food and symbolism. The worksheet focused on the four paintings and required students to carefully examine the painting to develop their critical skills. Also the students were asked to visually record information.

After compiling the worksheet, the next stage of planning the visit was concerned with organising a bus to travel from the school in Churchtown to the National Gallery. The cost of this was £40.00, so I divided this between the class. I then notified parents in the form of a letter asking their permission for students to attend and also notifying them of what students

should bring e.g. colouring pencils, sketchpad, packed lunch etc. I organised the trip to cover students art class and lunchtime so no other classes were affected.

Preparatory work in the classroom

In the classroom a week before the visit was due to take place, I showed students a plan of the gallery and pointed out the location of important features (e.g.) toilets, cloakroom and reception area. It is important at this stage that students know why they are visiting the museum/gallery and therefore a teacher needs to decide what information should be given in advance and what students should discover for themselves. I chose to show the four paintings in reproduction form - colour photocopies, which I felt built up students sense of curiosity and anticipation. I feel that by showing students the paintings before the actual visit, it builds up students confidence when looking at the real thing. I encouraged students to look closely at the paintings and we as a class discussed together possible meanings and subject matter, and I saw myself learning through this experience, also, pupils need to know what they are expected to do on the visit and how their work will develop afterwards. I gave each student a copy of the worksheet so that they could familiarise themselves with it and discuss how best to record

information (e.g.) what materials to use. For preparatory work in the classroom there is a large selection of resource material that teachers can avail of including slides, reproductions in the form of colour copies, postcards, posters, books, video and film, which can provide students with an excellent medium for pupils to watch artists, craft workers and designers at work, some galleries, museums and commercial companies sell or provide some or most of the above, and they can help teachers to analyse what they want to achieve and how they can make use of these resources. I made use of the National Gallery's book publications, slides and postcards.

The visit itself

On arrival to the National Gallery of Ireland, our tour guide met us at the reception area where the students left their bags and coats. There was a sense of excitement as we waited briefly for everyone to get organised. I introduced myself to our guide and we discussed that she would do a quick tour to allow students to see the whole gallery and then she would concentrate on the four Dutch paintings which feature on the worksheet. I noticed a sense of awe as we entered the main room in the gallery. The talk given by the tour guide was excellent. She took a lively approach and involved all the students in a discussion about the paintings. At times

everyone seemed to be commenting. The guide listened to everyone's contribution and throughout encouraged students' thoughts and feelings about the works. I was pleased to see a cross-curricular link developing between art and history. The guide also tailored the specific needs of the worksheet when discussing the paintings. I decided to ask the students to listen to the guide and afterwards the students had time to themselves to look again at the works and to fill in the worksheet. Unfortunately the visit passed too quickly and it was soon time to go. I was glad to see that students genuinely wanted to stay and they thoroughly enjoyed the visit and showed no signs of boredom.

The journey back to school was filled with discussion about the gallery. Students were amazed to see the paintings in 'real-life'. They couldn't believe they were so big and could contain so much detail. This affirmed to me that reproductions are no substitution for looking at real artwork. One student remarked that by seeing the brushstrokes she could see the process of the painting and could appreciate how the painting looked so real. After the visit I gave students a questionnaire to fill out to find out their thoughts and feelings regarding the gallery visit; this will be explored in the next chapter.

Follow-up work in the classroom

The follow-up work in the classroom is probably the most important stage of visiting a museum. The information that the students gathered is now put into use. Back in the classroom students were enthusiastic to discuss the worksheet and give their own responses to the visit. The students were involved in the visit and developed their confidence through discussing their own responses. Talking, discussing, developing critical vocabulary and judgement are skills that the students developed through participating in the gallery visit. The practical sessions back at the classroom conveyed to the students how the work of other people can act as a resource or stimulus in developing ideas around a project. This re-affirms the idea that support studies in the Junior Certificate need to be more than just a 'back-up' to practical work.

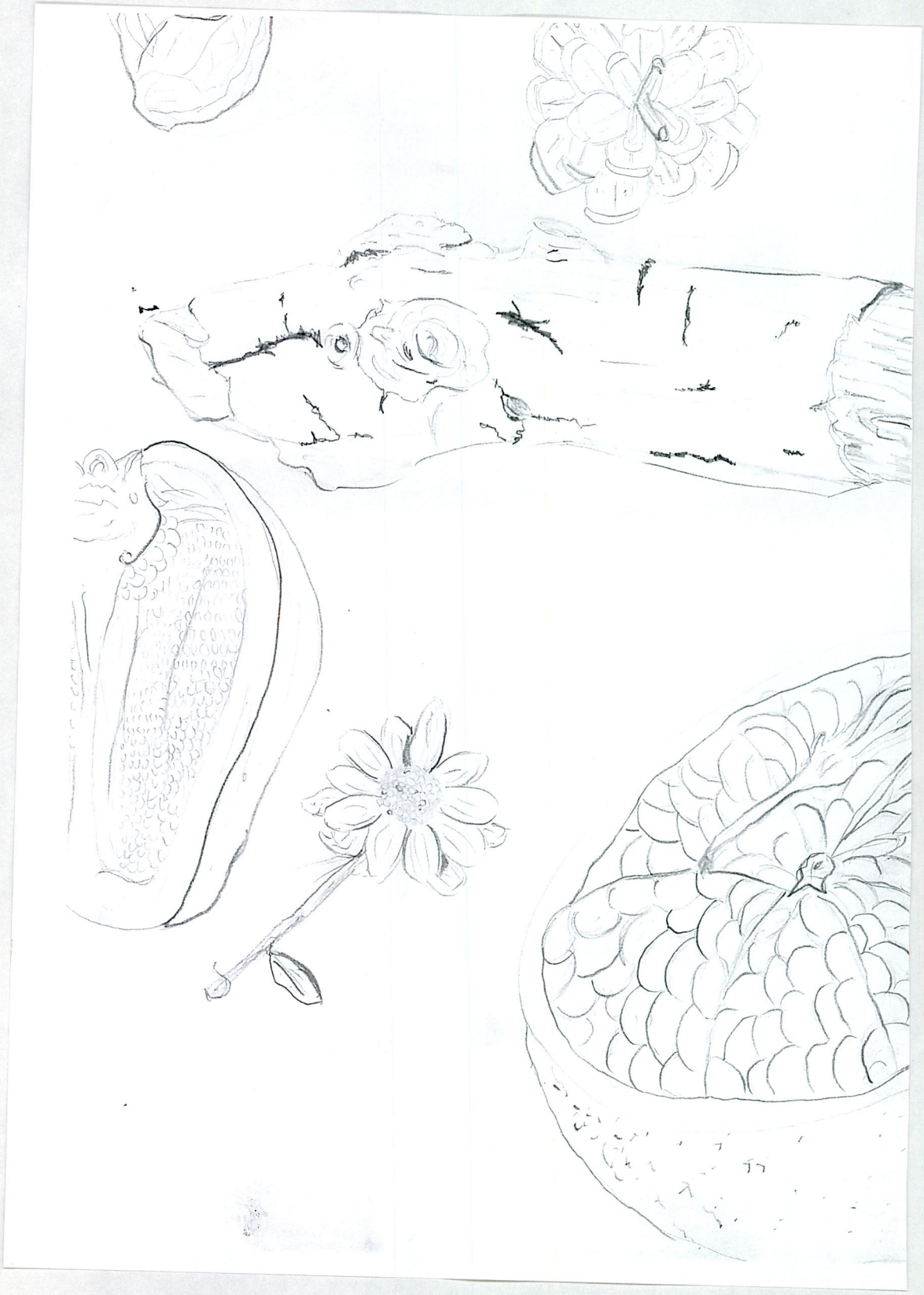
Back in the classroom the information that students gathered in the gallery was put to use. We discussed the visit and the paintings that we looked at, the students were certainly very willing to discuss the paintings; I could see that their critical vocabulary and language was developing. We discussed aspects of the paintings - symbolism used, possible meanings, patterns, textures and the use of colour. Using the worksheets we discussed how we

were going to incorporate the information gathered into the project. A common trait throughout the worksheets seemed to be that the students drawings were very small. The students used their worksheets and research drawings to design an embroidered panel containing an element of symbolism. The students' designs were very strong containing examples of pattern, shape, texture and a symbolic element from the paintings. The students then experimented with fabric manipulation techniques - plaiting, fraying and pleating to achieve interesting surfaces. The next class was concerned with experimenting with stitching techniques, French knots, chain stitch to see the effects that can be created. We spent a class figuring out what techniques would be applied to specific areas of the embroidery and we then transferred our designs to calico. We then spent three double classes working on the embroidery itself, students were so interested in the project they insisted on bringing the project home to continue the work. After each class we had an evaluation to discuss the work in progress, I encouraged students responses in deciding what particular techniques to use in their own embroideries this encouraged students to think about and participate in their own personal work and further develop their skills in discussing their own work. I found the finished embroideries were very impressive. Students had employed a variety of techniques from the start to the end of the project these included the design process to design a balance composition, fabric

manipulation, stitching techniques, the transferral of designs to base fabric and finishing techniques. Support studies were used throughout the project, this added another dimension to the project and emphasised certain aspects of the project.

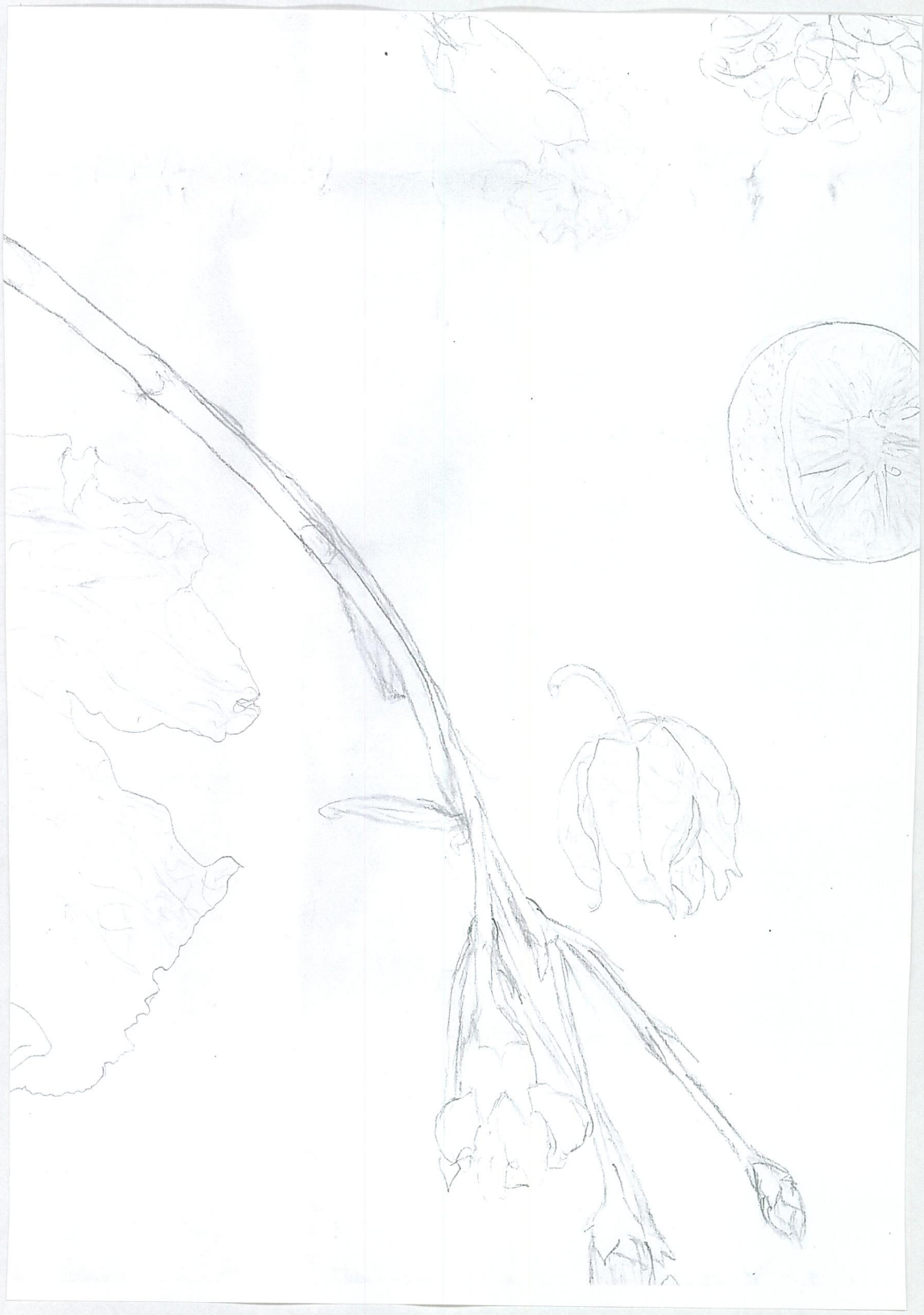
EXAMPLE A

STUDENT'S RESEARCH DRAWINGS



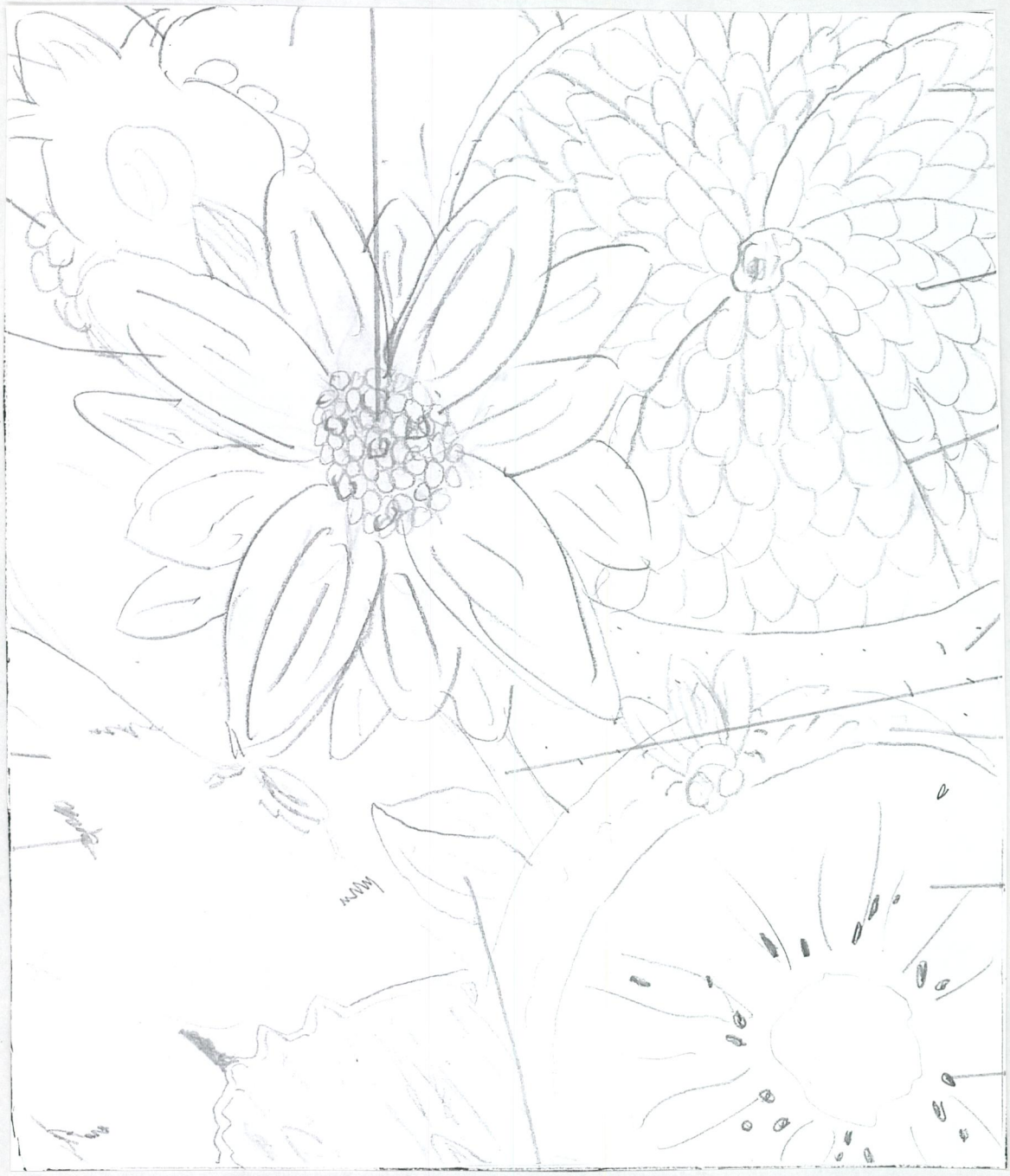
EXAMPLE B

STUDENT'S RESEARCH DRAWINGS



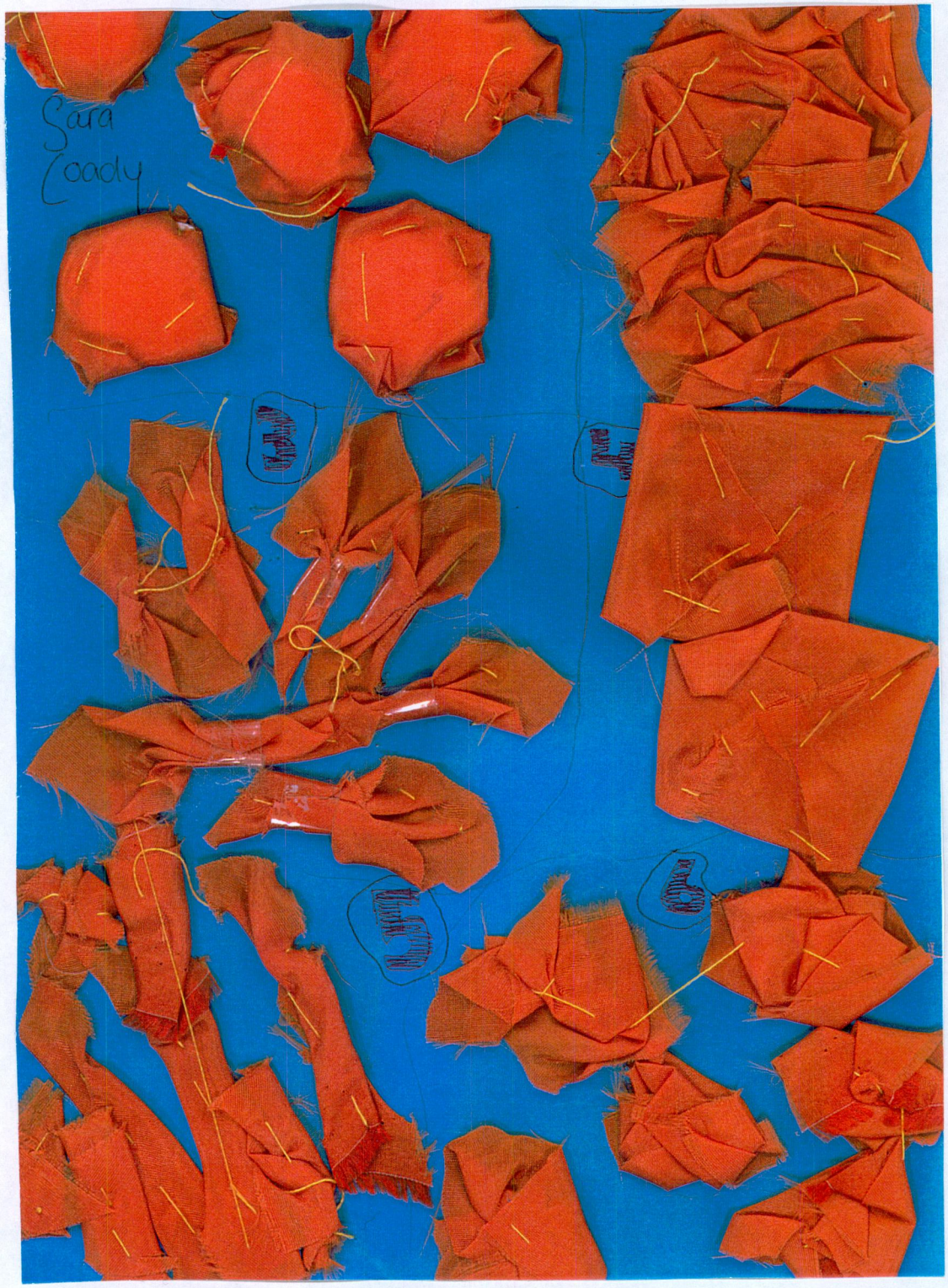
EXAMPLE C

THUMBNAIL SKETCHES



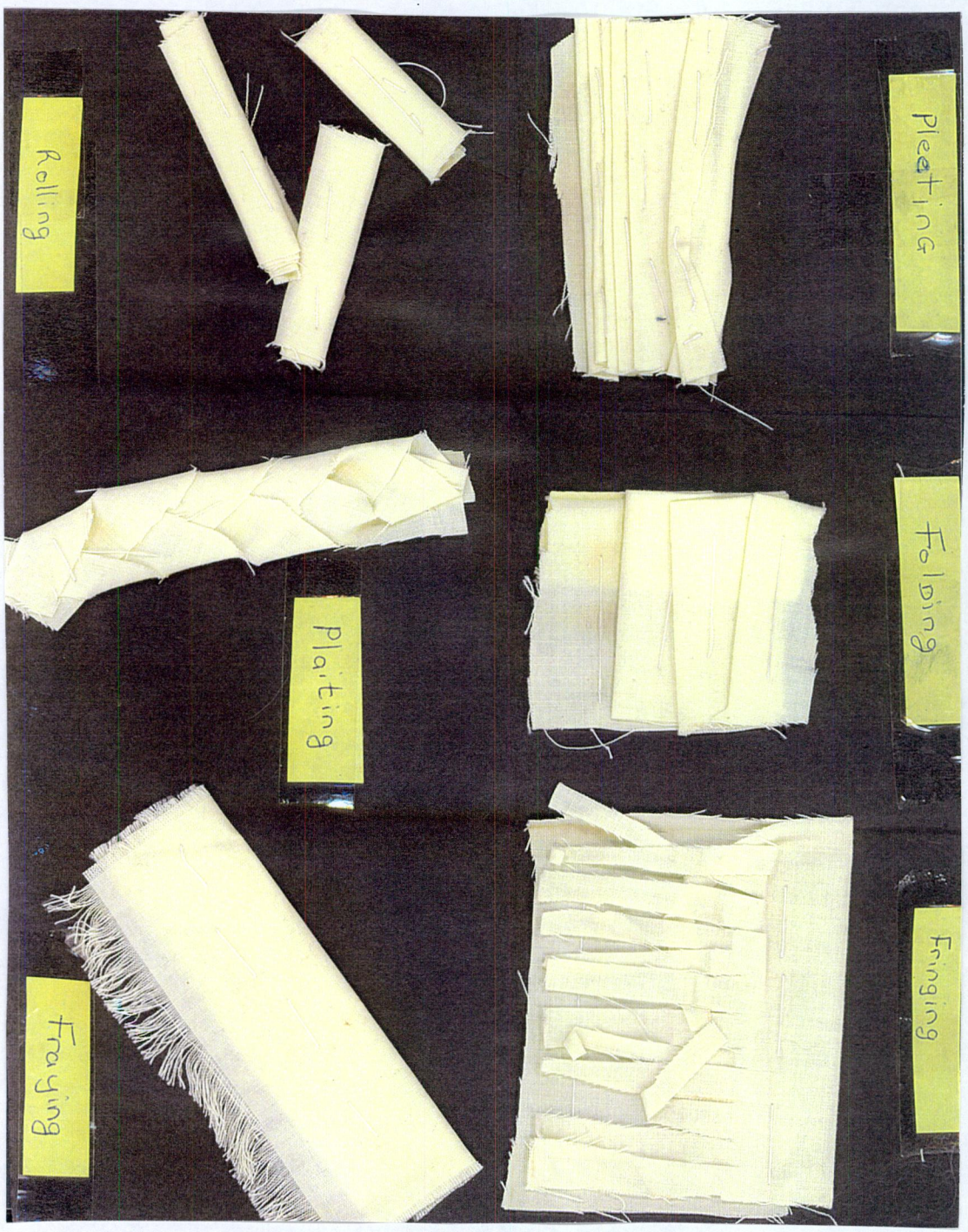
EXAMPLE D

FABRIC MANIPULATION



EXAMPLE E

FABRIC MANIPULATION

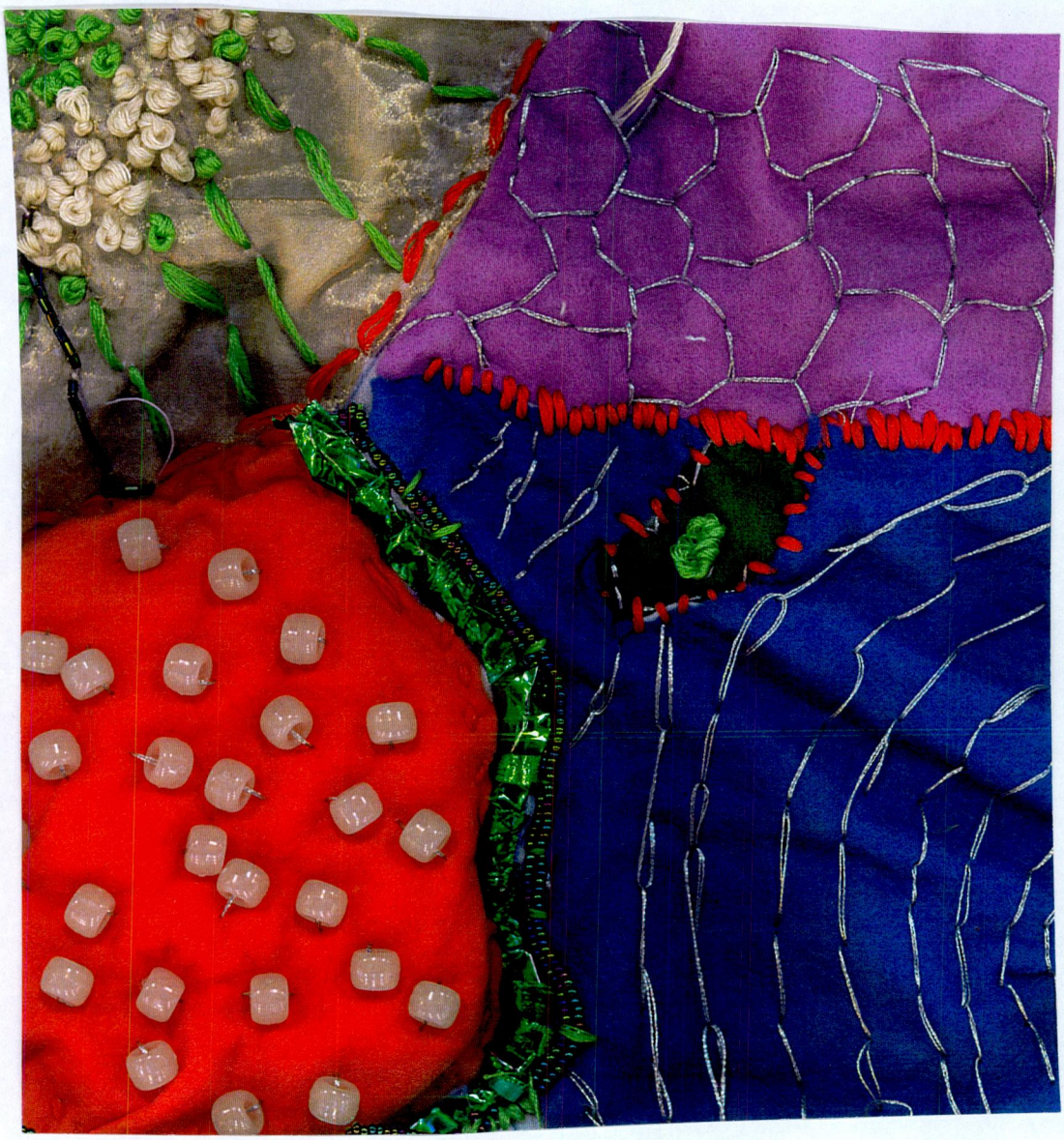


EXAMPLE F

STUDENT'S FINISHED EMBROIDERY

EXAMPLE G

STUDENT'S FINISHED EMBROIDERY



EXAMPLE H

STUDENT'S FINISHED EMBROIDERY

FOOTNOTES CHAPTER IV

1. Taylor Rod, Educating for Art: Critical Response and Development, (London School Curriculum Development Committee 1986). p. 137.

CHAPTER V

RESULTS, CONCLUSION AND RECOMMENDATION

RESULTS FROM QUESTIONNAIRE

In this chapter I will discuss students' responses to the questionnaire which focused on students' feelings concerning the gallery visit. The questionnaire was distributed to the eighteen first yeas after the visit had taken place. The first question asked students if they had enjoyed the visit to the gallery. All students responded positively to this. Most students said that they found the visit interesting. Perhaps one of the most positive results was students commenting that it gave them a chance to look at real art and also learn about the history of painting. One student commented that she enjoyed the visit because the guide had made it interesting and she now understood some meaning behind the paintings. Another student replied she enjoyed the gallery simply because she enjoys looking at old paintings.

The second question asked students opinion on the building, if they liked it and why? All students responded positively to this. Students had different opinions as to their reasons for liking the building, some replies were as follows:-

"I thought the building was very nice, because it looked old on the outside but it was really modern on the inside".

"I liked it as it is a historical building with some very modern rooms all beautifully designed".

"I liked the building because the decor was nice and bright".

"The building was very well spread out".

"Yes, because it is set out nicely and is very picturese".

The third question asked students to describe the atmosphere in the gallery. Three students replied negatively to this question. They said that they found the atmosphere boring and that it was too quiet. In contrast many students replied that they found the atmosphere to be nice, calm and peaceful. Two students said they found the atmosphere very welcoming. One student's comments on this question were:

"The atmosphere was very elegant, it would be a wonderful place for classical music".

Another student also mentioned music saying she would have liked some soft music playing in the background.

The fourth question on the questionnaire asked students if they understood the tour. Three students replied that there were parts of the tour that they hadn't understood but overall most students said that they had understood the tour; this emphasised the point that the tour guide had pitched the tour at the correct level for the students, thus ensuring that they were learning. A very positive answer relating to this question was:

"Yes, I understood the tour as we had an excellent guide and Ms Larkin went through the pictures with us".

This answer tells me that familiarising students with what they will be looking at in the gallery beforehand ensures that students will be more focused with the tour.

The next and final question asked students if visiting the gallery had changed their opinion about galleries and how? Many students replied that they previously had found gallery visits boring and they hadn't found this visit boring. This further emphasised the point that many students' attitudes to visiting galleries and museums were that they were 'boring' places, but, if a gallery visit has sufficient preparation it will ensure a positive learning experience for students and they will no longer hold the view that it is a

boring place. Some students said that their opinion to visiting galleries had changed for the better and the visit was different to how they expected. Two particularly positive responses to this questions were:-

"Yes, the gallery visit would definitely encourage me to go to more galleries".

"It was different to how I expected it to be because it was bright and cheerful".

I found these responses to this question particularly rewarding as I feel it is very encouraging that a positive gallery/museum visit would encourage students to visit museums and galleries in the future.

CONCLUSIONS & RECOMMENDATIONS

Chapter I explores support studies and their place within the Junior Certificate curriculum. Chapter I also discusses the importance of using a primary source and how a gallery or museum visit can provide a perfect source for any Junior Certificate project. Chapter II reviews why we should use museums/galleries and what they have to offer. This chapter looks at museums and galleries in Dublin and examines students' attitudes to museums and galleries in general. Chapter III looks at the role of the teacher in ensuring that students are adequately prepared so that a gallery/museum visit is a success. Chapter IV looks at planning a visit to a museum/gallery; it also puts into practice the ideas in the first three chapters through using a project in the classroom which uses the National Gallery of Ireland as a source for a practical project. This chapter documents the visit itself and the follow-up work in the classroom.

I found that using a gallery visit as a source for Junior Certificate projects, a successful learning experience for students. The following results and findings of this gallery project reveal excellent outcomes for using museums/galleries as a source for the Junior Certificate.

- The students develop their critical and verbal skills throughout the project, terms such as line, shape, pattern, texture and two-dimensional were discussed and reinforced throughout the project. Through evaluations students developed their ability to apply evaluative criteria to their own work and to work of others, this finding relates to aim 2.4 of the aims of Art, Craft and Design at Junior Cycle.

- Aim 2.2 of the aims of the Art, Craft and Design at Junior Cycle require students to develop a sense of personal identity and self-esteem through practical achievement. Throughout this project students saw their work develop from the drawing/research stage at the gallery to the making of their embroideries; seeing their own work develop meant students gain confidence in their own practical work.

- Aim 2.3 of the aims of Art, Craft and Design at Junior Cycle requires students to develop an understanding of Art, Craft and Design in a variety of contexts including historical, cultural and social. Through visiting the gallery students gained an insight into historical painting and issues which inspired the artists work.

- The use of support studies throughout the project meant that students could understand that aspects of other artists' work could be used as a resource or stimuli for students' own practical work and it also promoted an awareness of certain areas of the visual arts. Students could also see the link between historical artists work and their own.

- Using a worksheet in the gallery to gather information meant students were developing their thinking and observational skills. It also explored students' own opinions and feelings regarding the artists' work.

- Being in the gallery exposed students to the world of visual arts, and being in the presence of original artwork in the gallery meant that students can see the artwork as being approachable.

- Using a primary source meant that students were in the presence of real objects and artwork, therefore having direct contact with their source. By using secondary sources in the project - postcards, reproductions etc., meant students could see the difference between using primary and secondary sources and could appreciate what is lost through reproducing images.

- Working outside the classroom meant students were exposed to a new and exciting environment and promotes the idea that learning can take place outside school and classroom environment, also working outside the classroom promotes students' visual awareness in other environments.

It is obvious from these conclusions that using the National Gallery of Ireland as a source for practical Junior Certificate makes many contributions to students' all round development and proves to be a successful and enriching learning experience for students.

However, through my research it became evident that there is a need to encourage the use of such institutions as a source for practical Junior Certificate projects. A lot of work which ensures a successful museum/gallery visit is the preparation, a lot of this work is on the teacher alone. This is probably one of the main deterrents for teachers using such institutions as a source. This could be alleviated through a positive liaison between art teachers and museum/gallery staff. The museum/gallery educational staff need to update schools all the time about exhibitions and upcoming events. A positive liaison between schools and museums/galleries means teachers would not feel alone when undertaking an educational visit.

- Museums and galleries need to be more aware of the requirements of the Junior Certificate so they can relate specific programmes to meet its requirements and also adjust certain tours to specific schemes of work.

- Museum staff need to be aware of the ages and backgrounds of students and also the amount of preparation done in the classroom prior to the visit, so they can pitch information correctly and communicate effectively with students.

- Galleries and museums need to market programmes effectively to target audiences appropriate to their character and resources.

Using a museum/gallery can be immensely successful for using as a source for practical Junior certificate projects. Hopefully in the future, museums and galleries will receive more funds which will enable them to provide adequate educational service to meet the need of, and encourage schools to use them as a source, which as I discovered, contributes so much to the all round development of students.

SELECTED BIBLIOGRAPHY

Bourke Marie, Exploring Art at the National Gallery. Dublin, National Gallery of Ireland 1997.

Crooks Tony ed. The Changing Curriculum: Perspectives on the Junior Certificate, Dublin. O'Brien Educational Ltd. 1990.

Eisner, Elliot. Educating Artistic Vision, New York. Collier MacMillan 1992.

Hooper-Greenhill, Eilean, Museum Media, Message, London. Routledge 1992.

National Council for Curriculum and Assessment, Junior Certificate Art, Craft, Design Chief Examiner's Report, Ireland. NCCA 1992.

National Council for Curriculum and Assessment, Junior Certificate Art, Craft, Design Guidelines for Teachers, Ireland. NCCA 1992.

McCarthy, Iseult. "An External Perspective". In the Changing Curriculum: Perspectives on the Junior Certificate, p. 37 - 41. Edited by Tony Crooks, Dublin. O'Brien Educational Ltd. 1990.

Taylor, Rod. Educating for Art: Critical Response and Development. (London. School Curriculum Development Committee, 1986).

Taylor, Rod and Dot. Approaching Art and Design - A guide for students. London. Longman Group 1990.

Stephens, Kate. Learning through Art and Artefacts London. Orion 1995.

Interview - Jenny Suing, National Gallery of Ireland.

APPENDICES

Notre Dame des Missions,
Secondary School,
Churchtown Road,
Dublin 14

Telephone:
2989533

19th January, 1998

Dear Parent,

A trip to the National Gallery has been arranged for 1st year students on Thursday, 22nd January. A coach will collect the students from the school at 11.45am and we hope to return to class at 2.00pm approx.

As with all trips, students are expected to be on best behaviour at all times and also :

* to wear full school uniform;
* to bring £3.10 for the coach;
* to bring art material, sketch book, etc.

Yours sincerely,

Frances Cody.

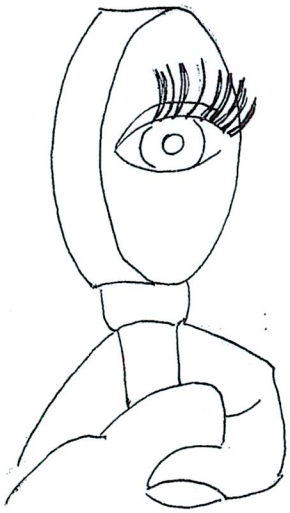
SINEAD LARKIN FRANCES CODY
Art Teacher

I wish my daughter to attend the National Gallery on Thursday, 22nd January.

Signed : _____

A BANQUET PIECE.

FRANS SNYDERS.



DESCRIBE SOME OF THE FOOD A AND OBJECTS YOU SEE SPREAD ACROSS THIS TABLE ?

fruit, lobster, flowers, ~~squirel, bird and monkey~~

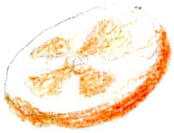
DESCRIBE WHAT ANIMALS YOU SEE IN THE PAINTING ?

squirell, bird monkey lobster

DO YOU LIKE THE WAY THE FRUIT IS PAINTED IN THE PAINTING ? WHY? Yes because their looking natural and their overflowing the bowl

DRAW AN EXAMPLE OF TWO FRUITS THAT YOU LIKE IN THE BOXES BELOW.....

Grapes



Slice of orange.

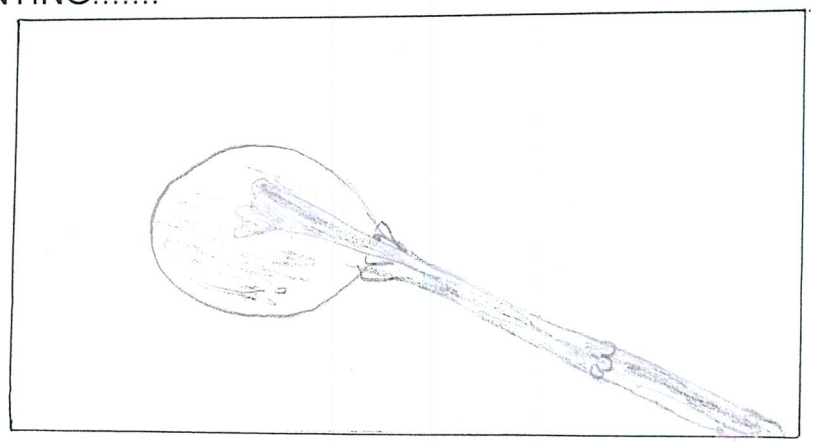
THERE ARE MANY EXAMPLES OF PATTERN IN THE THE PAINTING FILL THE BOXES BELOW WITH TWO EXAMPLES OF PATTERN SEEN IN THE PAINTING.....

SQUIRREL'S TAIL LOBSTER BACK

THERE ARE MANY EXAMPLES OF TEXTURE IN THE PAINTING DESCRIBE HOW TWO DIFFERENT OBJECTS IN THE PAINTING MAY FEEL....

1. Squirrel tail fluffy 2. leaf crispy

DO A LINE DRAWING OF AN OBJECT YOU LIKE IN THE PAINTING.....



DECRIBE REASONS FOR CHOOSING THE OBJECT ?

A VANITAS FRUIT PIECE.

JAN DAVIDSZ.DE HEEM.

WHAT ARE THE THREE THINGS WHICH SYMBOLISE THE LIFECYCLE IN THE PAINTING ?

1. cupids 2. bread 3. Skull

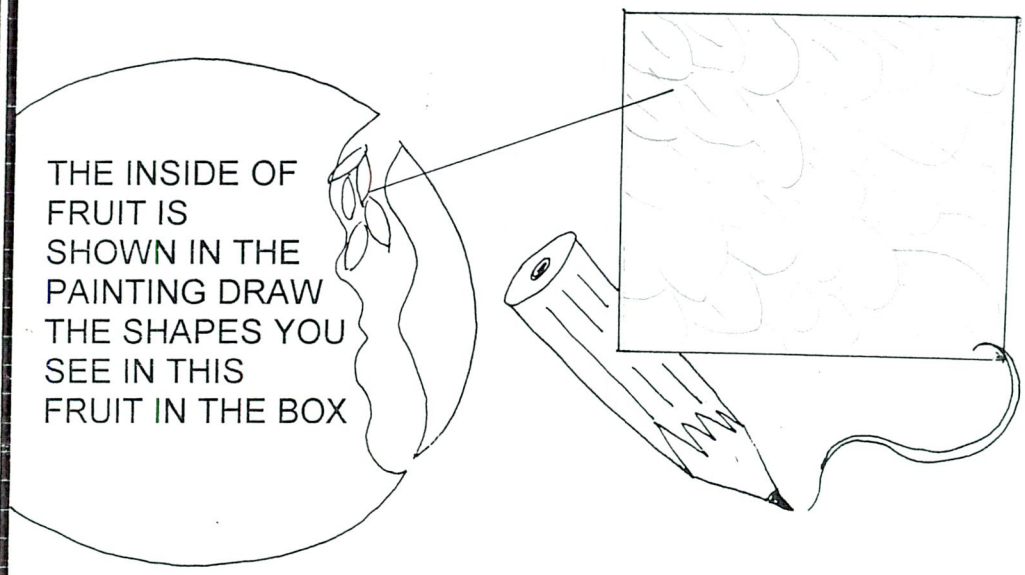
MAKE A QUICK SKETCH OF ONE OF THESE SYMBOLS WHICH YOU FIND INTERESTING.....

THERE ARE MANY OBJECTS WHICH ACT AS SYMBOLS IN THE PAINTING EG, THE DEVIL IS SYMBOLISED BY THE SNAKE,MAKE A LINE DRAWING OF ANOTHER SYMBOL.....

WHAT TWO THINGS CAN YOU SEE ON THE TABLE IN THE BOTTOM LEFT-HAND CORNER ?

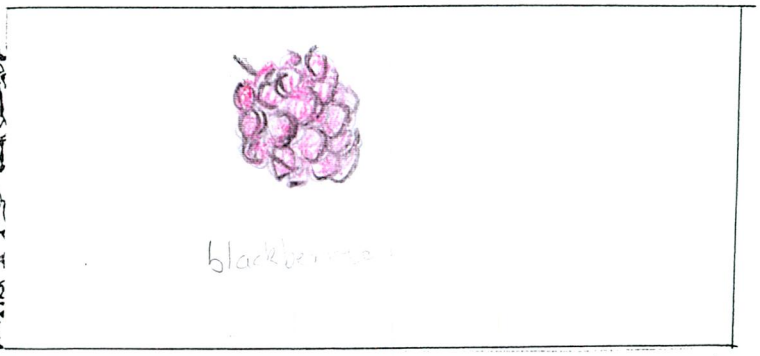
WHAT IS THIS PARTICULAR FOOD AND DRINK A SYMBOL OF -THINK OF THE OVERALL THEME OF THE PAINTING ?

THE INSIDE OF FRUIT IS SHOWN IN THE PAINTING DRAW THE SHAPES YOU SEE IN THIS FRUIT IN THE BOX



USING YOUR COLOURING PENCILS,RECORD SOME OF THE COLOURS YOU SEE IN THE PAINTING.....

SKETCH A PIECE OF FRUIT WHICH YOU FEEL CONTAINS AN INTERESTING PATTERN.....



GAME-PIECE.

JAN WEENIX.

DESCRIBE THE TEXTURE OF FOUR OBJECTS IN THE PAINTING.....

OBJECT	TEXTURE
1. leaf	1. crisp
2. Grapes	2. Smooth
3. Chicken	3. Soft
4. Rabbit	4. soft

USE YOUR PENCIL TO SHOW TWO OF THE ABOVE TEXTURES IN THE BOX BELOW.....

DESCRIBE WHAT YOU SEE IN THE BACKGROUND OF THE PAINTING ?

field and trees.

CAN YOU SPOT DECAYING FRUIT ,IF SO WHAT TYPE OF FRUIT DO YOU SEE ?

peaches

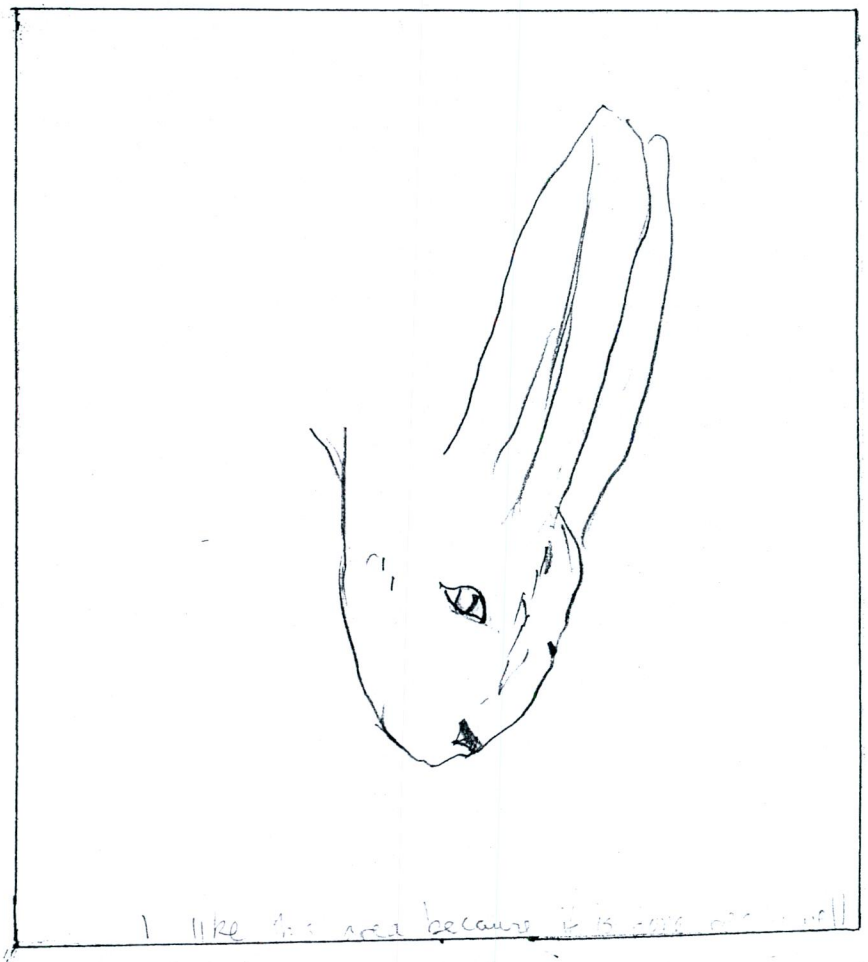
GIVE REASONS FOR LIKING OR DISLIKING THIS PAINTING

I like this painting because it is very realistic.

DO YOU THINK THIS PAINTING IS REALISTIC IF SO WHY ?

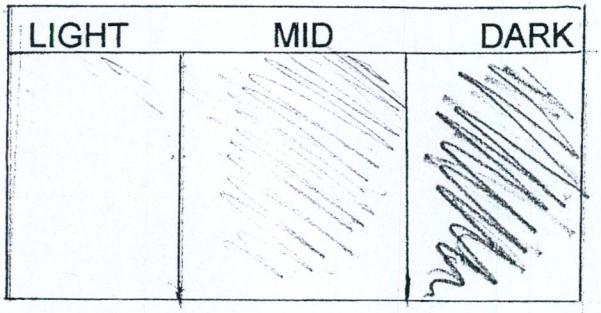
I do because the texture is perfect.

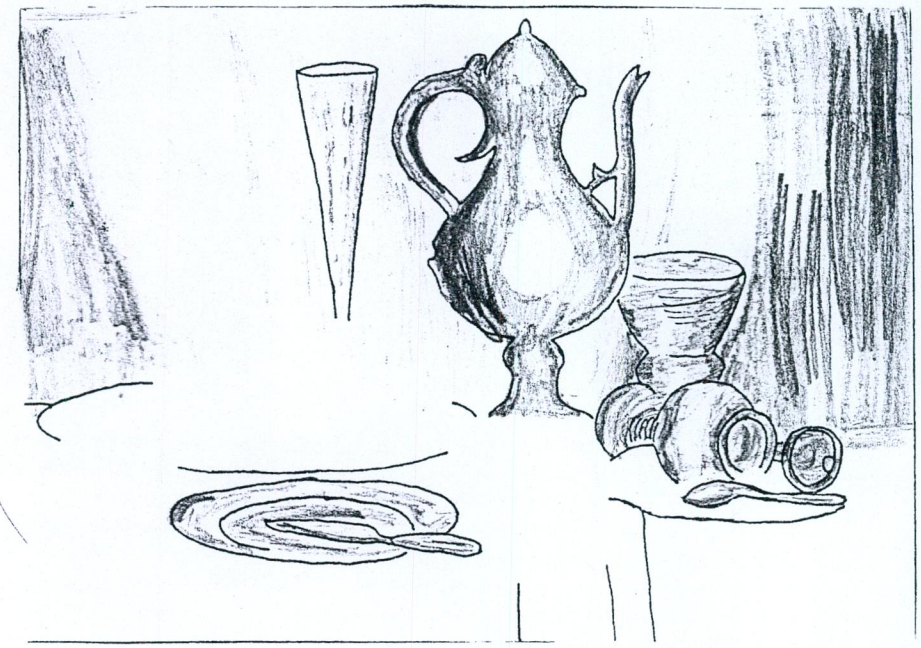
MAKE A LINE DRAWING OF AN AREA OF THIS PAINTING WHICH YOU LIKE, GIVE REASONS FOR DRAWING THE AREA CHOSEN .



I like this area because it is [illegible] well

THE ARTIST HAS USED TONAL VALUES IN THIS PAINTING SHADE THE SQUARES BELOW WITHTHE PENCIL TO CREATE SOME TONES.....





USING YOUR PENCIL FILL IN SOME LIGHT, MID AND DARK TONES, IN THE PICTURE ABOVE.

GALLERY VISIT

PLEASE ANSWER THE FOLLOWING ABOUT YOUR THOUGHTS CONCERNING THE GALLERY VISIT

1. DID YOU ENJOY THE VISIT TO THE GALLERY?
   WHY?

2. DID YOU LIKE THE BUILDING?
   WHY?

3. HOW WOULD YOU DESCRIBE THE ATMOSPHERE?

4. DID YOU UNDERSTAND THE TOUR?

5. HAS VISITING THE GALLERY CHANGED YOUR OPINION ABOUT GALLERIES, - IN WHAT WAYS?

GALLERY VISIT. Caoimhe

PLEASE ANSWER THE FOLLOWING ABOUT YOUR THOUGHTS CONCERNING THE GALLERY VISIT.

1. DID YOU ENJOY THE VISIT TO THE GALLERY WHY? I enjoyed it as it gave us a chance to look at art & learn the history of the painting.
2. DID YOU LIKE THE BUILDING WHY? I liked as is a historical building, with some very modern rooms all beautifully designed.
3. HOW WOULD YOU DESCRIBE THE ATMOSTPHERE? The atmosphere was very elegant it would wonderful place classical music.
4. DID YOU UNDERSTAND THE TOUR? Yes I understood as we had a excella guide and Mr Larkin went through the pictures with us.
5. HAS VISITING THE GALLERY, CHANGED YOUR OPINION ABOUT GALLERIES, -IN WHAT WAYS? Yes, the gallery visit would definately encourge me go to more galleries.

GALLERY VISIT.

Deirdre Collins.

PLEASE ANSWER THE FOLLOWING ABOUT YOUR THOUGHTS CONCERNING THE GALLERY VISIT.

1. DID YOU ENJOY THE VISIT TO THE GALLERY WHY? Yes because the guide made it interesting and I enjoyed it a lot.

2. DID YOU LIKE THE BUILDING WHY?
I thought the building was very nice because it looked old on the outside but it was really modern on the inside

3. HOW WOULD YOU DESCRIBE THE ATMOSTPHERE
The atmosphere was very quiet and peaceful.

4. DID YOU UNDERSTAND THE TOUR?
Yes because the guide made it easy to understand

5. HAS VISITING THE GALLERY, CHANGED YOUR OPPINION ABOUT GALLERIES, - IN WHAT WAYS? It was different to how I expected it to be because it was very bright and cheerful.