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DISSERATION ABSTRACT

STUDENT: Stella Loughnane

TITLE: “An Exploratory Study of the Design Process within  
the Junior Certificate Art, Craft and Design Syllabus”

DESCRIPTION: This disseration discusses the importance of the design process in the Junior Certificate Art, Craft and Design Syllabus. No longer is the syllabus product based but rather process based. It is the beneficial factors of this design process that I aim to highlight, primarily within the Junior Certificate Art, Craft and Design curriculum but also spanning out into life after school.

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COLÁISTE NÁISIUNTA ELAÍNE IS DEARTHA  
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“AN EXPLORATORY STUDY OF THE DESIGN PROCESS  
WITHIN THE JUNIOR CERTIFICATE ART, CRAFT & DESIGN  
SYLLABUS.”

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B.A. DEGREE IN ART AND DESIGN EDUCATION

by

S. C. Loughnane

April 1998





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To my good friends Bridget, Kathy and Kathleen, thank you for being there through it all. You know. I would like to dedicate this work to my family, especially Mom and Dad, and to John. Without their unending help, faith and support I would be lost. I am eternally indebted and grateful to you all. Thank You.



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## INTRODUCTION

This dissertation discusses the importance of the design process in the Junior Certificate Art, Craft and Design Syllabus. Essentially it addresses the need for an indept, logical approach in the art classroom. This work investigates its beneficial attributes which presents itself in the Junior Certificate. Students should experience art through process-based activities which differs from the previous Intermediate Certificate counterpart whereby it was very much product-based. The design process in the artroom is the skill of identifying a brief or need, researching required data, solving problems through a trial and error approach, reaching a final appropriate solution and eventually assessing and evaluating the work. The assessment and evaluation stage is not, however, concerned with the finished product but rather the whole process. It is this process which I will explore in this dissertation. I will throughout this work closely link the design process and the Junior Certificate Art, Craft and Design Syllabus as it would be detrimental to view either in isolation.



Chapter one offers a definition of the design process. It deals with the purpose of design in terms of how we live today. On a specific level this chapter also outlines the stages of the design process in the classroom.

In chapter two the Junior Certificate is outlined and discussed, firstly in terms of how it differs from the Intermediate Certificate, and secondly in terms of the design process. A questionnaire highlights the benefits accumulated by the design process at Junior Certificate Level.

The third chapter describes how the above theory was practically applied in the classroom. It includes a school profile of the school I completed my teaching practice in and scheme description, along with an indept methodology layout.

My conclusions and recommendations are presented in chapter four.

1. The first part of the paper is devoted to a general

discussion of the problem and the main results.

2. In the second part we consider the case of a

finite number of variables and prove the main theorem.

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infinite number of variables and prove the main theorem.

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## CHAPTER ONE





## CHAPTER ONE

### WHAT IS THE DESIGN PROCESS - A DEFINITION

The design process is a process. It is a process of problem identification, data research, problem solving and reaching a final appropriate solution. This process can be adapted into the artroom. The process of design is always to assign elements such as line, form, structure or pattern for a proposed brief or object. The process dictates an integrated holistic, balanced solution, a product of thought and judgement as well as knowledge and skill. It presupposes a sound knowledge of materials and of production processes. The late Frank Pick coined the phrases 'design is intelligence made visible'.<sup>1</sup> Gio Ponti put it even more simply; he said that design is thought.

Throughout this dissertation I will link the design process with the Junior Certificate Art, Craft and Design Syllabus as it would be impossible to speak of one without mentioning the other. The Junior Certificate syllabus on Art, Craft and Design claims;

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Students should be taught how to analyse design problems, to plan and research, to use design processes appropriate to the task in hand, to clarify ideas through the use of working drawings, to carry work to completion and to evaluate the finished work.<sup>2</sup>

The definition of the design process is open to interpretation. The head of the Department of teacher training and education at Hornsey College of Art, Peter Green, offers a broad definition:

Design Education is more concerned with developing a critical understanding of the human needs and gaining experience in the evaluating whether these needs have been met adequately<sup>3</sup>

Green designates a more long term realisation to this. It is a means of shaping the way in which we live, in the classroom and long afterwards. He acknowledges the underlying basic process of identifying a problem or a need, proposing possible solutions, testing these solutions through trial and error and finally reaching an adequate solution or outcome. Green feels that society, with its fast rate of social, economic and technical changes forces us to search for fresh solutions and leave behind the past. It can be compared to striving for new creative solutions in the artroom. In the classroom

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the work, and the second section deals with the expenditure of the work.

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5. The fifth part of the report deals with the recommendations of the work. It is divided into two main sections: the first section deals with the general recommendations of the work, and the second section deals with the specific recommendations of the work.

these skills can be practised and experienced through the process of designing a body of work.

At the beginning the ideas and solutions have no existence outside the students brain. Sketches are made, analysed and modified, until the optimum solution is arrived at, taking cognisance of the age, psychomotor developments and abilities of the student<sup>4</sup>

Green further addresses the act of problem-solving in the design process as being “central to art and design activities and to learning and discovery but, more than anything else, it is a fundamental part of everyday life.”<sup>5</sup> This strengthens his previous statement. It has been sanctioned that the act of problem solving can evoke higher levels of creativity and motivation. ‘The interactive process in the co-operative situation fosters problem-solving efficiency.’<sup>6</sup> Furthermore, it is regarded that pupils who master problem-solving efficiently induce ‘success-oriented experiences.’<sup>7</sup>

John Eggleston parallels the process to the importance of mans capacity to express himself.

1. The first part of the paper is devoted to a general discussion of the problem.

2. The second part is devoted to a detailed analysis of the results.

3. The third part is devoted to a discussion of the conclusions.

4. The fourth part is devoted to a discussion of the future work.

5. The fifth part is devoted to a discussion of the references.

6. The sixth part is devoted to a discussion of the acknowledgments.

7. The seventh part is devoted to a discussion of the appendix.

8. The eighth part is devoted to a discussion of the bibliography.

9. The ninth part is devoted to a discussion of the figures.

10. The tenth part is devoted to a discussion of the tables.

11. The eleventh part is devoted to a discussion of the conclusions.

12. The twelfth part is devoted to a discussion of the future work.

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Underlying all this is the concept of the design process, a creative problem solving strategy which augments the traditional emphasis on 'doing' with a parallel one on thinking.....<sup>8</sup>

T. Wooff argues that the Design Process, while largely connected to problem-solving is only one side of the story. He claims that art education can, and often does, reach beyond the realm of problem-solving to explore a wider range of concepts, emotions and human feelings.

Professor L. B. Archer, head of the Royal College of the Art Design Education Project, in agreement with Wooff, suggested that :

Design is that area of human experience, skill and knowledge which is concerned with man's ability to mould his environment, to suit his material and spiritual needs....there is a sufficient body of knowledge for this area called 'design'; to be developed to a level which will merit scholarly regard for the future<sup>9</sup>

He sees the process as a key to improving the status of art for the future. In terms of the art classroom the process is very open for interpretation. As stated earlier ,at the core of the process lies the act of problem-solving. The pupil is faced with a preliminary brief which will dictate the end-product to be achieved. A diagnostic of





the needs to be met is followed by a logical, step-by-step delving through of possible solutions. These solutions, once contrived, are explored, tested and evaluated until an adequate solution or end-product is devised.

Jones who draws an analogy between the 'human computer' and the thought process claims that "the Design Process above all else is one of rational, logical analysis".<sup>10</sup> Likewise, in the teaching of art in the classroom, it should be approached in a rational, logical and structured manner.

Phil Roberts and Paul Burgess spent considerable time exploring an adequate definition of the design process. They view the designer as 'a problem solver' or "one who consciously seeks to determine some part of a man's environment in a way most suitable to man's purpose".<sup>11</sup>

The professor of Telecommunications at the Imperial College, Colin Cherny, states that design is:

The process of communication between mover and responder. Design is not a thing. It is a process. It may involve any kind

1. The first part of the paper is devoted to a general

discussion of the problem and the methods used.

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single particle and show that the results are in

agreement with the experimental data.

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system of two particles and show that the results

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system of three particles and show that the results

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system of four particles and show that the results

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system of five particles and show that the results

are in agreement with the experimental data.

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of media in its expression of ideas. It is more concerned with why than how.<sup>12</sup>

## THE PURPOSE OF DESIGN

The rapid technological advancements of industrialisation and urbanisation of society have given rise to dramatic changes in our way of living. The purpose of design has intensified from a very human requirement. Design is concerned with the way in which our human needs are perceived and resolved, ways in which materials, tools and technologies are employed and used. The basic need for shelter and safety demands the design and erecting of suitable housing. Designing well created products demands good designers, and it is therefore important for such potential designers to recognise and explore their aptitudes through the design process.

One who systematically goes through the process of design can be defined simply as one who solves problems. It can be regarded that problem solving is a basic human activity in which we are all engaged. The designer extends the potential of problem solving by adopting a methodical and systematic approach. There are many

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young people who consider the art class as useless for them because of the fact that they 'can't draw' or they 'can't paint'. A creative problem solving approach enhances and validates their level of involvement as they need not rely upon a narrow craft or single skill.

There is an increasing recognition of the importance of design to the economy and generally to the quality of life. Skills acquired in the artroom through the design process can saturate life long after the student leaves school. At its most effective the process dictates responsible decision making, an effective interplay of knowledge where commodities and objects are placed into context. It presupposes a growing awareness of the social context of human behaviour where one learns to honour and respect the skill undertaken and its relevant materials. The design process provides a tool of enquiry which will integrate into many fields.

Bernard Aylward supports such theories in his writings when he establishes the meaning of design. On the surface it could be viewed as merely organising work in a more efficient way. However, the ultimate aim of all education should be to help pupils achieve a full and complete life. Society as complex as ours overpowers the

1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report from the Secretary of the Treasury on the state of the Union.

3. The third part is a report from the Secretary of the Navy on the state of the Navy.

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individual not prepared for life. As Green simply puts it: "Problem-solving is central to art and design activities and to learning and discovery but, more than anything else, it is a fundamental part of everyday life."<sup>13</sup> It is this preparation for everyday life that concerns the Junior Certificate Art, Craft and Design Syllabus.

A knowledge of decision making and problem-solving is essential to all, as pointed out by Green. The values adopted through the process of design are necessary in a changing society where open-mindedness approaches are required. Pupils will be prepared to change and adapt rather than cope with the aspects they find fault in.

Art, through the design process is given substance and credit as a valid area of the overall curriculum. This I will examine in depth in the next chapter through a questionnaire I have produced aimed directly at such topics.

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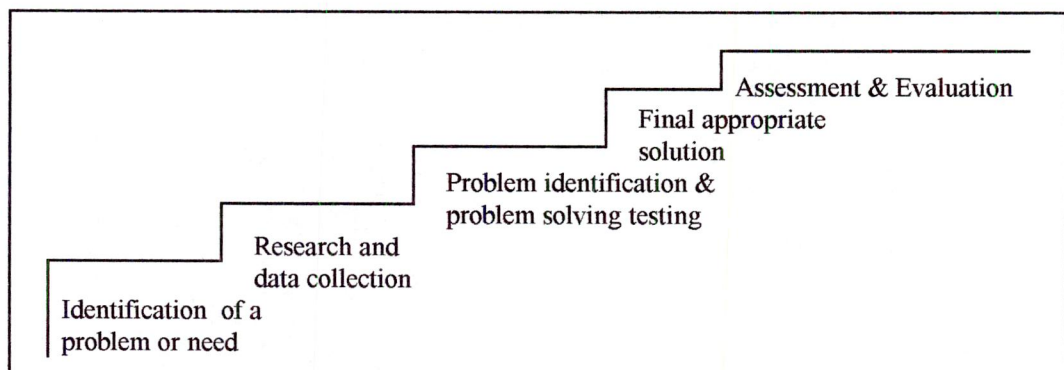
properties of the solutions of the problem.



## STAGES OF THE DESIGN PROCESS IN THE CLASSROOM

There are five main stages in the design process:

1. Identification of a problem or need.
2. Research and data collection.
3. Problem identification and problem solving; testing.
4. Final appropriate solution.
5. Assessment and evaluation.



Through a structured, thought out scheme of work these five stages can be adapted into the artroom. The first stage is the identification of a problem or need. In other words a brief or aim is set. Students familiarise themselves with the brief and decide on what is being required of them. For example they might be asked to design and create a hanging mobile using matches as an integral part of the overall design. The second stage is where research and data is



accumulated. The student may need to know what art influence they are going to take into consideration. Perhaps the decorative and ornamental work of Gustav Klimt may feed directly into a hanging mobile. Colour studies and visual information would be acquired here. In the third stage problems will be identified and through a trial and error approach they will be solved. For example, how many matches will be needed - maybe a scaled model will be required. The actual construction of the mobile will be tried and tested in terms of balance, composition, and aesthetic values. Once all the necessary requirements have been taken into account the student will decide on the most appropriate solution, stage four. The final and fifth stage is the actual assessment and evaluation of the finished mobile. It will be assessed and evaluated according to its design process. The art teacher will ask questions pertaining to how the final solution was reached. The process is more important than the final product.

Such skills can be seen as being relevant for any life situation. The ability to identify what is required from a situation, perhaps researching its background, solving the problems the particular situation throws at you, deciding on the most appropriate method of

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action or solution and evaluation the results, are skills we all need in life. John Eggleston aptly paraphrases this design process as 'character training' and seeks the long term solution as opposed to the easy response. The emergence of a new curriculum, the Junior Certificate, supports participation over memory and emphasises process over product. The role of education is changing. No longer are distant worlds unreachable other than through the teacher. The new labour market allows job columns to seek the creative, initiative, idealistic employee.

Eggleston elaborates on his definition and claims the stages of design education are :

....a subject that is concerned with the identification and solution of problems in the use of materials that occur in the social systems in which our students will be adults.<sup>14</sup>

He furthers this by stating that it involves "a genuine fusion of intellectual and practical activities. Its sheer 'interconnectedness' rids the art teacher of her previous low status."<sup>15</sup>





Bernard Aylward, like Eggleston, acknowledges the value of the interconnectedness of a variety of subjects. He believes that many schools are developing integrated courses in the art sector and that this factor leads to creative work that demands specific skills. When he considers the art room he strongly believes that integrated courses in art are, however, useless unless they lead to a critical and informed appraisal of the way man deals with his environment. Again, this is where a sound knowledge of the Junior Certificate Art, Craft and Design Syllabus comes into play. It states that “particular emphasis should be given to social and environmental education....”<sup>16</sup>

The design process has the potential to provide challenging and crucial educational experience for students. The concept of the design process in education must infuse all curriculum planning. The Junior Certificate syllabus stresses that the art, craft and design syllabus should never be regarded as mere decoration or embellishment of finished products.

According to Howard Gardner, who was of the opinion that schools accommodate only a narrow section of the human intellect,





underpinned seven 'types' of intelligence's. These intelligence's are catered for in a new curriculum such as the Junior Certificate. These intelligences are present in every person in varying degrees. For example an art student will have a strong spacial visual intelligence. And if that art student wanted to teach art he or she would probably also need to have good interpersonal and intrapersonal skills. That is not to say that the other intelligences are not present, but that they are present in a different capacity. Likewise, a mathematician would need logical and mathematical skills, but at the same time will need all the other skills, but perhaps to a lesser degree. These intelligences are as follows:

- linguistic,
- logical / mathematical,
- bodily kinesthetic,
- musical,
- spatial visual,
- interpersonal and
- intrapersonal. <sup>17</sup>

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used in the study.

3. The third part is a discussion of the results of the study.

4. The fourth part is a conclusion and a list of references.

5. The fifth part is a summary of the main findings of the study.

6. The sixth part is a list of the names of the authors and their institutions.

7. The seventh part is a list of the titles of the papers presented at the conference.

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15. The fifteenth part is a list of the names of the distributors and their locations.

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17. The seventeenth part is a list of the names of the advertisers and their products.

18. The eighteenth part is a list of the names of the donors and their amounts.

19. The nineteenth part is a list of the names of the volunteers and their hours.

20. The twentieth part is a list of the names of the staff and their duties.

The design process allows for a full exploration in the classroom of these intelligence's which go to make up the individual. Bruner , who endorsed congruent teaching laid out the process factors in learning; surface learning, achieving learning and deep learning.

Surface learning requires minimum effort on the part of the pupil and is usually associated with a fear of failure. Generally surface learning is characterised by short term memory. Achieving learning manifests confidence through success. It is exam based as is surface learning but it associated with competition and self enhancement, for example wanting to be better than others. Achieving learning is found within a limited study time. Deep learning is where real long term understanding takes place. The pupil actualises his or her own interests, competence and talents.

Exam situations promote surface learning due to the 'cramming' factor associated with them. Likewise in the Intermediate Certificate students relied on exam-like one-off situations to prove their artistic merits. Such situations do not deal with all the attributes of the individual. However, with the introduction of the Junior Certificate

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and its stages of the design process, learning can surpass such a state and aim at deep learning.



## CHAPTER TWO





## CHAPTER TWO

THE DESIGN PROCESS AT THE JUNIOR CERTIFICATELEVEL

## THE JUNIOR CERTIFICATE

In 1987 the Junior Certificate was drawn up by the National Council for Curriculum and Assessment (N.C.C.A.). Through the Junior Certificate students are offered a comprehensive and stimulating approach to art, craft, and design at Junior level.. It emphasises a need for both the aesthetic, social and cultural development of the student. The Junior Certificate Syllabus differs from the Intermediate Certificate in so far so it is process-based rather than product-based, as was the story with the Intermediate Certificate. It aims to provide a wide range of educational experiences to equip the student for life “within a supportive and formative environment”<sup>18</sup>. This will enable the student to “draw on the aesthetic and creative, the ethical, the linguistic, the mathematical,...the social, environmental....”<sup>19</sup>



A general aim of the Junior Certificate syllabus is that through structured practical work the student's....

critical appraisal and evaluation skills should be developed, so as to lead to an understanding and appreciation, as well as enjoyment, of their own work and others.<sup>20</sup>

It is no longer sufficient to complete a finished piece, as it had been for the Intermediate Certificate. The Intermediate Certificate offered students three main areas, namely still life, imaginative composition and design. Due to the nature of the Intermediate Certificate teachers often disregarded art history and avoided cross curricular activities. Furthermore, the Intermediate Certificate made no attempt to include support studies. The new Junior Certificate makes amends for these shortcomings and aims at a more holistic experience to art education within the curriculum. In addition to the practical skills attainable to students through the Intermediate Certificate students should develop these same skills but in a much broader context, taking in their contemporary cultural, aesthetic and social environment.



## THE HOLISTIC DEVELOPMENT OF THE JUNIOR CERTIFICATE

The outline for the Junior Certificate states quite clearly that it aims at a holistic experience to art education. Starting points for each learning experience should be the student's direct experience, real or imagined, natural or man-made. To be able to provide this the integration of support studies is essential.

Integrated support studies awakens "the students' interest in the whole field of visual communication"<sup>21</sup> and enriches the aesthetic experiences of a student. This direct correlation between practical work and support studies is crucial in the Junior Certificate.

History of Art, Craft and Design should be introduced in relation to the learning experience, with examples from past and present, world-wide as well as local Irish and European work, so as to acquaint the student with adult and child art, craft and design from many cultures.<sup>22</sup>

The field of art, craft and design also has a particular vocabulary which students need to become accustomed with. The ability to

January 1st 1900

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 29th inst.

and in reply to inform you that the same has been forwarded to the proper authorities.

I am, Sir, very respectfully, your obedient servant,

Wm. H. Smith, Secretary of the Board of Education.

Very truly yours,

Wm. H. Smith, Secretary of the Board of Education.

I am, Sir, very respectfully, your obedient servant,

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accurately use this vocabulary is crucial to the students understanding and confidence.

## THE BENEFITS OF THE DESIGN PROCESS WITHIN THE

### JUNIOR CERTIFICATE

#### STATUS OF ART IN SCHOOLS

One of the most frequent misunderstandings concerning art education in the past has been that art does not involve or require an intellectual dimension. But often it is this mental thought process that underpins a piece of art. This design process is often disregarded instead of being recognised for what it actually is - an integral part of art.

Few art processes are purely manual. Some of the most complex are concerned with design, and the skills involved in research, planning and analysis.<sup>23</sup>

The art class has frequently been regarded as a therapeutic activity aimed more at leisure and pleasure time. The role of art has often become secondary to more academically driven subjects.





It would, however, be untrue to suggest that there has been little or no effort to address such problems. Professional bodies such as the National Council for Curriculum and Assessment have actively campaigned for changes in the status and conditions of art in schools.

Teachers have sought to promote aspects of art which are concerned with visual communication in the man-made world along with the design decisions which are demanded by such concerns. They encourage the language of sensory experience as a fundamental facet of the identification, research, analysis and pending solutions of problems relating to man and his environment. Evident in an attempt to bring about understanding by young people of the role of design in everyday modern life, and the decision making processes which effect man in terms of transport, housing, entertainment, comfort, and the numerous facets of today's society.

More important perhaps is the concern to promote in young people thinking which is flexible, fluent, and imaginative....much of this concern has originally been engendered in work in three dimensional materials, and the craft technologies associated with wood, metal and plastics.<sup>24</sup>

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

2. The second part of the report deals with the financial situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

3. The third part of the report deals with the social situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

4. The fourth part of the report deals with the educational situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

5. The fifth part of the report deals with the health situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

Traditional boundaries between materials and subjects which have previously dominated schools have now offered a view of learning through art activities which sets the way for a change of emphasis and direction in the place of art within our schools.

Peter Green suggests that art involves the experience of decision making processes. He further states that:

Visual education in terms of perception, communication, function, structure, and appearance, choice and decision making, cannot be experienced solely through drawing and painting. The practised area of study needs to be broad, interdisciplinary and flexible, extending the frontiers of what we think constitute 'creative activities'.<sup>25</sup>

The Junior Certificate is very much process based. It is this process that demands a logical, confident, critical approach to art, craft and design. In the classroom the established view that the artist is a person who can draw, an inherent skill, as it were, is diminishing. Drawing is no longer regarded as a mark making exercise with a pencil or charcoal on paper but may include many ways of communicating visual information and concepts. It takes on an intellectual role spanning many areas of learning which broadens a



spectrum of experiences for the student. These experiences can be used throughout life, long after the student has left school.

No longer are students required to provide in an exam-like situation an imaginative composition or a still life. This superficial or 'surface learning' method of examination has been over thrown for process based skills. These skills require the student to identify a problem, to research that particular area, to solve these problems, to try and test these problems, to arrive at a final appropriate end product and, finally, to assess and evaluate it. This, along with the integration of support studies offers a wide spectrum of learning experiences for each student.

#### QUESTIONNAIRE

In practical terms to acquire some realistic feedback as to the effectiveness of the new Junior Certificate Art, Craft and Design Syllabus in terms of the design process I designed and sent out a set of questions to randomly chosen post primary schools in the Dublin area. The sample technique used was a 'Probability Simple' random





sample. First I compiled a sampling frame, that is I picked the schools from a telephone book. Each school in the Dublin area had equal chance of being chosen. The decision was unbiased. From that sample frame twenty schools were chosen. This method was chosen as it is "easily understood, and the sample results may be projected to a target population."<sup>26</sup>

Types of questions used were designed to both gain an insight into the topic of this dissertation and also quantify in some manner the success of the new curriculum. Both qualitative and quantitative questions were used to attain these objectives.

The following are the results found through the sent out questionnaire. Subsequent paragraphs deal directly with the main findings of this exercise.





## RESULTS

## QUESTION: 1.

*"In your opinion, what are the fundamental changes in the Junior Certificate art syllabus as opposed to its former Intermediate counterpart?"*

The most common theme emerging from question one was the thematic approach to the syllabus. Most respondents described this as the most significant change from the old syllabus to the new. 'Themes are more student focused as opposed to an out dated totally stupid time-based exam system'. The majority of feeling being that through a broader spectrum of themes and research work a deeper learning would, in fact take place. It is appreciated that the syllabus no longer hinges on a 'one-off exam in June'.

## QUESTION: 2.

*'Has the quality of the work produced by pupils risen since the introduction of the Junior Certificate art syllabus?'*

YES	NO
100%	0%

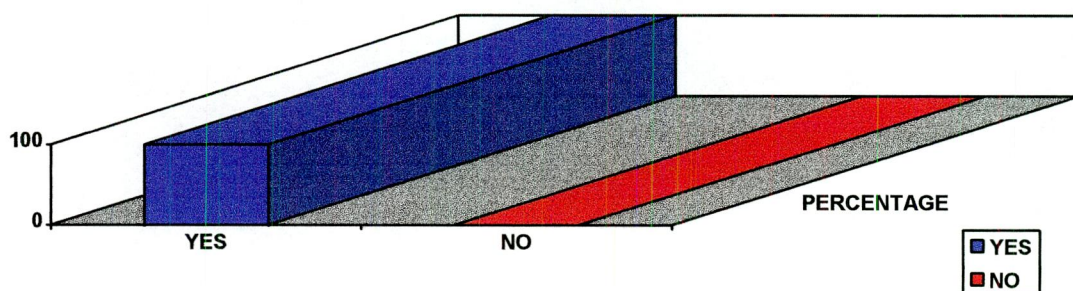


ILLUSTRATION 1



100% of replies noted an increase of standard in the pupils work. Undoubtedly the response to this question represents an extremely positive endorsement of the new syllabus and a dramatic increase in the work being produced by students.

QUESTION: 3.

*'If yes, how significant has the rise been, on average ?'*

VERY NOTICEABLE	JUST NOTICEABLE	NO DIFFERENCE	DETERIORATED
81.81%	18.19%	0%	0%

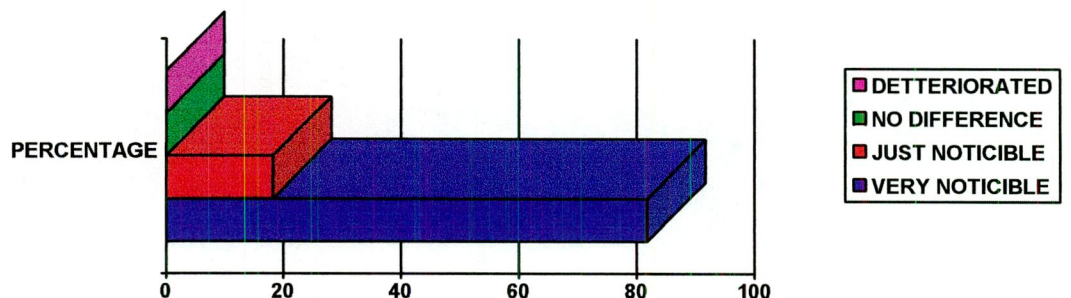


ILLUSTRATION 2

With approximately 88% of the answer 'very noticeably change' would indicate again the success of the new syllabus. The rise of standards in pupils work has been very noticeable, while only a quarter of that felt that the rise in standards were 'just noticeable'. Important too is the fact that all saw some improvement in the students work as no respondents adjudged the work to have remained 'static' or to 'deteriorate'.



## QUESTION: 4.

*'Have the pupils notions of art, as a subject, changed. ?'*

YES	NO
100%	0%

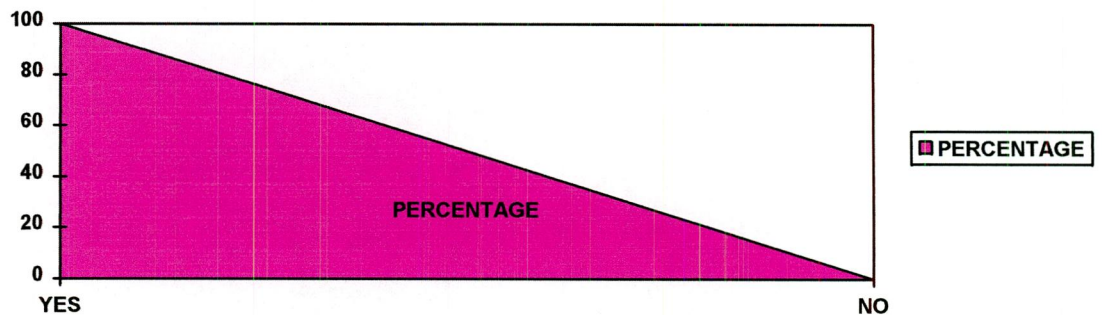


ILLUSTRATION 3

Without exclusion teachers saw pupils notions of the subject as altered .

## QUESTION: 5.

*'If yes, how have they changed ?'*

When asked how notions have changed, most teachers commented that on the fact that art is no longer considered a 'doss-subject'. This number of answers far out weighs any other expressed opinion. Generally, it was felt that the value and recognition of the pupils work had considerably risen. 'Art is now a serious / important subject at school....not playtime'.





## QUESTION: 6.

*'Have parents notions of art, as a subject, changed ?'*

YES	NO
54.54%	36.36%

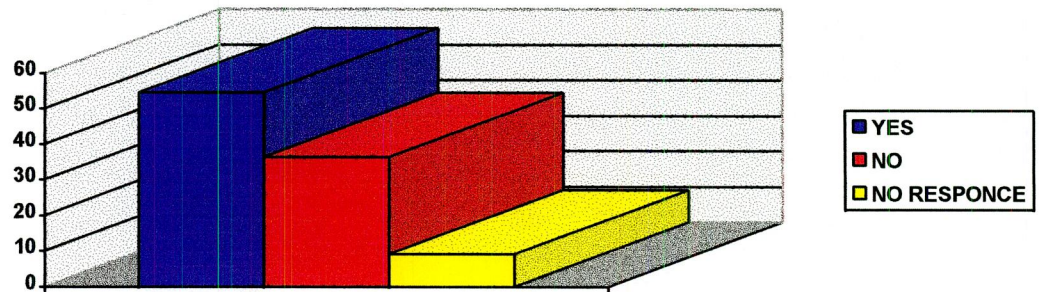


ILLUSTRATION 4

Over half acknowledge the change in parents notions of art, which is almost one and a half times of those whose notions had not changed at all.

## QUESTION: 7.

*'If yes, how have they changed ?'*

Those who were positive in their feedback to the question regarded the change as having been as a direct result of parents witnessing the time and effort put in by their child. 'Perhaps, now that pupils are doing some of their project work as homework, it forces the parent to notice what is involved'. Furthermore, due to the continuous nature of the projects parents are in a position to motivate their children, a factor that was previously non-existent prior to the Junior Certificate. 'They are aware of the students





progress and are more familiar as to what is involved in the subject.

They are able to help motivate the children unlike before.'

Replies that noted no change in parents notions of art appeared to be of the opinion that some parents simply did not see art as a career.. 'Most parents don't see a value in art. Most had no art at school - few, if any, see it as a career / work subject - which is their only interest in a subject'.

#### QUESTION: 8.

*'Was it your experience that art in the Intermediate Certificate syllabus was given equal consideration as a core subject such as math or geography ?'*

NO	YES
90.9%	9.1%

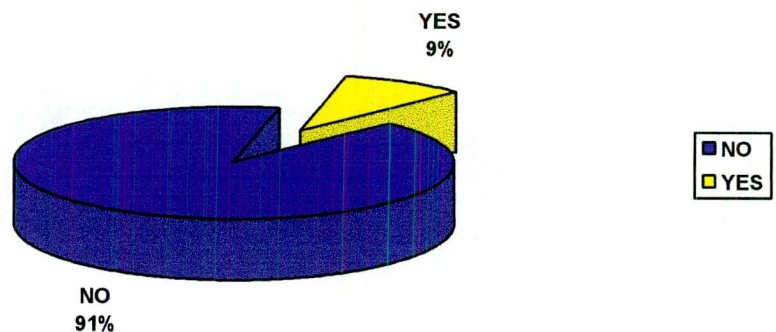


ILLUSTRATION 5

It was seen by over 90% not to have been allocated equal consideration as core subjects in the Intermediate Certificate.



## QUESTION: 9.

*'Has this consideration as a core subject changed in any way with the Junior Certificate syllabus ?'*

A common response, here, appears to be greater 'time allocation' along with an 'increase in budgets'. The next most important reply seems to be that the pupils themselves now give equal consideration to the subject. Others felt that the change has been due to the sustained 'pushing' by the art department.

## QUESTION: 10.

*'Has the commitment towards art by the school changed in any way?'*

YES	NO
63.63%	27.27%

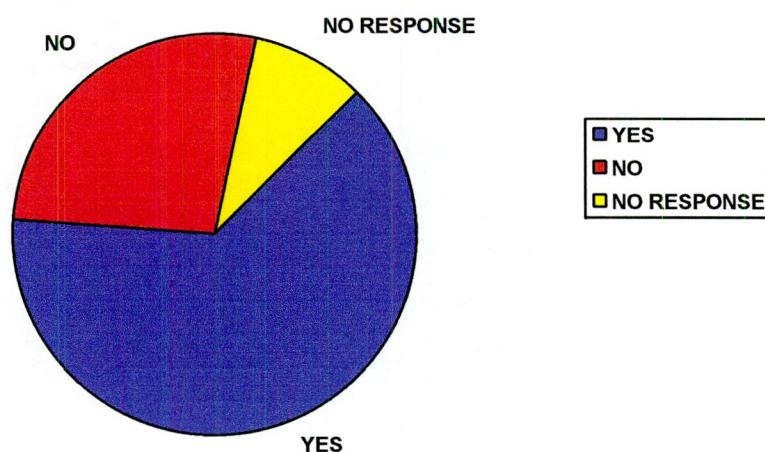


ILLUSTRATION 6

A substantial change in commitment has been noted over all, with 27.27% noting no change at all.



## QUESTION: 11.

*'If yes, what form did this commitment take ?'*

Without a doubt the largest commitment comes in the form of money for equipment. The timetables generally appear to have improved due to this new commitment to art. Others expresses a 'genuine interest on the part of other members of staff in the subject'.

## QUESTION: 12.

*'In your experience, is the Junior Certificate a change for the better ?'*

YES	NO
100%	0%

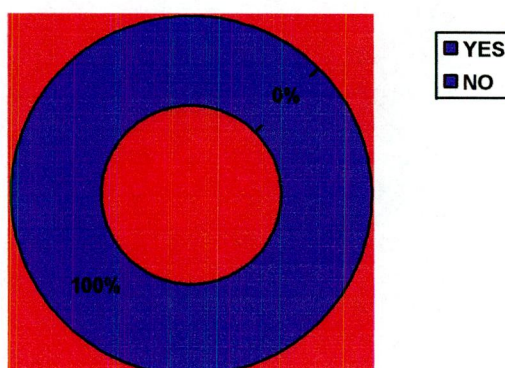


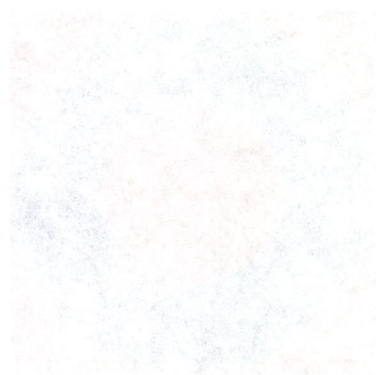
ILLUSTRATION 7

Results, here, speak for themselves, with 100% of teachers voting that the Junior Certificate as a change for the better.

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## QUESTION: 13.

*'Do you feel pupils have benefited from this new syllabus ?'*

YES	NO
100%	0%

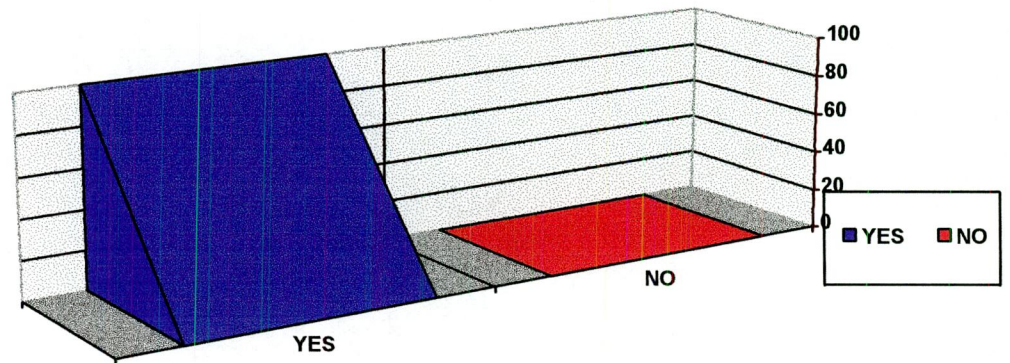


ILLUSTRATION 8

Again, there is no disputing the percentages. Overwhelmingly positive vote, as all teachers have seen pupils as having benefited from this new curriculum.

## QUESTION: 14.

*'Of the possible benefits to the pupil, rank in order of importance the following. 1 being the most important, 12 being the least. It is not necessary to fill out all twelve'.*

Creativity	Organisation	Assessment skills
Confidence	Self expression	Problem Solving skills
Decisiveness	Idea Generation	Research techniques
Independence	Initiative	Competence





<b>RANKED</b>	<b>1st</b>	<b>2nd</b>	<b>3rd</b>	<b>4th</b>	<b>5th</b>	<b>TOTAL OF TOP 3</b>
IDEA GENERATION	9.09%	36.36%	18.18%	0%	9.09%	<b>63.63</b>
CREATIVITY	36.36%	9.09%	9.09%	9.09%	0%	<b>54.54</b>
SELF- EXPRESSION	9.09%	18.18%	9.09%	27.27%	0%	<b>36.36</b>
INDEPENDENCE	9.09%	0%	18.18%	0%	0%	<b>27.27</b>
ORGANISATION	9.09%	18.18%	0%	0%	9.09%	<b>27.27</b>
PROBLEM SOLVING SKILLS	9.09%	0%	18.18%	0%	18.18%	<b>27.27</b>
RESEARCH TECHNIQUES	18.18%	9.09%	0%	0%	9.09%	<b>27.27</b>
CONFIDENCE	0%	0%	18.18%	36.36%	27.27%	<b>18.18</b>
COMPETENCE	0%	9.09%	9.09%	9.09%	0%	<b>18.18</b>
INITIATIVE	0%	9.09%	0%	0%	9.09%	<b>9.09</b>
ASSESSMENT SKILLS	0%	0%	9.09%	0%	0%	<b>9.09</b>
DECISIVENESS	0%	0%	0%	9.09%	0%	<b>0</b>

Table 1

THERE MAY BE SLIGHT DISCREPANCIES IN CALCULATIONS AS FIGURES WERE ROUNDED OFF IN CALCULATION.

This table has been ranked in order of importance. It has been ranked up to choice five as it has been found that in a questionnaire - type situation after about choice five people begin to randomly choose any option, thus resulting in an unsatisfactory findings.

Creativity has been ranked by far the most important benefit to pupils. It was seen as twice as important as research techniques. The remaining ranks were equally distributed by idea generation, self expression, independence, organisation and problem solving skills, while confidence, competence, initiative, assessment skills and decisiveness received no recognition as the first most important benefit.



## PARENTS NOTIONS OF ART

Due to the process based nature of the Junior Certificate Syllabus students spend more time preparing, researching and carrying out projects. Parents witness the time and effort put in by their child and also by the art teacher. They note the fact that their child no longer sees art as a 'doss' subject as it now requires logic and enterprise. Furthermore, due to the continuous nature of the work parents are in a position to motivate their children, a factor that was previously non-existent at the Intermediate Certificate Level. They are now becoming familiar with what is involved and therefore see it as an important subject.

## RESOURCES IN SCHOOLS

Prior to the Junior Certificate art had not been allotted equal ranking to such core subjects as Irish or Math, for example. Subsequent to this resources were not up to standard. However, with the new syllabus not only is there an improved time allocation in the time tables but there is also an increase in school budgets for art. Commitment towards art by the school comes primarily in the form



of money for equipment and resources. This highlights a change for the better.

Generally, it can be noted that the design process is a fundamental element in the new syllabus and that this art syllabus is proving to be a more successful educational course than it's previous counterpart, the Intermediate Certificate. I would like to practically explore this through my own teaching. This is the topic for the next chapter.



## CHAPTER THREE







## CHAPTER THREE

### CLASSROOM APPLICATION

Through devising my own lesson plans for my teaching practice I consciously made an effort to ensure each scheme had a strong design process and followed a logical, step-by-step approach to learning while expanding a wide cultural, social and aesthetic spectrum (as set out by the Junior Certificate Syllabus). In fact, as a student teacher, I feel without this structured approach to learning, schemes are incomplete and unsound. Speaking from my own experience, a teacher should always fore-plan the design process a brief demands and plan the lessons accordingly. It is, however, important to allow sufficient time, space and encouragement for individual creativity and learning. This provides a holistic environment.

### SCHOOL PROFILE

My fourth year teaching practice was conducted at Margaret Aylward VEC. It is located on the Northside of Dublin. It's



catchment area spans Whitehall and surrounding regions. The students come from mainly middle to working class backgrounds.

The school itself is efficiently managed. There are some discipline problems but as a student teacher I found a strong support system for any problems that arose. Behaviour and Tracking sheets are in use in the school whereby bad behaviour merits a behaviour sheet which is ranked from 1 to 5, 1 being a warning and 5 a possible suspension. Behaviour sheets are accompanied by tracking sheets whereby the vice-principal tracks down the disciplined student. The student is then required to present the behaviour sheet filled out in full by their parents and themselves. At first I thought the whole procedure to be far too rigid a system but this plan of action takes the responsibility of following up disciplines away from the actual teacher and thereby freeing class time considerably. It also acts as a deterrent as students do not wish to deal directly with the vice-principal.

The artroom was sufficiently equipped for practical activities, containing a temperamental kiln, lino cutting tables, screen printing facilities, adequate paints and brushes. For art history I was content to have a slide projector and video recorder. However, any art



tapes, slides, visual reproductions, art magazines or periodicals I used came directly from myself and not the art room.

The class on which I have based my research were a group of first years which I had taught from September to April. During this period we completed three schemes of work. The scheme I have chosen to use in this dissertation was a lino printing scheme using the National Museum as a source. Along with the design process which I shall outline in the methodology, the scheme was saturated in ancient Egyptian and contemporary support studies and also relevant vocabulary.

#### SCHEME DESCRIPTION

THEME:	Hieroglyphics
SOURCE:	The Egyptian Exhibition at the National Museum of Ireland
DURATION:	8 Weeks





## AIMS AND OBJECTIVES OF SCHEME

### **Aim:**

To design and print a fabric panel from a series of individual lino cuts, using the Egyptian Exhibition in the National Museum of Ireland as a source and the personal interpretation of hieroglyphic as a theme.

### **Objectives:**

- To acquaint ourselves with the Egyptian exhibition at the National Museum of Ireland using a set worksheet as a guide.
- To explore hieroglyphics in terms of a means of communication.
- To investigate the meanings and symbolism saturating the hieroglyphic and to place them into context of our own lives.
- To use these findings to design a lino cut.





- To explore positive/negative shape and the design principles composition, balance, black :white ratio.
- To explore transferring techniques most suitable for our designs
- To familiarise ourselves with cutting tools and obey the safety procedures.
- To explore line and shape through the mark-making qualities of the cutting tools.
- To explore printing techniques involved in lino printing.
- To develop students analytical skills in terms of an ability to recognise the art elements and principles of design in their own work and that of the supporting artists in this scheme.

**Support Studies:**

A selection of visuals from the Egyptian exhibition, including slide reproductions. Roy Lichtenstein, Salvatore Zofrea, Albrecht Dürer, Jan Lebis, along with contemporary interpretations of the Egyptian culture. For example, the Freemason's Hall in Boston, a powerful and archaeologically correct evocation of an *in anti* arrangement of the portico in the Egyptian



*Support Studies included a selection of visuals from the Egyptian Exhibition at the National Museum of Ireland.*

Mummy of the Lady Tentdinebu in wooden coffin and cartonage case. From Thebes.  
22nd Dynasty c. 945-716b.c.





Style; Egyptian-style furniture; and a modern depiction of ancient hieroglyphics on a hand-woven wall hanging with linen trimmings.

## METHODOLOGY

**Lesson One:** Consisted of a visit to the National Museum of Ireland where students used a set worksheet to guide them around the Egyptian exhibition. This worksheet, prepared by myself, focused the students on the hieroglyphics within the exhibition which were most relevant. Primary source material is essential to any scheme of work and this particular exhibition provided a rich, indept account of ancient Egyptian culture.

**Lesson Two:** Back in the classroom a brief slide show reinforced the previous visit to the museum and generally allowed the students to discuss their feelings with regards to the whole experience. The overall scheme was then discuss and presented to the class. This is part of the first stage in the design process - identification of a problem or need (the set brief). Students brainstormed on how they might put hieroglyphics into a relevant context for their lives today. Here the visual information and research from lesson one is



accumulated. Research and data collection can be regarded as stage two of the design process. From this some formulated very simplistic ideas such as spelling their name using the hieroglyphics while others told a story about themselves through a series of connecting hieroglyphic symbols. Students at all times had to consider composition, balance, positive and negative space and the pending black to white ratio within their designs. These images were to become the designs for their lino cuts. Roy Lichtenstein prints were used here to motivate the class.

The second part of the lesson was to design the overall panel, taking into account each individual lino design, but also the overall visual effect the completed print was to have. This was accomplished as a group exercise and is the practical application of stage three in the design process where problems are identified and solved through a trial and error approach.

**Lesson Three:** Students had to decide on the most appropriate method for transferring their designs onto the given lino. Again, this relates to stage three of the design process. Students came up with ideas such as tracing paper, the use of charcoal on the reverse side of



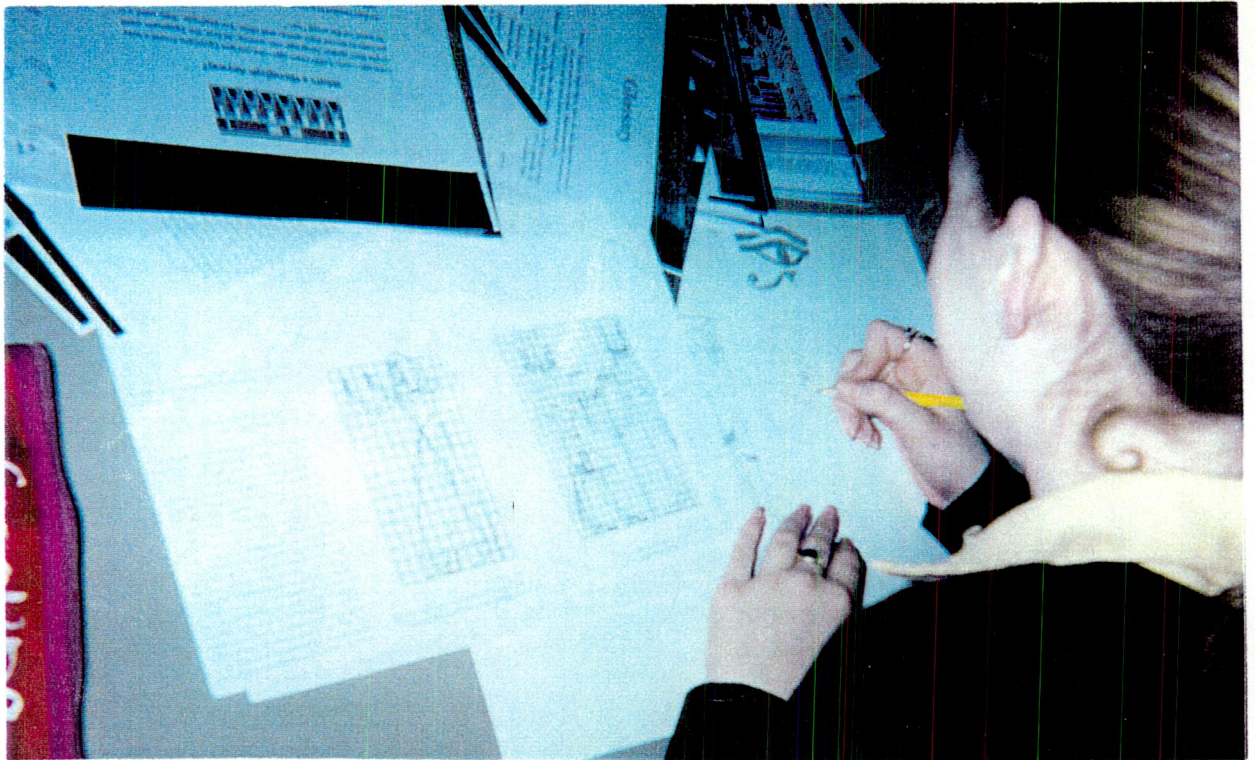


the design, leaning on the front of it with a pen. Finally it was decided that the most appropriate method would be carbon paper. Through testing this proved to be the most efficient and less time consuming. This is were stage four of the design process beginning to surface. Decisions are being made based on educated problem solving tactics.

**Lesson Four/Five:** In these lessons Albrecht Dürer provided a solid historical reference for discussing the history of print. A primary concern here was the understanding and fulfilling of the safety procedure connected with lino cutting. To acquaint students with the properties of each blade mark-making exercises were executed. Therefore, when it came time to cut into their own lino students were able to make a somewhat educated decision on which blade to use and why. Even at a very technical stage of the scheme students are still able to make decisions, illuminate unsuitable factors through testing, and arrive at the most logical and appropriate solution. As the Junior Certificate states:

Students should be taught how to analyse design problems, to plan and research, to use design processes appropriate to the task in hand, to clarify ideas through the use of working drawings, to carry work to completion and to evaluate the finished work.





*Lesson Two: Drawing up the designs using the visual information obtained at the museum.*







*Lesson Two: Working on the most appropriate overall layout for the fabric panel. This was accomplished as a group exercise.*



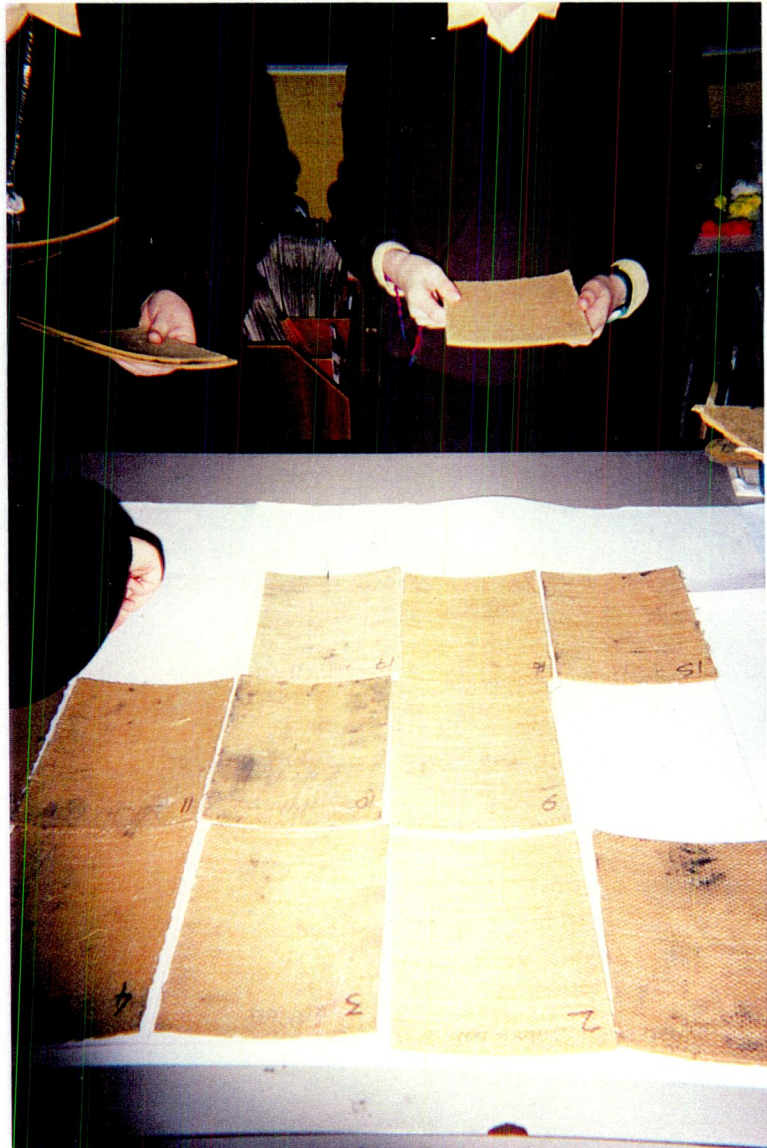


**Lesson Six:** In lesson six students printed their lino cuts onto paper.

This enabled the students to critically view their own work and to assess if further cutting was required in areas. If this was the case the lino was washed immediately and cutting recommenced until a satisfactory finish was achieved. This also accustomed students with printing techniques and is the first sign of the final stages of the design process - assessment and evaluation.

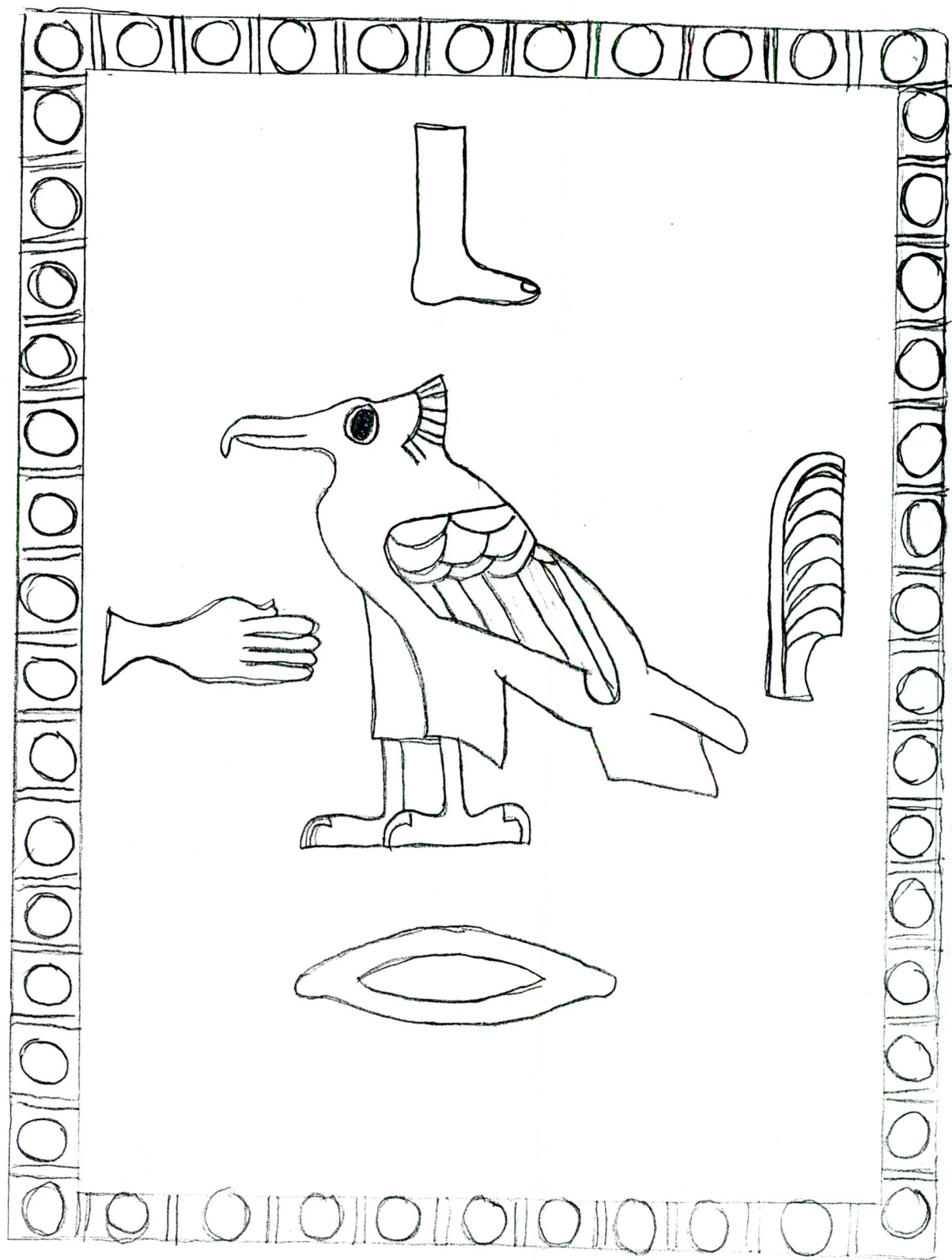
**Lesson Seven/Eight:** Students printed onto the fabric panel using the printing techniques they had acquired in lesson six. To get an overall view of the finished piece the class went back to the original layout sheet and placed the cut linos onto the sheet. Any adjustments that were required were made at this stage. Once students were satisfied printing began. The fabric had been tea-dyed and burnt to add an authentic Egyptian-like feel to it.





*Once layout has been decided upon, individual linos have to be integrated into the design.*

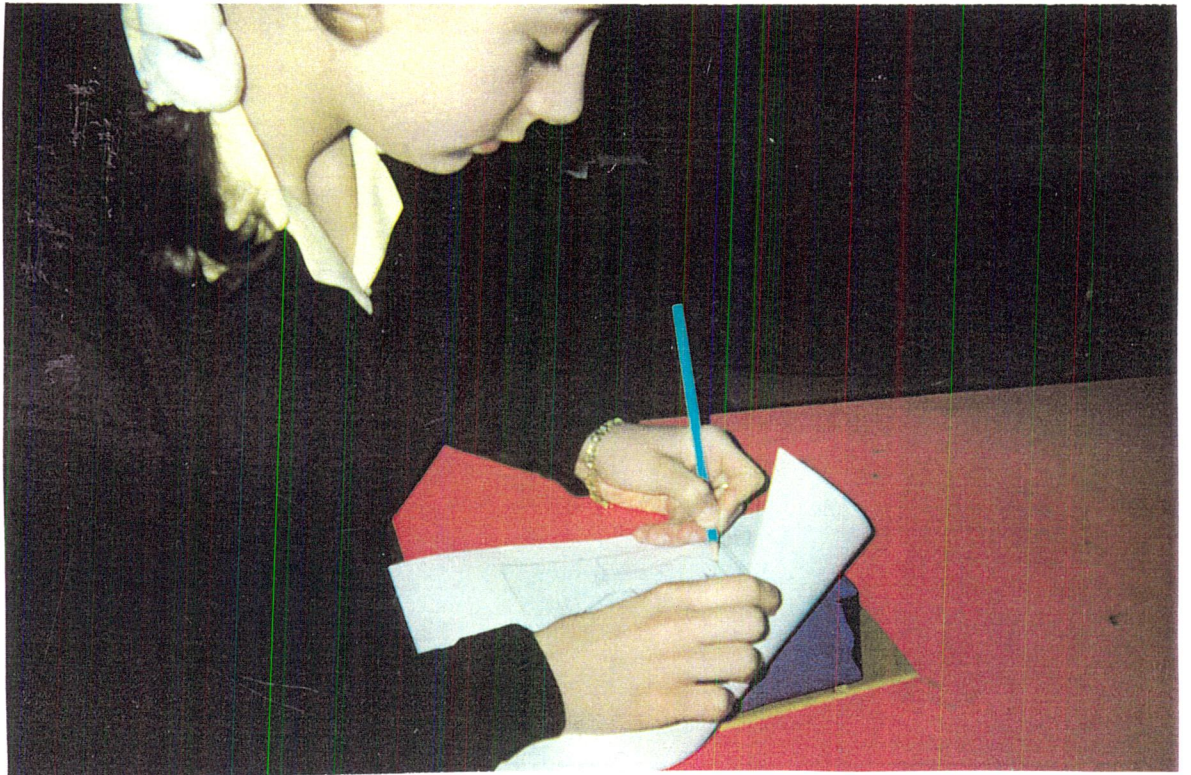




*An example of a students design of a lino cut*







*Lesson Three: The carbon paper method of transferring designs onto lino was deemed most appropriate.*



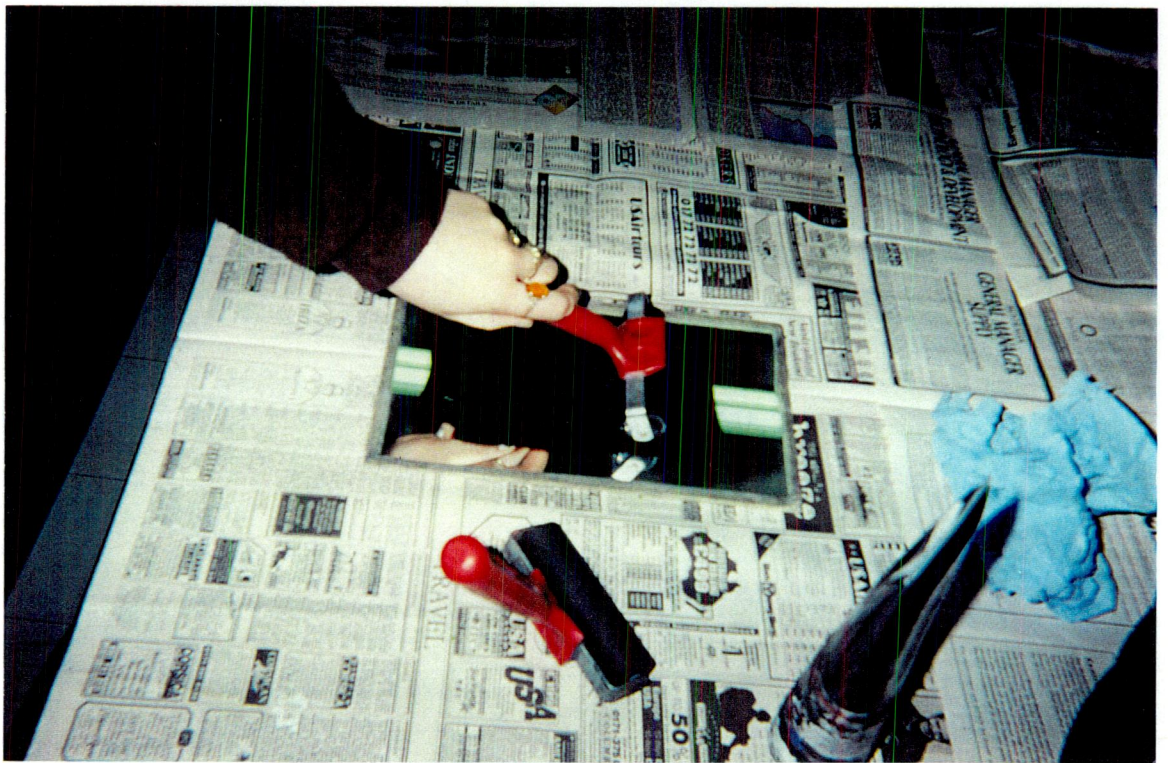




*Lesson Four/Five: Safety procedures must be adhered to.*



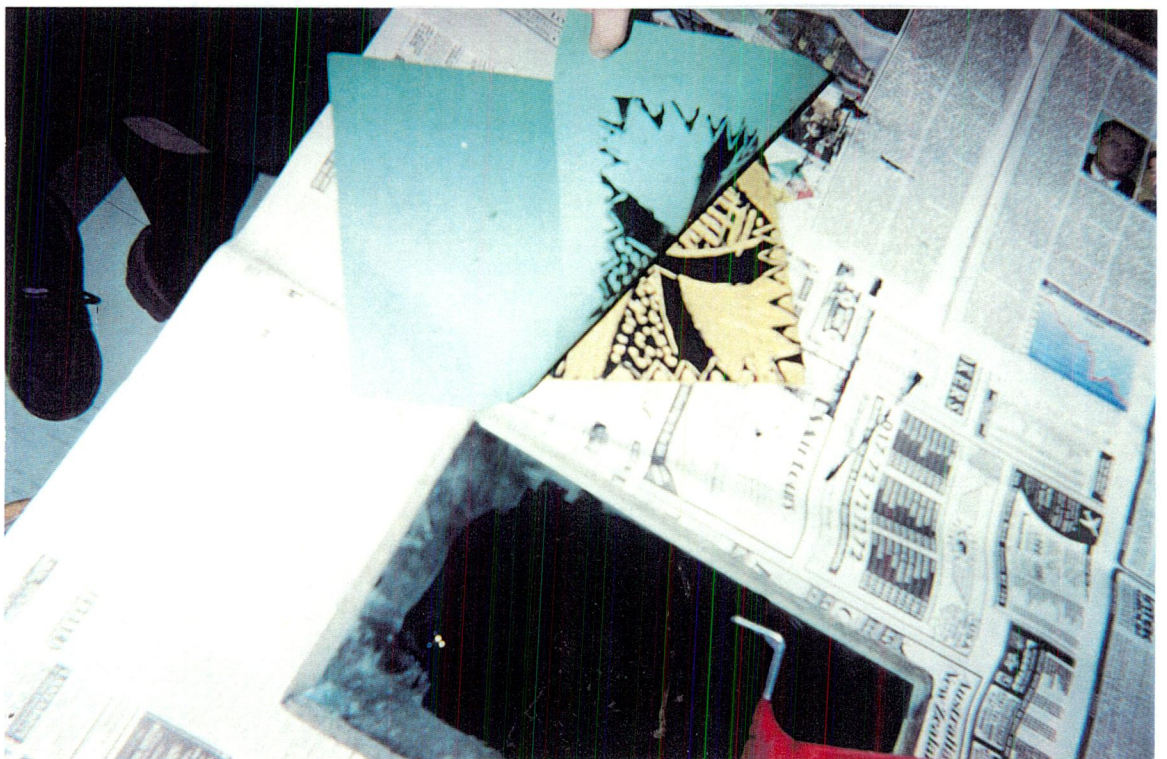
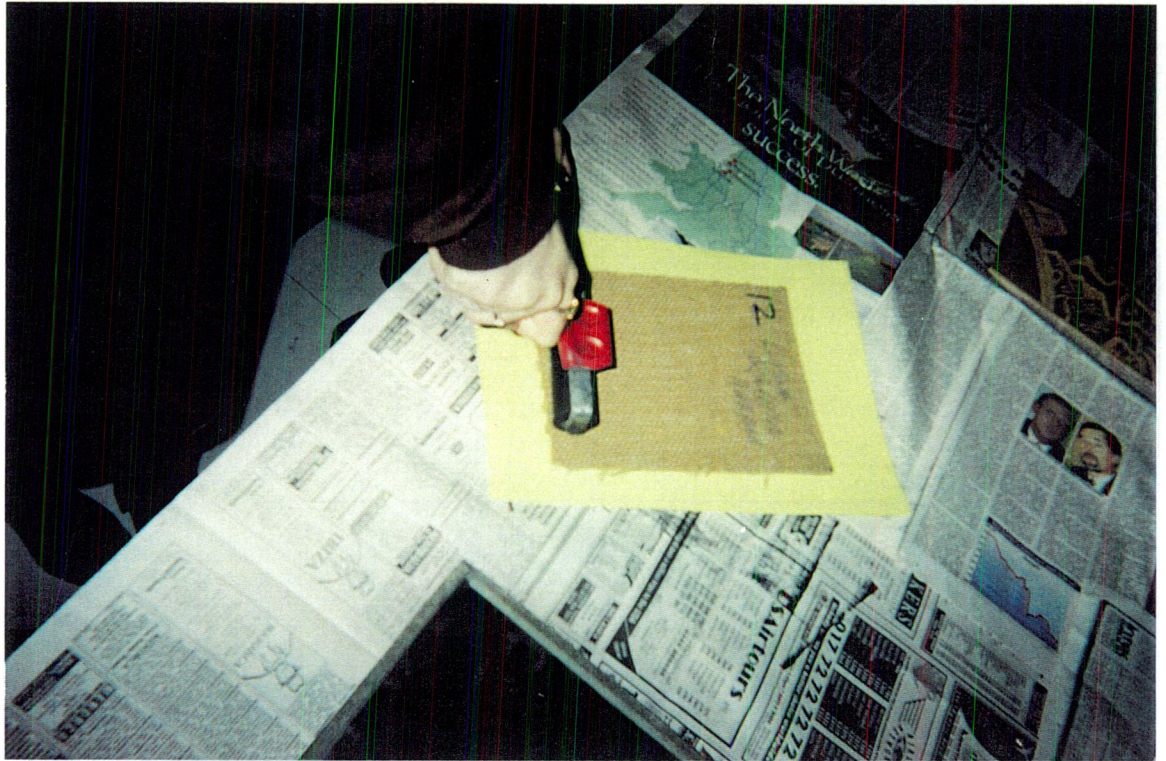




*Lesson Six: Printing of individual lino cuts.*







*Students critically viewed their own prints to assess if further cutting was required.*



12



*Once individual designs had been cut it was easier to see the overall design of the fabric panel.*



## DESIGN PROCESS WITHIN THIS SCHEME

The design process within this particular scheme can be broken down into five areas. They are as follows:

- Identification of a brief, for example, to design and print a fabric panel from a series of individual lino cuts, using the Egyptian exhibition at the National Museum of Ireland as a source and the personal interpretation of hieroglyphics as a theme.
- Research and data collection, whereby students visited the museum and through the use of a worksheet gathered information to aid them back in the classroom.
- Problem identification and problem solving, testing. Students required a design to a specific measurement. A series of drawings aided them in achieving this. Other problems that needed to be tested and solved included: design transferral methods, the most appropriate cutting tools to use, the overall layout of the panel.





- The final appropriate solution came from many prints of the same lino until students were satisfied with the quality of the print. This process lead to the final solution.
- Assessment and evaluation of the product was not primarily concerned with the end result but rather by the design process undertaken to achieve the finished piece. Questioning and discussions related to this factor at all times as assessment and evaluation was process based and not product based.

### ASSESSMENT OF SCHEME

Students were able to assess how successful their designs worked individually as a good quality print was produced by each student independently before progressing onto the group piece. Evaluation sessions of approximately ten minutes were held at the end of each class throughout the scheme to assess the students work and the processes they had achieved. The students developed an understanding of line, positive/negative shape, balance and composition. Throughout, the relevant terminology was reinforced



1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report from the Secretary of the Treasury on the state of the Union.

3. The third part is a report from the Secretary of the Navy on the state of the Navy.

4. The fourth part is a report from the Secretary of the War on the state of the War.

5. The fifth part is a report from the Secretary of the Interior on the state of the Interior.

6. The sixth part is a report from the Secretary of the Agriculture on the state of the Agriculture.

7. The seventh part is a report from the Secretary of the Commerce on the state of the Commerce.

8. The eighth part is a report from the Secretary of the Education on the state of the Education.

9. The ninth part is a report from the Secretary of the Health on the state of the Health.

10. The tenth part is a report from the Secretary of the Labor on the state of the Labor.

11. The eleventh part is a report from the Secretary of the Finance on the state of the Finance.

12. The twelfth part is a report from the Secretary of the Justice on the state of the Justice.

13. The thirteenth part is a report from the Secretary of the State on the state of the State.

14. The fourteenth part is a report from the Secretary of the War on the state of the War.

15. The fifteenth part is a report from the Secretary of the Navy on the state of the Navy.

16. The sixteenth part is a report from the Secretary of the Interior on the state of the Interior.

17. The seventeenth part is a report from the Secretary of the Agriculture on the state of the Agriculture.

18. The eighteenth part is a report from the Secretary of the Commerce on the state of the Commerce.

19. The nineteenth part is a report from the Secretary of the Education on the state of the Education.

20. The twentieth part is a report from the Secretary of the Health on the state of the Health.

21. The twenty-first part is a report from the Secretary of the Labor on the state of the Labor.

22. The twenty-second part is a report from the Secretary of the Finance on the state of the Finance.

23. The twenty-third part is a report from the Secretary of the Justice on the state of the Justice.

and used when discussing their own prints and the prints of other supporting artists. Students developed critical and analytical skills through the exploration of such artists. Meanwhile, students learned to appreciate and value the importance of the design process while developing their own creativity and knowledge in general. At the end of the scheme when we displayed the panel along with the individual prints we held an extensive assessment and evaluation crit. During this the students work was examined in terms of the following criteria:

- The design process established throughout the scheme. How successful the process was and how it aided us in our work.
- The art elements, for example, line, shape, balance, composition, - and how they were utilised in the process of designing and reaching the end product.

Techniques - the process of selecting specific techniques and deciding on the most appropriate materials during the course of this scheme. All this feeds directly into the design process.



## SELF EVALUATION

My approach in this scheme was specifically pitched at a young group with a potential for creativity and a sound understanding of art, craft and design techniques. There was a good deal of interaction amongst the students which feed directly into the group section of this scheme. The introduction of supporting artists encouraged analytical skills in terms of their own work and that of artists introduced to them. The lesson plans were clearly laid out with visual aids and support studies relating directly to the design process which saturated the scheme. Each lesson ran logically and clearly from one stage to the next. Through the process students were encouraged to express and communicate ideas and feelings. It is important to provide a structured learning environment for such a design process to develop. Such skills, it is hoped, will extend far beyond an understanding and appreciation of art in the classroom to where its attributes will prove to be worthwhile and crucial skills through life.



## CHAPTER FOUR





## CHAPTER FOUR

### CONCLUSIONS AND RECOMMENDATIONS

The discussion paper set out by the Faculty of Education at the National College of Art and Design for the National Council for Curriculum and Assessment identifies the crucial concepts of the whole design area. They are as follows:

- Design *is* education.
- Design is an *approach* to education.
- Design is a *concept* through which teaching and learning can establish understanding and make meaning.
- Design is an *activity* through which specific educational objectives can be fully realised.
- Design education does not and should not constitute a separate subject at either primary or post-primary level.<sup>27</sup>

Although this deals with the term design education on a broad sense nevertheless the design process is the driving factor behind this concept. The design process is an elementary component of the existing curriculum and should be taught accordingly. Its problem solving and decision making role renders an invaluable experience to pupils exposed to the design process in education. To conclude, I have accumulated the following recommendations:

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That the crucial test of the design process in the art room will be its effect upon the individuals ability to reason and analyse the complex situations the world will throw at them.

It should encourage creativity and develop skills of problem solving, decision taking and evaluating, all of which are valuable in adult life, while generating an awareness of the qualities of the man-made world.<sup>28</sup>

Each art teacher will need to ensure that the design process is not in any way neglected. In many schools this will be achieved by developing existing areas - many of the practical areas are already associated with a certain design content. Meanwhile, alternatives should be provided for the slow learner, for gifted pupils or those portraying particular interests.

Design activities within the various disciplines should advocate and foster certain common aims concerned with providing students experience of :

- identifying the required needs of a given problem or brief and the associated difficulties involved.

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF THE HISTORY OF ARTS

OFFICE OF THE DEAN

CHICAGO, ILLINOIS

1954

TO THE FACULTY

FROM THE DEAN

RE: [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

- fulfilling relevant research and compiling necessary data concerning the particular problem.
- analysing the compiled data and information.
- engaging in test procedures so that likely problems or difficulties may be identified and solved.
- responding to test results and arriving at the most appropriate solution to fit the brief.
- assessing and evaluating the solution.

The introduction and implementation of the design process should be continuous and cross-curricular.





APPENDIX I



Apt. 6,  
29/31 Middle Gardiner St.  
Dublin 1

A Chara,

I would like to introduce myself as a final year art student at the National College of Art and Design (NCAD). I am at present in the process of writing my disseration. I am conducting an exploration of the design process which I believe to be fundamental to art in the classroom.

I hope to consider its implications on the quality of work produced by students in the Junior Certificate cycle. Furthermore, how these implications will benefit the pupil later in life. I wish to acquaint myself with the status of art in schools today, and examine if the design process can, in any way, enhance art as a subject.

To achieve my research objectives your input as an experienced art teacher is of extreme value. I have set out a short questionnaire which I would be obliged if you could fill out and send by return post.

Enclosed you will find my questionnaire and a self-addressed stamped envelope for your convenience.

Thanking you in advance for your time and effort.

Regards,

Stella Loughnane. 17/11/97.



APPENDIX II





## QUESTIONNAIRE

1. In your opinion, what are the fundamental changes in the Junior Certificate art, craft and design syllabus, considering the former Intermediate Certificate?

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2. Has the Quality of the work produced by students risen since the introduction of the Junior Certificate?

YES

NO

3. If Yes, how significant has the rise been, on average?

Very Noticable

Just Noticable

No Difference

Deteriorated

4. Have the students' notion of art, as a subject, changed?

YES

NO

5. If yes, how have they changed?

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6. Have parents' notions of art, as a subject, changed?

YES

NO

7. If yes, how have they changed?

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8. Was it your experience that art in the Intermediate Certificate was given equal consideration as a core subject such as math or irish?

YES

No

9. Has this changed in any way with the Junior Certificate Syllabus?

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10. Has the commitment towards art by schools changed in any way?

YES

NO

11. If yes, what form did this commitment take, i.e. resources, time, etc?

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THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY

CHICAGO, ILL.

1924

TO THE EDITOR OF THE JOURNAL

OF THE AMERICAN CHEMICAL SOCIETY

CHICAGO, ILL.

DEAR SIR: I have the honor to acknowledge the receipt of your letter of the 10th inst.

and in reply to inform you that the same has been forwarded to the proper authorities.

I am, Sir, very respectfully, your obedient servant,

JOHN EDGAR HOOVER

Director

U. S. DEPARTMENT OF JUSTICE, WASHINGTON, D. C.

Enclosed for the Editor of the Journal

of the American Chemical Society are

two copies of the report of the

Committee on the Investigation of the

Case of

JOHN EDGAR HOOVER

Director

U. S. DEPARTMENT OF JUSTICE, WASHINGTON, D. C.

Very respectfully,  
JOHN EDGAR HOOVER

U. S. DEPARTMENT OF JUSTICE, WASHINGTON, D. C.

Enclosed for the Editor of the Journal

of the American Chemical Society are

two copies of the report of the

Committee on the Investigation of the

Case of

JOHN EDGAR HOOVER

Director

12. In your experience, is the Junior Cert. a change for the better?

YES

NO

13. Do you feel students have benefitted from this new syllabus?

YES

NO

14. Of the possible benefits to the student rank, in order of importance, the following. 1 being the most important, 12 being the least. It is not necessary to fill out all twelve.

*Creativity*

*Organisation*

*Assessment Skills*

*Confidence*

*Self Expression*

*Problem solving skills*

*Decisiveness*

*Idea generation*

*Research techniques*

*Independence*

*Initiative*

*Competence*

15. Given your years of experience in the field of teaching, have you any additional comments you would like to make?

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APPENDIX III



# NATIONAL MUSEUM OF IRELAND



## ANCIENT EGYPT

*The National Museum's Egyptian collection comprises about three thousand objects, the majority acquired from excavations carried out in Egypt between the 1890s and the 1920s and ranging in date from the Stone Age to the Middle Ages. The finest and most important of them are exhibited to provide a window on ancient Egypt within Ireland.*



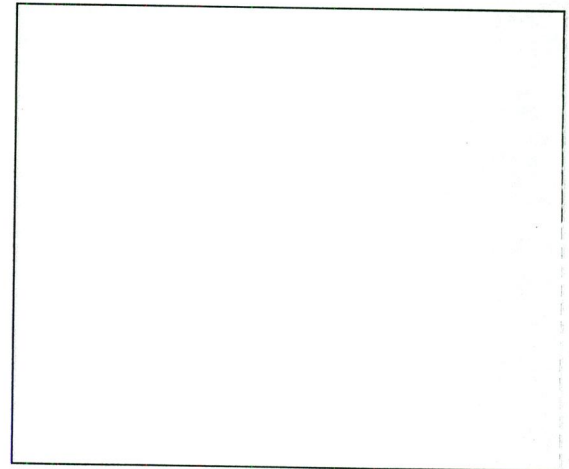
Today we will take the time to look at some such objects.

On entering the exhibition area, note the relief carvings on either side of the passage way. What are these carvings created for?



STOP !!!! Look up at the walls.

What can you see? Using the space given record one of the images.



To your left is the coffin of **Diefiawet**, containing a mummy. The mummy is that of an adult female with the arms crossed over the breast. X-rays have revealed that the body has suffered post-mortem (after death) mutilations; both hands and feet are missing.

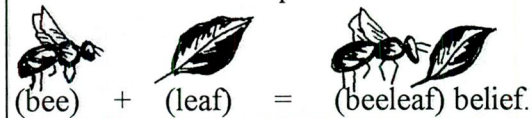
The surfaces of the coffin were covered with painted scenes and hieroglyphic texts to assist and protect her in her passage into the afterlife.



### What's a Hieroglyph Anyway?

Over 5,000 years ago the ancient Egyptians found a way to put their spoken language into writing. As they needed to write down more and more complicated ideas, their language grew and changed. They combined one hieroglyphic with another to create new words. So in addition to being pictures, hieroglyphics are also sounds.

Here's an example of this idea:



### Ancient Egyptian Hieroglyphs:

	A		M
	B		N
	C		O
	C		P
	CH		Q
	D		R
	E		S
	F		T
	G		U
	H		V
	I		W
	J		X
	K		Y
	L		Z

Stoop down under the coffin of Dieiawet. Using the above chart as a code can you read or understand any of the hieroglyphics on the coffin? What might they stand for?

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Can you write your own name using the hieroglyphics?

Moving down the steps you will see objects of the preparation for afterlife.

Belief in life after death was fundamental to the Egyptians' religious beliefs. The resurrection of the dead was chiefly associated with the god **Osiris** -who, according to myth, had himself risen from the dead.

In this section concentrate on items 2 & 3. They are what's known as **Stelae**. They are commemorative stones which were an important part of the tomb. Made from  
Stella Loughnane.





stone or wood they were inscribed with the name and titles of the owner, or with some text telling of an event or life story, and usually in relief.

Write down what you read about them and record the symbolism found on them.

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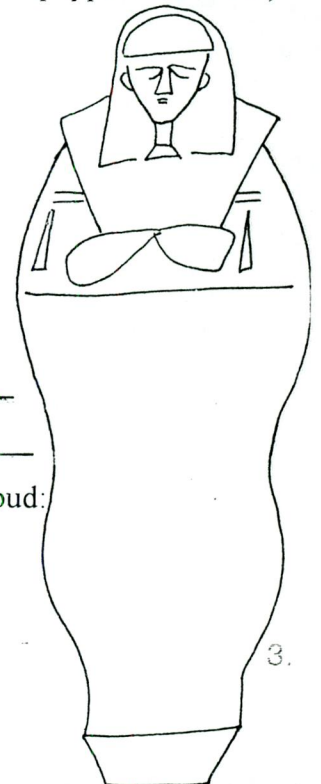
Look for the **Funerary** Statuettes (also called **Shabtis**).

Ancient Egyptians were under an obligation to labour on behalf of the state. This was also required in the afterlife, where the dead might have to perform agricultural work for the god's. In order to escape this unpleasant duty, figurines of wood, stone or pottery were placed in the tomb to carry out such tasks, and were equipped with hoes, mattocks and baskets.

Into this diagram of a Shabtis record the hieroglyphics and symbolism you find on one of the figurines. → → → →

Can you make out any possible meaning for these symbols? \_\_\_\_\_

Move on to the Painted Funerary (as used in a funeral, tomb) Shroud:





\*How many figures can you count?

\*Describe in detail what one is doing.

\*Who might the main figure be? Why do you think this?

\*What kind of a costume is he wearing?

\*There are two falcons present. Where are they & what are they wearing?



Limestone Stela with Funerary Inscriptions:

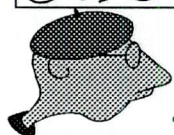
What are its dates? \_\_\_\_\_

Who was it set up in memory of? \_\_\_\_\_

Choose a line from it and record as accurately as possible -

For example:

2d6E2dM-NIΓNAIKO-H6

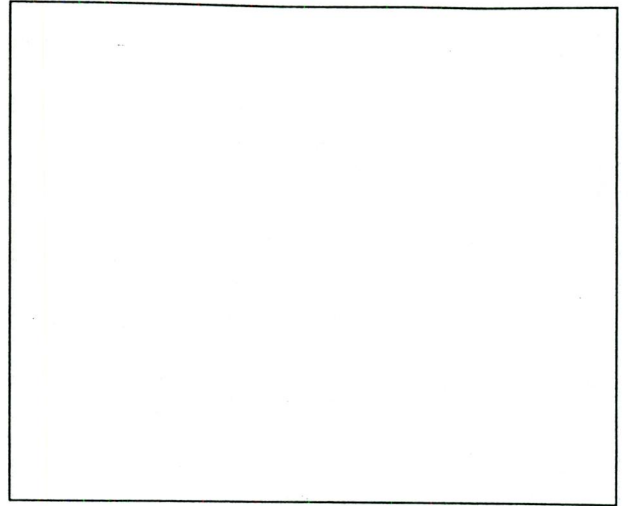


Take time to view the map of Egypt to your right. Next to it is a mummy from **Thebes**. Find Thebes on the map. What towns are close to it? \_\_\_\_\_

Observe closely the mummy of Lady Tentdinefo, in the wooden coffin from the town you just discovered. Look underneath it, look at it from above and from all sides, walk around it.

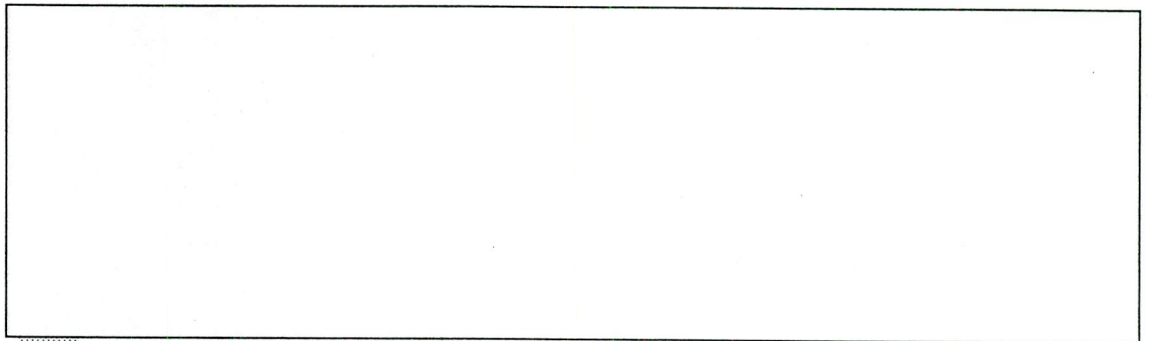


Choose **one** symbol which attracts your **attention** and record it as accurately as possible in the space opposite.



Are there any hieroglyphics on this coffin? Where are they? \_\_\_\_\_

Record four hieroglyphics which you find on this coffin.



*Have you noticed yet the features on the floor & the use of glass & lighting?*

**Before you leave this exhibition take three minutes to consider the following -**

\*How does the exhibition make you feel? \_\_\_\_\_

\*What interested you the most? and why? \_\_\_\_\_

\*How did the lighting enhance the exhibition? \_\_\_\_\_

\*What new words did we learn today? \_\_\_\_\_

\*How could any of these objects be used today? For example do the Stela remind you of anything? \_\_\_\_\_





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<sup>9</sup> Ibid., p.15.

<sup>10</sup> Jones B., in Developments in Education ed. Eggleston, p. 17.

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<sup>12</sup> Ibid.

<sup>13</sup> Green, Design Education - Problem Solving and Visual Experience p.12.

<sup>14</sup> Eggleston, Developments in Education, p. 14.

<sup>15</sup> Ibid., p.14.



<sup>16</sup> An Roinn Oideachais. The Junior Certificate p. I.

<sup>17</sup> Gardner, H., Frames of Mind, P. v.

<sup>18</sup> An Roinn Oideachais. The Junior Certificate p. I.

<sup>19</sup> Ibid., p. I.

<sup>20</sup> Ibid., p.6.

<sup>21</sup> Ibid., p.10.

<sup>22</sup> Ibid., p.6.

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