

DISSERTATION ABSTRACT

NAME: Kathryn Scully

TITLE: Developing Critical and Analytical Skills in Art Education

DESCRIPTION: This dissertation is a study of the value of developing critical and analytical skills in relation to Art History for Leaving Certificate.

In chapter 1. critical and analytical skills are explored.

What they are?, Why they are missing from the syllabus and

How they can be developed?. In chapter 2. the museum/gallery is discussed as a practical way of developing the aforementioned skills. This chapter is also an exploration of why the museum/gallery should be used?, what is available to schools and how

to avail of them?. Chapter 3. is an overview of the methodologies used in the classroom, the schemes carried out and an evaluation of the effectiveness of the methodologies used for the scheme.

Finally there are conclusions and recommendations made as to possible changes that might be made to the new Leaving Certificate to further develop the skills discussed.

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NATIONAL COLLEGE OF ART AND DESIGN  
FACULTY OF EDUCATION

DEVELOPING CRITICAL AND ANALYTICAL SKILLS  
IN ART EDUCATION

A DISSERTATION SUBMITTED TO THE FACULTY OF EDUCATION

IN

CANDIDACY FOR

B.A. DEGREE IN ART AND DESIGN EDUCATION

BY

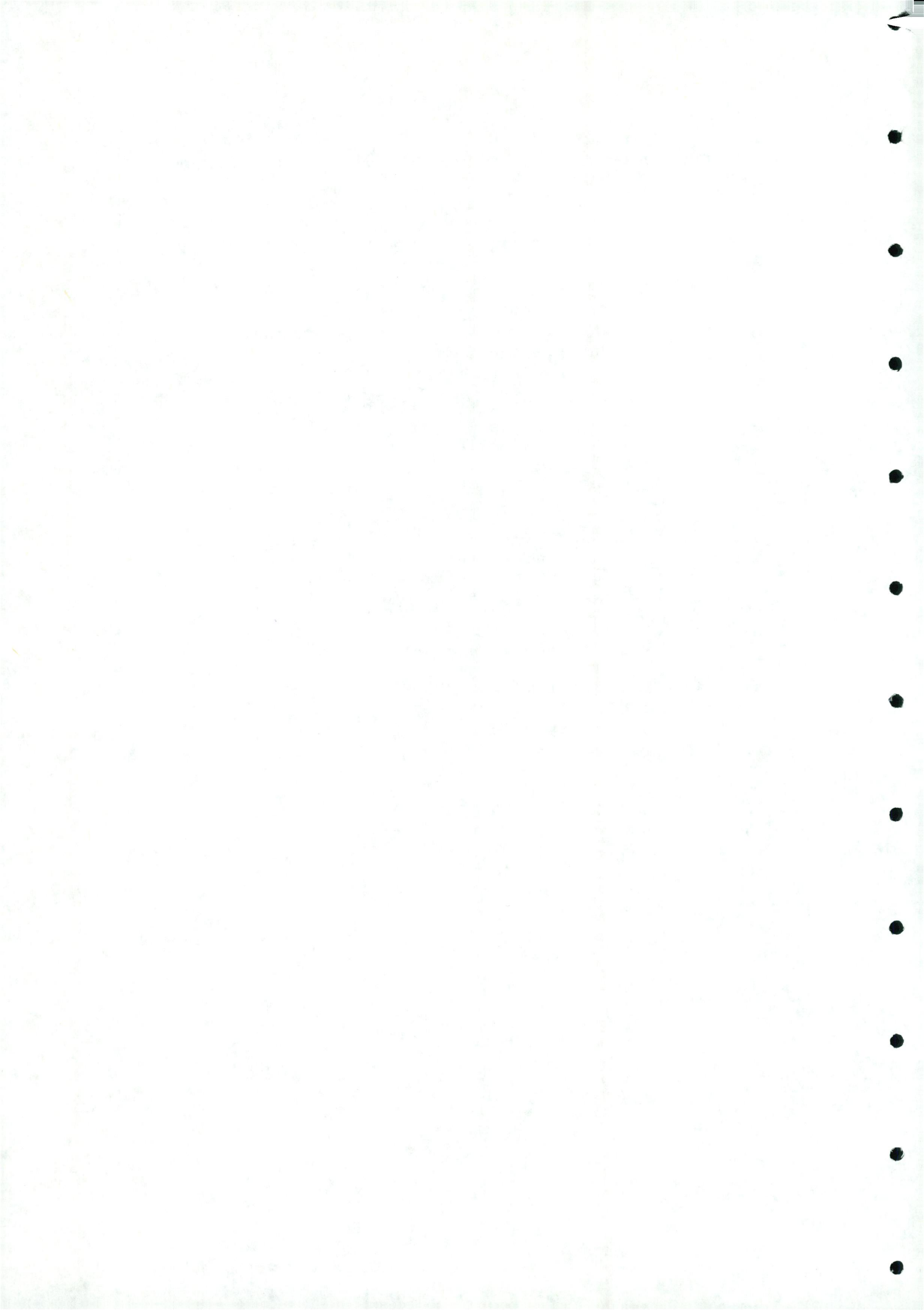
KATHRYN SCULLY

JUNE 1998



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I wish to express my grateful thanks to Professor Iseult Mc Carthy, my tutor Maria Farrell and my classmates for their help and encouragement throughout the course.

I would also like to express thanks to my family for their help and support throughout my years of study.

For my granny, Elizabeth Lanigan who died on the 26th March 1998. May she rest in peace.





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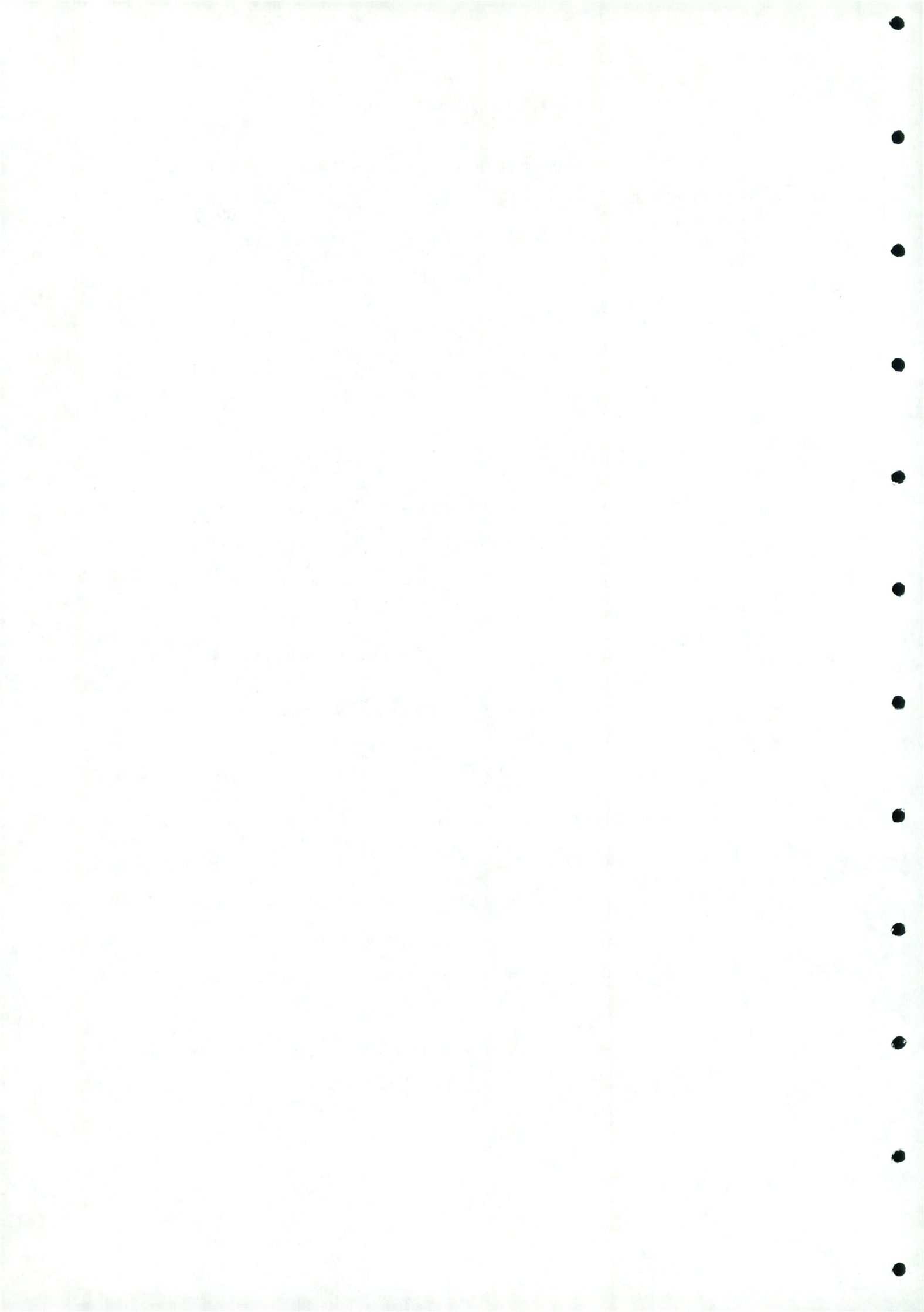
## INTRODUCTION

History and appreciation of art was first introduced to the Irish art syllabus in 1971 and first examined in 1972. It was added to the syllabus in order to introduce an academic dimension, separate from the practical exam. Its aim was to

...test the general knowledge of the historical development and visual appreciation rather than detailed or specialised knowledge of the history of art.(1)

The syllabus did not offer any guidelines as to how the history course was to be taught nor did it allow for any integration between it and the practical course. A general list of books was provided but there was no indication as to how the exam should be approached or what the expectations of the course might be.

The first feedback for teachers was published in 1996 and was entitled The Chief Examiners Report on art. It was the first detailed report and the first insight teachers had into how the course should be approached and what standard was required. We also saw two more changes that year, the publication of the marking scheme and the addition of illustrations on the exam paper. All three changes mark a move towards a more open and integrated approach to the teaching of art history and appreciation and it is these new approaches that I wish to discuss and encourage.



The Chief Examiners Report offers a balanced account of the strengths and weaknesses of the students' answers which is a direct influence of the approaches being used for teaching the subject in this country. The report gives a description of the type of answering being received from students on individual questions and then offers an overall account of the general approaches to the answering of the paper.

Many of the students showed confusion or lack of knowledge and understanding of what exactly was being asked. Their strengths lay more in their ability to describe and "waffle" about a particular artwork rather than any great ability to analyse or discuss the meaning or style of the work. The addition of illustrations seemed to hinder rather than help the students as had been the intention. The reason for this is that rather than having a basic visual language the majority of students answers are learned off by rote and therefore the illustration was a source of confusion if it was not the particular artwork in their preprepared script.

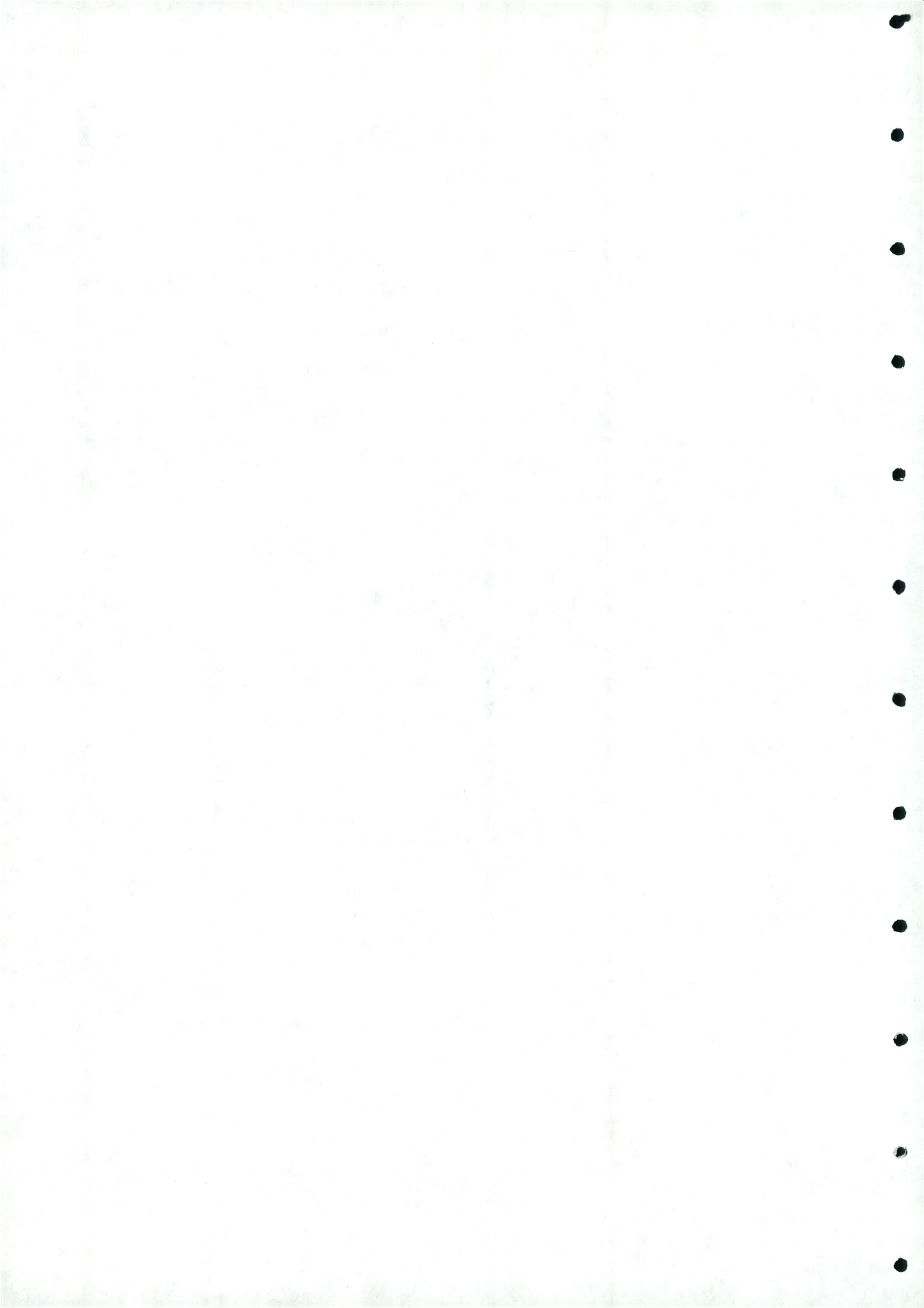
These observations by the chief examiner illustrate the need in our schools to upgrade the teaching of critical and analytical skills within the art course and for the history and appreciation to become a more integrated discipline with the practical course and the entire visual world of the student.



I do not blame the teachers for everything. The history and appreciation of art course is far too broad and varied and spans a history from earliest times to the present day. If the prescribed course were to be taught there certainly would be no time to allow students the luxury of discussion classes in which their analytical skills alone could be developed.

This dissertation will concern itself with the aforementioned analytical skills. In chapter 1. these skills will be defined and discussed, what are they, why teach them, why they are absent from the syllabus, and how they can be developed. In chapter 2. I will discuss the effectiveness of using a gallery visit to enhance the development of critical and analytical skills. I will outline the aims and objectives of the museum module used in NCAD. I will also give a brief outline of what's available to students and teachers and how to avail of it. I will evaluate the gallery I used, its uses, its staff and the value of the visit itself.

In chapter 3. I will discuss my schemes, their application, an assessment of performance in relation to the criteria set out, an evaluation of the students and an assessment of myself and any changes I would make to my performance. In the final chapter I will conclude on all the previous chapters and offer my findings and recommendations for the proposed new Leaving Certificate.





## CHAPTER 1.

## CRITICAL AND ANALYTICAL SKILLS

What are they? and why teach them?

Critical and analytical skills are, skills that go beyond practicing art and learning art history. They enable a student to look at all art and design work in a more open and interesting way and they promote the ability to analyse an artefact and their own conclusions about its meaning and context. They allow the student to say how they feel about art.

As John Berger says in Ways of Seeing, "seeing comes before words. The child looks and recognises before it can speak".(1) The preoccupation with teaching children to speak leaves little or no room for teaching visual awareness. Visual awareness is the ability not to look but to really see. This is the essence of what I set out to achieve with my students throughout the scheme. I took the students to the Andy Warhol exhibition but before the visit took place I showed the students slides of his work and we had a discussion class based on the slides. At this stage the students only had the ability so use sentences such as "thats boring", or "thats crap". Through discussion freedom of speech the students were encouraged to use more descriptive language to express their opinions. I also explained many of his themes and the ideas behind his work. When the language was given to the students and they were aware of some of the ideas behind the work then the gallery visit did not

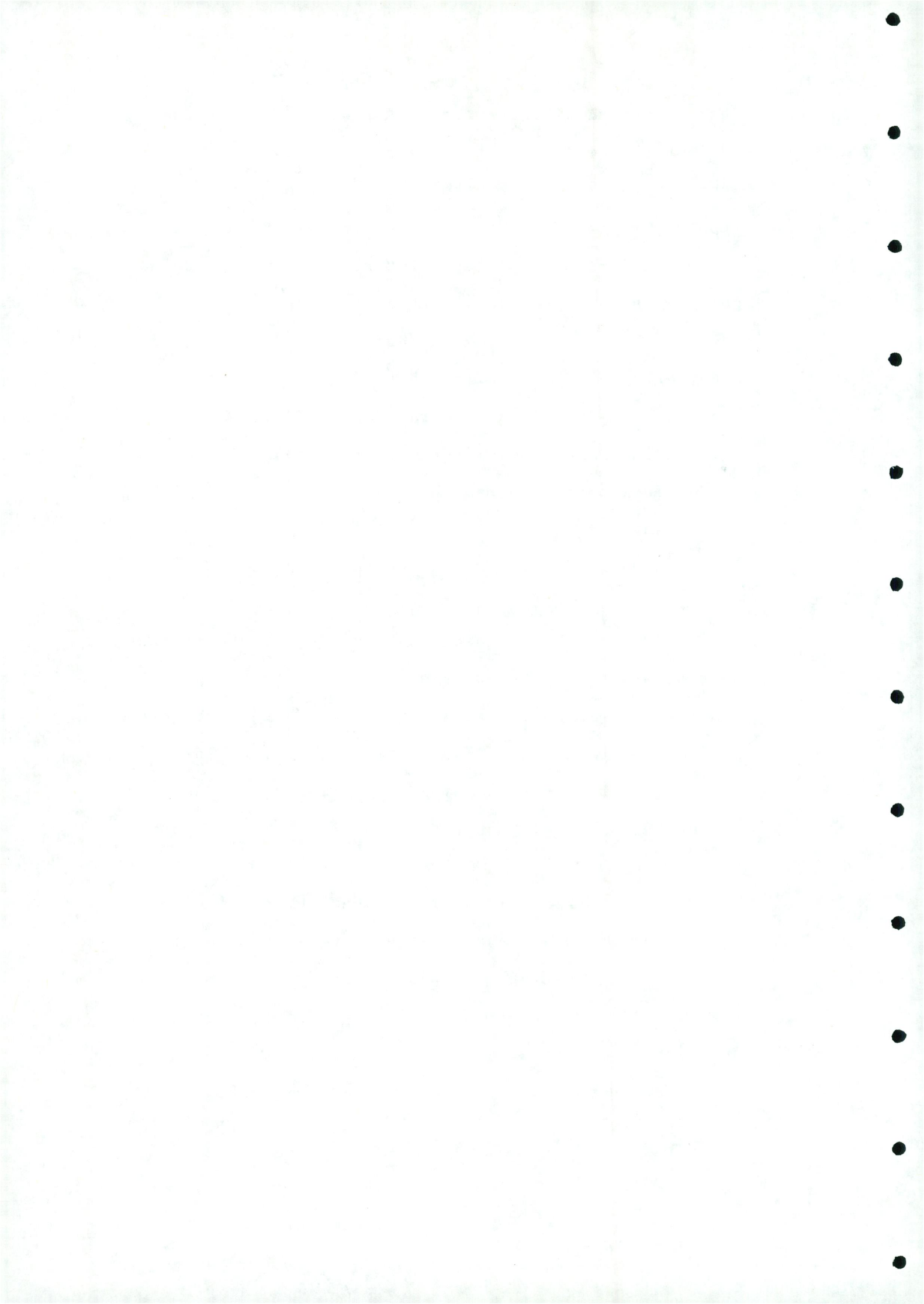


seem as daunting. Then when the students were in the gallery they felt they had the confidence to interact with the tour guide and therefore get the maximum benefit from the visit. Too often the gallery visit for students becomes a series of passing pictures on a wall and they go away having had a very unrewarding experience.

Not having the language, confidence or ability to talk about art can make it alien to you.

In Images and Ideas, Laura Chapman, defines the areas she believes are crucial for sound art appreciation. She defines perception as the way we see every day. We take a quick look at everything in our daily lives. She says what is needed to go beyond that is aesthetic perception, which is using our senses mind and feelings. It involves taking a closer look and seeing the ordinary as extraordinary. When we are amazed by something beautiful it is an aesthetic experience. Much art work is produced to evoke our aesthetic perception. In order to see artworks in this way we must improve our aesthetic perception by developing our perceptive skills or our ways of seeing.

Seeing in this new way is not enough. one must be able to describe and analyse the artwork in order to interpret the meaning. In order to analyse one must have the visual language to do so. It is the introduction and development of this basic art language that gives students the confidence to analyse and draw their own conclusions.



This language is strongly linked to the basic art elements and although this language is encouraged at Junior Certificate level accross the syllabus, the Leaving Certificate system offers no guidelines as to how this language should be introduced. It is only by its constant use that the students can become familiar with it and gain confidence talking in this way.

When students have acquired a basic language and have the confidence to discuss an artwork they can then criticise objectively. Laura Chapman defines criticism as the ability to critcise artefacts objectively after we have perceived, analysed and interpreted them.

Analytical and critical skills are combined in the appreciation of art. laura Chapman says that as well as analytical and critical skills there are two more ways of appreciating art. They are the study of art history, which puts art in an historical and cultural context and in our own art practice, having the ability to analyse and critcise our own work.

Critical and analytical skills can be improved and developed just like any other skills. Rob Barnes states that critical skills need to be developed but without interfering with the students natural abilities. It is not teachers criticisms that they need to learn. The objective should be that students acquire their own personal skills to make their own personal judgements. He does not expel art history which he says is necessary to teach students an historical and cultural context for their skills.



Rod Taylor says that with a set of guidelines students can be taught a range of skills that can enable them to criticise anything in their environment. If we are now aware of what the skills are then we should ask Why? should we teach them.

Peter Abbs says that through an appreciation of art we are becoming aware of our "nature within nature"(2) He refers to Howard Gardner's theory of the seven intelligences which are described in the work Frames of Mind. Gardner claims that we have more broadly based intelligence than we think and that our sensory or aesthetic intelligence is as valid as mathematical intelligence. They just have different modes of rationality.

In Art, Design and Topic work, Rob Barnes says that critical awareness is not just for looking at art but for even looking at everyday bric-a-brac. The skill of aesthetics is a means of analysing everything we see. He concludes that aesthetic experience is "noticing that you are noticing"(3)

Peter Abbs states that teachers are now more aware that art must be seen in the wider sense. We must make connections between the art of the past and the present and the art of nature and the environment. We must revive the forms that symbolise the whole culture and see ourselves within the wider spectrum of nature.

Eliot Eisner says that the reason for teaching aesthetic skills is because we all make value judgements.





He says that by teaching aesthetics we give a theoretical basis for our judgements and by understanding the criteria for analysing works of art helps us to make intelligent and valid judgements.

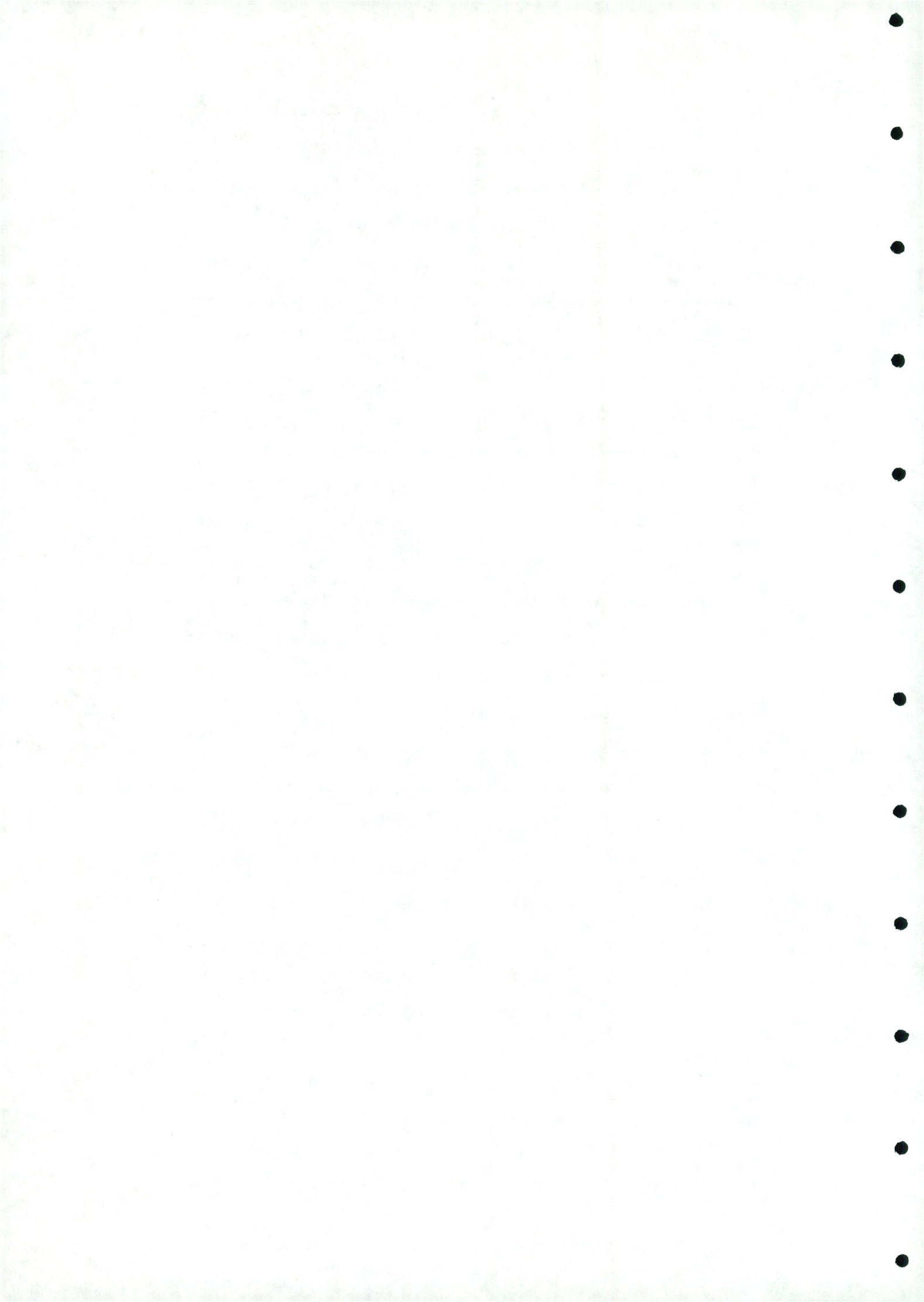
Rob Barnes says it is not about whether someone is planning on being an artist or not but responding to works of art is part of an all round education. Its simply about being visually aware. This can begin by looking at ones own artwork and describing it in the same way one would describe a great painting.

In Art History and Criticism in Schools, report the reasons for teaching art history is about more than the aquisition of a basic skill, its about a wider area of study enriching an informed appreciation of the environment, the different media of visual communication, their past cultures and their own culture now and the cultures of other socities. We must be able to place what we see and make in a wider context.

Barnes reitterates this when he says that art must be placed in a wider social, political, economic, religious or artistic context.

While Peter Abbs states that one of the responsibilities of an art teacher is to,

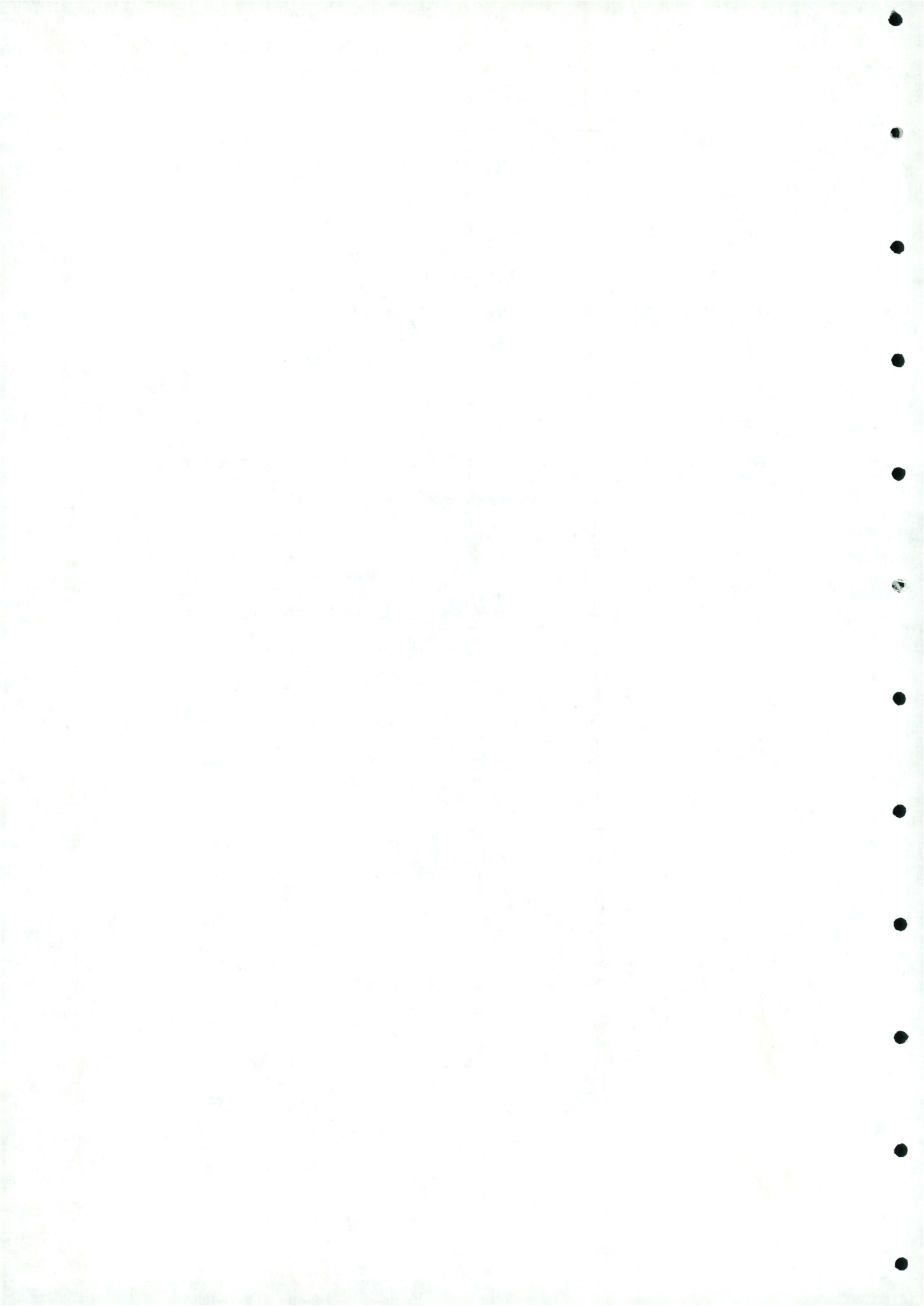
....promote critical awareness, an understanding of the cultural heritage of a country and of mankind as a whole.(4)



Why are they missing?

If these skills are recognised as essential tools for the appreciation and understanding of the history of art course then why are they missing? As mentioned in the introduction the history of art was only introduced to the art course in the early seventies. It was introduced so that art could be recognised as a suitable subject for matriculation and the academic input of the history was designed to satisfy the entry requirements of the universities. It is entirely separate from the practical artwork and is very academic. There were no attempts made to integrate the history with the practical nor was any attempt made to encourage the general appreciation section or create an art education whereby the subject of art could be seen in the context of the wider cultural spectrum.

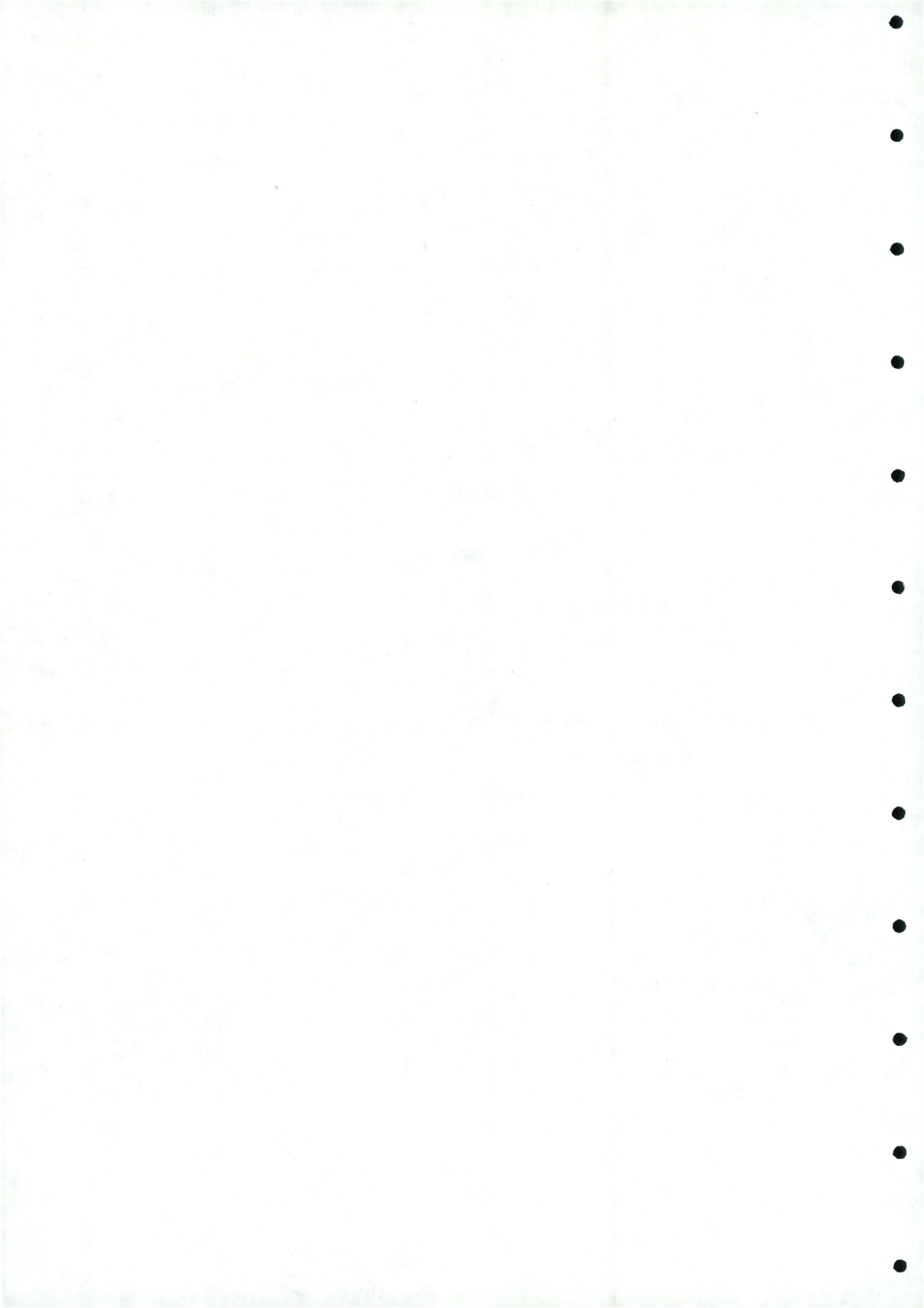
The art syllabus for the present day stands unchanged. The history and appreciation paper has three sections. The Irish section covering ancient art up to the present day. Some common topics in this section include the Iron or Bronze age, Early Christian art, Romanesque or Gothic, Georgian architecture, 19th or 20th century Irish artists and a question on a contemporary Irish artist which incidentally is almost always avoided. The European section covers the same time span and some common topics include Gothic or Romanesque art, some aspect of the Renaissance, Baroque or Rococco artists, a multiple choice question, 18th or 19th century art and a question on something modern or contemporary.



The third section is titled the appreciation section. This section is supposed to cover all other facets of art, craft and design education and appreciation. Common topics include contemporary design, building conversion, interiors including shop design and display, film studies, advertising design and the gallery visit question.

No attempt has been made to upgrade this syllabus to bring it on line with modern artistic and technological developments and the history and appreciation of design seems to be almost ignored. Any attempt that has been made to integrate contemporary art and design onto the paper has not coincided with any new teacher training or inservice or any new teaching materials or resources that the department recommends that these teachers use.

I have found that in my experience that information on modern or contemporary artists is very hard to find. I am a regular visitor to the modern art galleries in Dublin and have received invaluable information from their education departments through my involvement in the college museums programme but most full time teachers would not have this privilege or the time for extra research. It is the new Junior Certificate that highlights the great need for change at Leaving Certificate level. The Junior Certificate offers a project based approach involving an experience where the combination of practical and historical and environmental concerns in art are encouraged.



The first feedback for teachers came in 1996 in the form of the Chief Examiners Report. It highlighted only too clearly the fact that the majority of students were relying on pre-prepared descriptive answers which showed little or no development of any individual critical or analytical skills.

Because the course is so large the questions in the exam paper have always been very vague allowing the students plenty of scope to pre-prepare their answers. However 1996 saw the introduction of illustrations to accompany more directly worded questions. Here is an example of a question from the 1994 higher level paper 7. What special qualities do you associate with the work of either Diego Valazquez(1599-1660) or Jan Vermeer (1632-75). see appendix 1.

The words 'special qualities' could cover a number of approaches. The student is not asked to compare or contrast the artist with another or asked to compare the work thematically to work from another century so therefore a pre-prepared could be used. In no way are any individual analytical skills of the student assessed with this approach. The 1997 paper had much more detailed and specific questioning. Here is an example of a question from that paper.

15. Towards the end of his life, Henri Matisse(1869-1954) worked in an increasingly simplified abstract style which evolved from his earlier work. Discuss this statement, making particular reference to the illustrations on the accompanying sheet and to other examples of the artists work. see appendix 2.





In this question from the 1997 paper the student must have the ability to discuss the illustrations provided in relation to the changing styles in Matisse's work and they must also be able to refer to other works of his that accompany their answer appropriately.

The student cannot know what illustration will be provided so therefore they would need the the skills and language to be capable of answering any of the illustrated questions that might show up. As the chief examiner says in his report

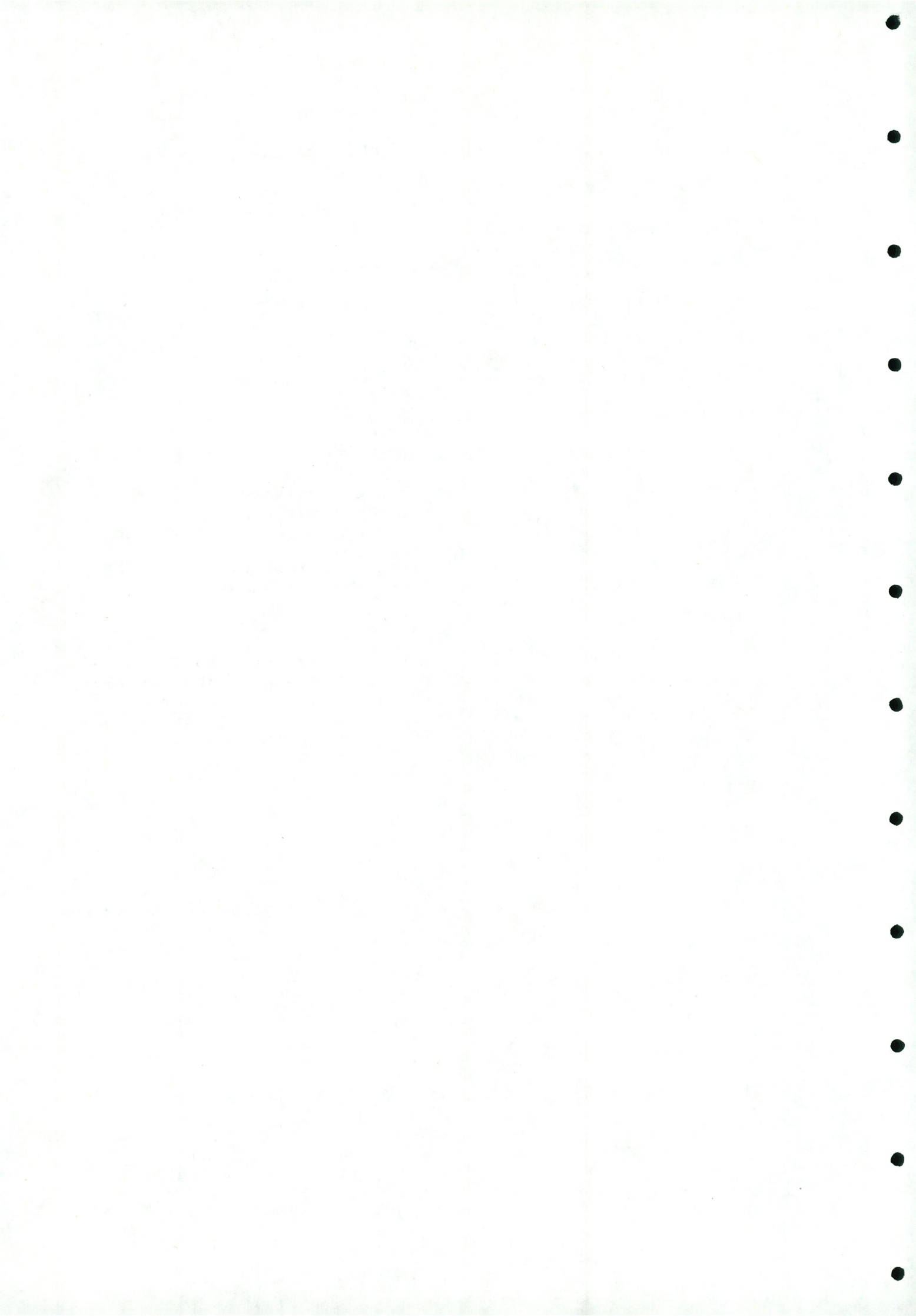
.... At Higher level candidates should be conversant with what distinguishes the major historical styles from one another. Discussion of visual qualities and characteristics - of artworks, of individual artists personal styles, and of artistic movements and trends - are frequently the weakest elements in answering.(5)

He also says

.... Skills of description, comparison and analysis are necessary for effective answering at higher level. Instructions like 'describe and discuss' 'compare and contrast' and 'define' were ignored and unfocussed narrative of a general nature was, regrettably, all too frequently encountered by examiners. (6)

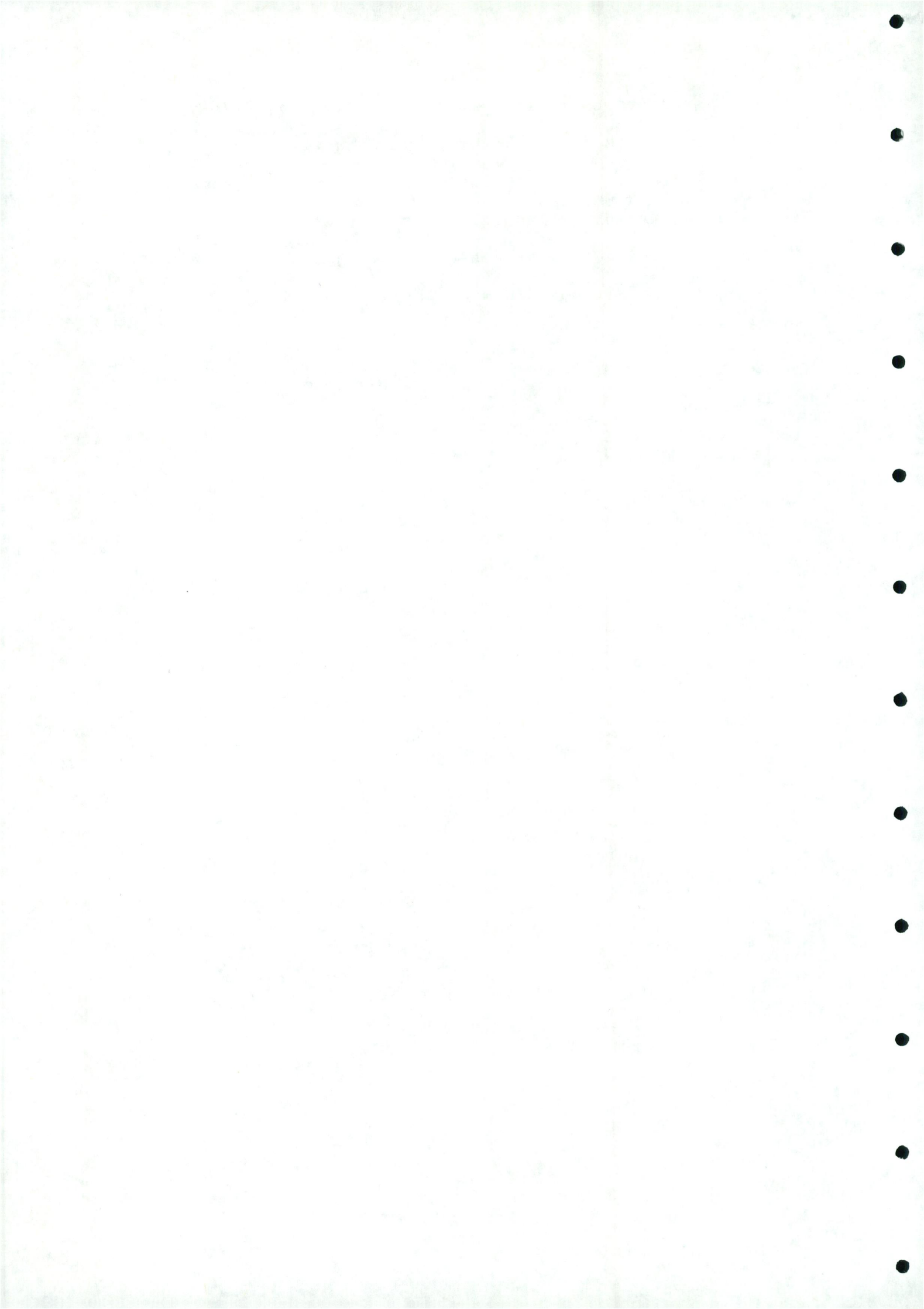
This showed that the majority of students do not have the skills to adapt their knowledge for specific questions.

Teachers now feel that their students are at a disadvantage as they feel they are not equipped to deal the new layout of the paper and the new line of questioning. Teachers are not always encouraging a sense of personal responsibility in their students. Many teachers were not trained in art history, much less in critical studies. Their concern was primarily for producing artwork not setting it in any cultural context. In the past, art history was always about facts and presented through books and very little visual stimulus was involved.



The student was passive in the learning and rarely encouraged to comment or to take an active part.

Developing individual critical skills was not something that was valued. Eliot Eisner says that the history of art just cannot be attached to give a subject academic legitimacy. It must form an integral part.



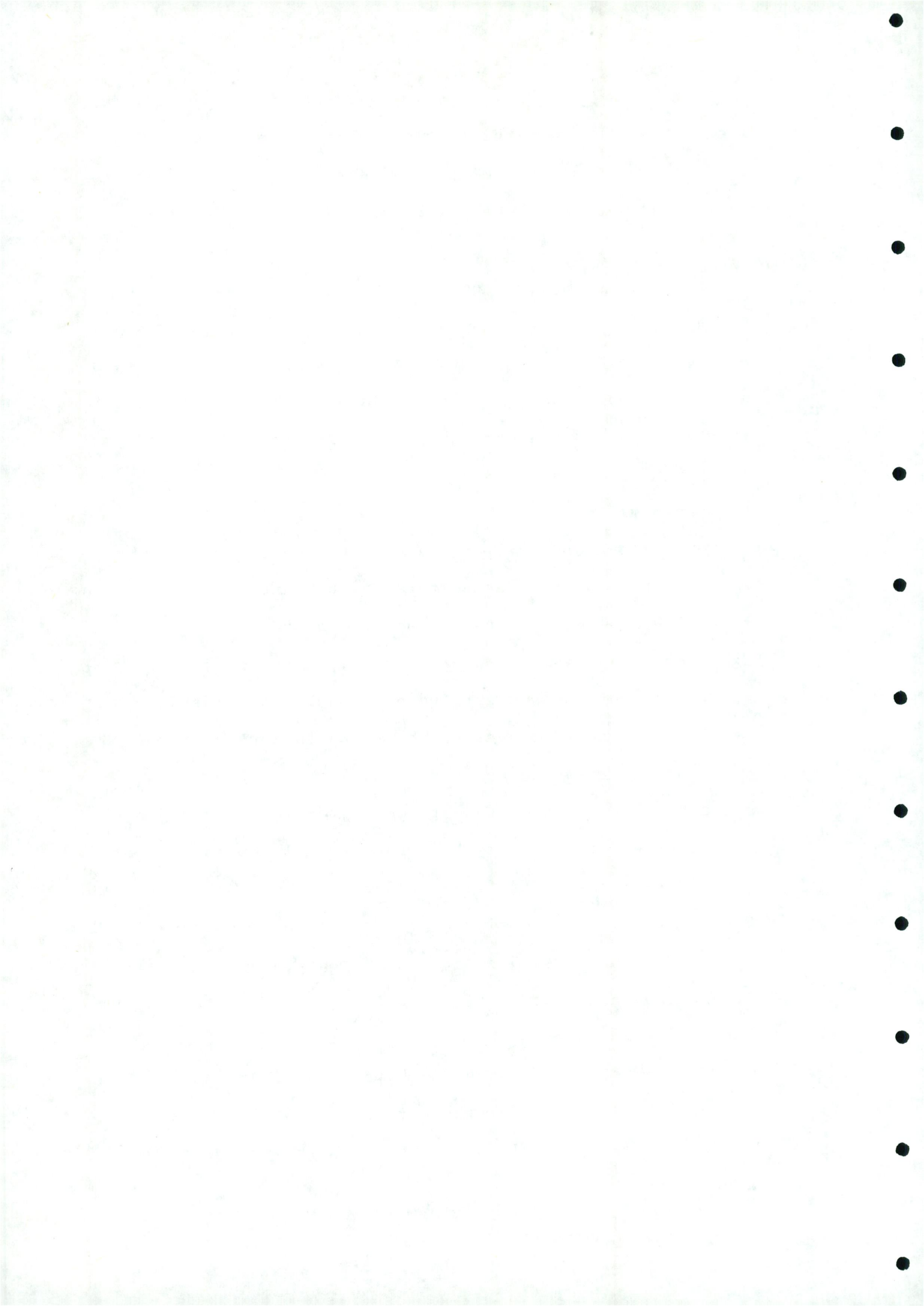
How can they be developed?

I can be argued that the vast scope of the art history course does not allow time for the development of analytical skills. These skills should not take extra time. They should be an integral part of the entire art syllabus, ranging from the use of a basic art language to the evaluation of ones' own work in relation to the work of other famous artists and designers. The development of critical and analytical skills should begin from first year onwards and students should be encouraged to talk about art using the correct terminology at all times in the artroom.

One of the observations made by the chief examiner was that the question on posters in the general appreciation section was approached using posters in the school as examples which led to poor answering. He could not understand why the students were not able to relate the familiar billboard images in their environment to the question. The reason for this is that few students are encouraged to connect the world of advertising and design that they are familiar with in their own lives to the world in the art room and the Leaving Certificate paper.

One of the most basic aims of the development of these skills must be to enable students to understand that art is all around them and that they are entitled to evaluate and appreciate the art in their own lives.

Many of the writers that I have studied have suggested guidelines for the development of these skills and there is a general concensus in their various approaches.



Laura Chapman suggests some guidelines as to how these skills might be developed.

- A. Describing.
- B. Analysing.
- C. Interpreting.
- D. Judging. (7)

I will expand on these guidelines in chapter 3.

Eliot Eisner refers to his discipline-based education and he names four similar areas associated with the appreciation of art.

Rob Barnes also defines similar guidelines to Laura Chapman, Deacription, analysis, interpreting and judging. He says they are excellent headings for teaching critical and analytical skills in the classroom but they do not touch on context. It is the art history that gives an historical and cultural context to these skills.

Rod Taylor offers his own set of guidelines which are slightly different.

- A. Content.
- B. Form.
- C. Process.
- D. Mood. (8)

The headings are different but the ideas behind them are quite similar. Almost all writers refer to these types of guidelines. I will discuss these guidelines in relation to my own teaching methodologies in chapter 3.





## CHAPTER 2.

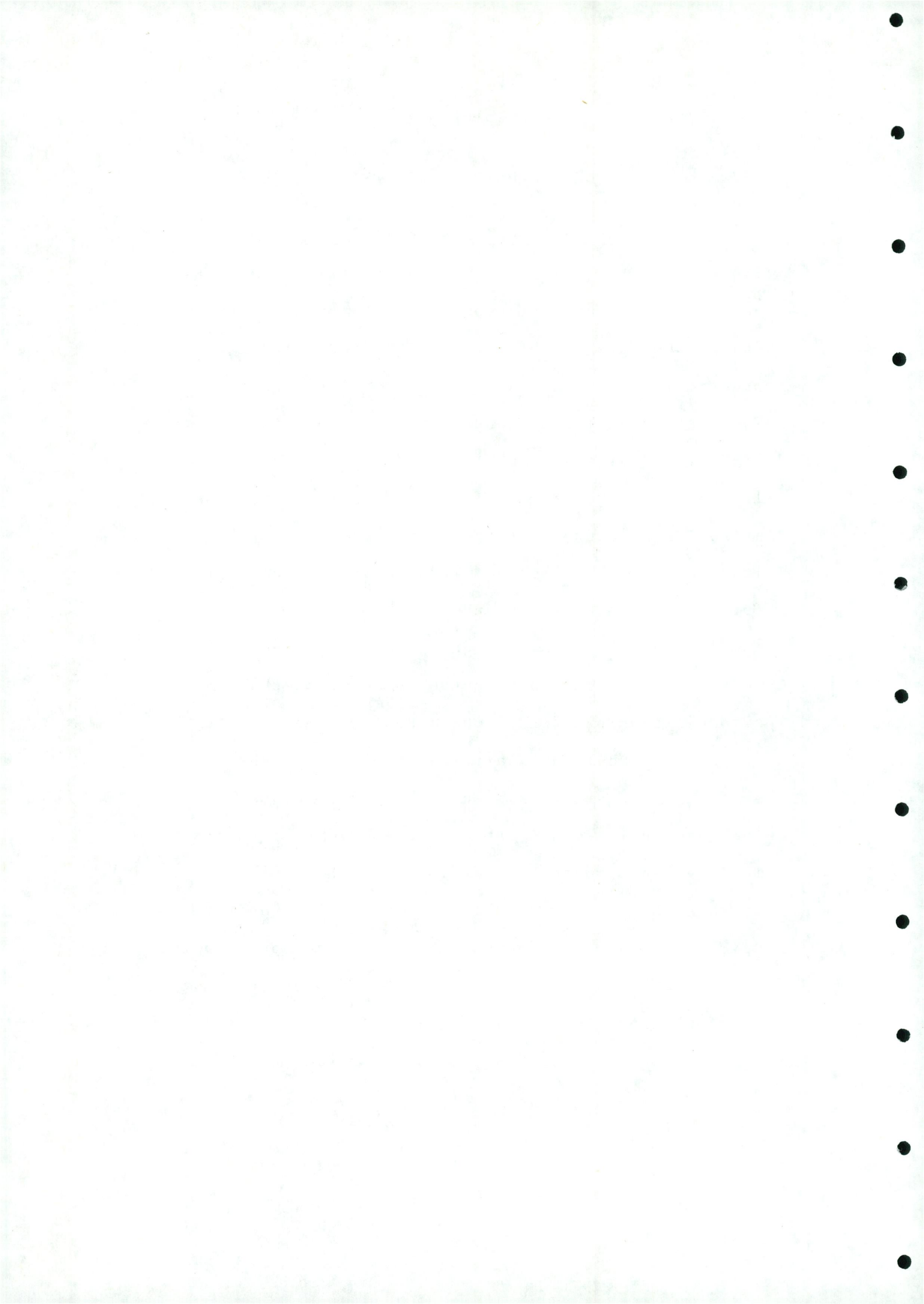
## THE MUSEUM/GALLERY VISIT

Why use the museum/gallery?

The teaching of critical and analytical skills is all well and good but the theory must be put into practice. One of the ways in which the skills can be put to practical use is through a museum/gallery visit.

The museums, galleries and exhibitions provide a vital link with real art. I have already highlighted the weak link between the practical and the art history and appreciation course for the Leaving Certificate and the link between the classroom and the experience of real art is just as weak and underdeveloped.

I have earlier stated that due to the fact that the Leaving Certificate art course is so broad that it is almost impossible for teachers to find the time to develop critical and analytical skills but I have also said that these skills do not need extra class time if they are an integral part of the everyday classroom language and procedure. It is important that the art in the classroom be connected with the real and everyday lives of the students. This may sound daunting but providing a link with real art does not have to involve a school financing a visiting artist to the school or for the work of an artist to be displayed in the school. Seeing real art can begin with the students analysing and criticising their own work.



Secondly all students look at posters, billboards, television advertising, and read magazines every day and these could all be used as sources or starting points for discussion or project work. Not only is this approach interesting for students but it also heightens their visual awareness towards the visual stimulus they are taking for granted. In Critical Studies in Art and Design Education, Kathy McLeod says that we are all brainwashed by mass-media and the media critics and it is important to equip the students with the means to draw their own conclusions about what they see. I was adamant to bring the Leaving Certificate group I was teaching to an exhibition as I saw it as a great resource for a number of reasons. A museum visit was a way of putting the skills they had acquired to the test. I was determined that these students experience real art and learn to become familiar with the artistic resources that are freely available to them both geographically and financially. I was also interested in highlighting to my students that art does not have to be appreciated through secondary sources only and to make it known to them that art is not just about history and that it exists in their lifetime also. I also wanted to break down some of the social taboos and class barriers that are sometimes associated with art.

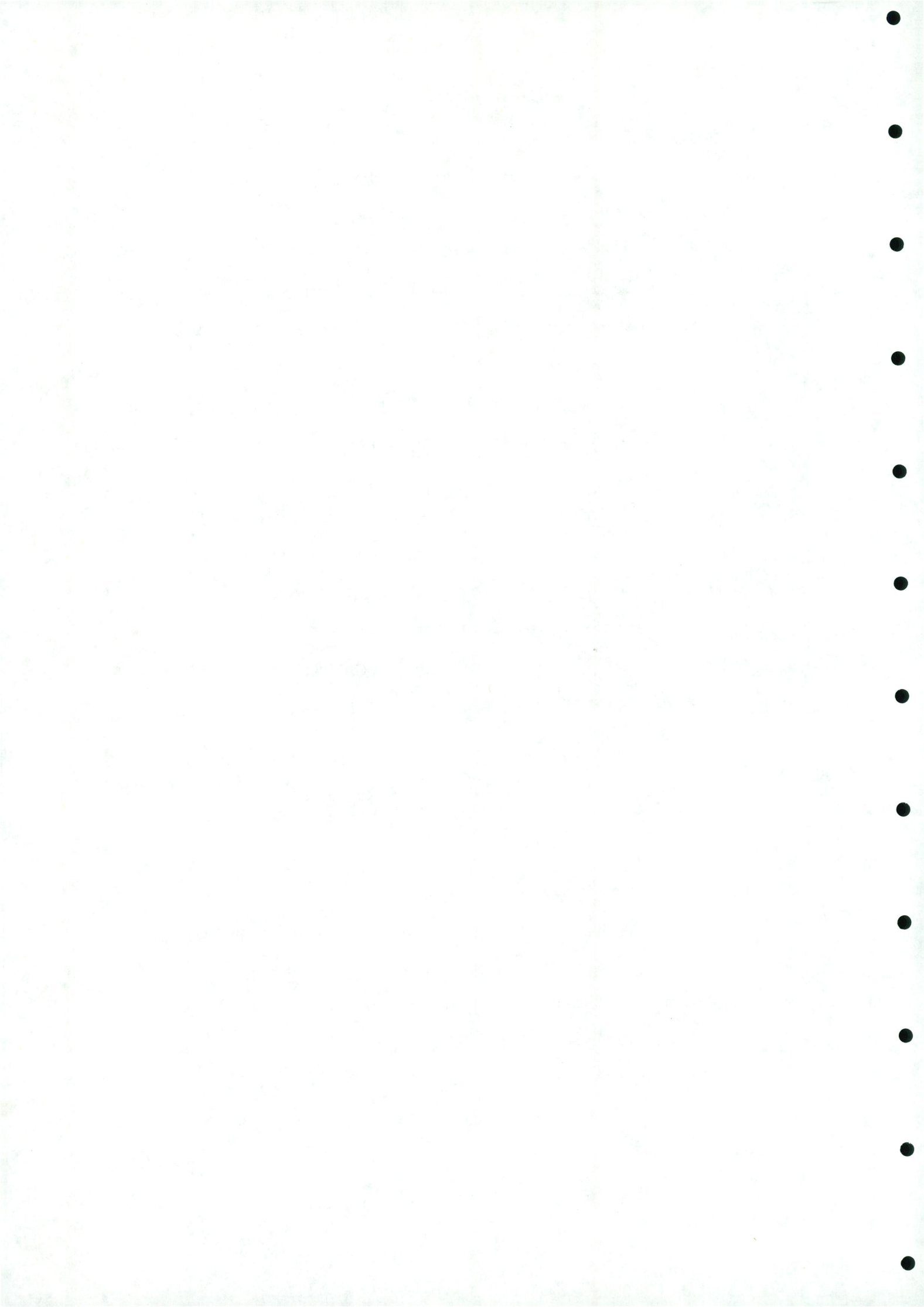


The group I was working with were a lower stream group, who had very little experience or interest in art. Most had not done art for Junior Certificate and only one person in the group had visited a gallery before I began teaching in the school. They were all intimidated by the idea of visiting a museum and they all felt that they had no part to play in the world of art appreciation. The museum visit was my way of attempting to bridge that gap and hopefully introduce this group if only temporarily to the world of art, craft and design. As Kathy McLeod says, the art exhibition visit is seen as something too special and a hierarchy is attached to art whereas it should be an ordinary everyday event. She also says that the gallery visit you initiate could be the only experience of learning in a gallery they ever have and it is the only way to get students interested in what galleries have to offer.

In Art, Design and Topic work, Rob Barnes says it is essential to see real art to appreciate the medium or techniques used as reproductions do not do justice to the intensity or subtlety of colours.

In Critical Studies in Art and Design Education, Mike Hildred says that in the classroom the reactions taught have no connection with real art and that appreciation should not all be taught through reproductions.

Now that I have stressed why a museum/gallery is essential I will discuss what is available and to avail of it.



What is available and how to avail of it?

In third and fourth year of the degree we have been involved in a museum module. This involves being introduced to four museums/galleries in Dublin with our tutors. We visited those venues, looked at the exhibitions or work on display especially work that would be useful for classroom schemes. We also met with the educational officers with those respective venues and they discussed with us what their museum or gallery had to offer to second level students. The officers then explained to us what their tour and tour guide policy was, what other resources they had to offer us and what follow up services they were prepared to offer us in relation to our schemes.

The aim of the module was that upon examining each venue and deciding what year group we were going to bring to the exhibition we would then choose one venue to work with. When choosing this venue consideration was to be given to the ways in which that particular venue could enhance and stimulate the teaching of Art, craft and design with that group. We then researched the chosen project. The research included a chosen exhibition or body of work, a scheme of classwork to coincide with or follow on from the visit, the practical implications surrounding the actual visit and the appropriate preparation for the visit (information sheets, worksheets, visual-aids etc...) worked out.





The advantage we have had is that now through this module we have been introduced in detail to the major museums/galleries in the city centre and due to our city centre location we can visit them regularly. We also have had the privilege of being introduced to the education officers and they have explained to us how their galleries work and what they have to offer. Finally through the implementation of the museum schemes we have had the opportunity to explore and assess the venues and find out how a museum or gallery visit can be used to the best advantage of the students. Most teachers would have never had this experience and certainly without this module I would have entered the teaching field with little knowledge of how the gallery can work for my students and how I would go about using the service properly. It is important that art teachers be encouraged to try to use the museums/galleries more not just for a flying visit but as a rich and valuable tool for effective art, craft and design learning.

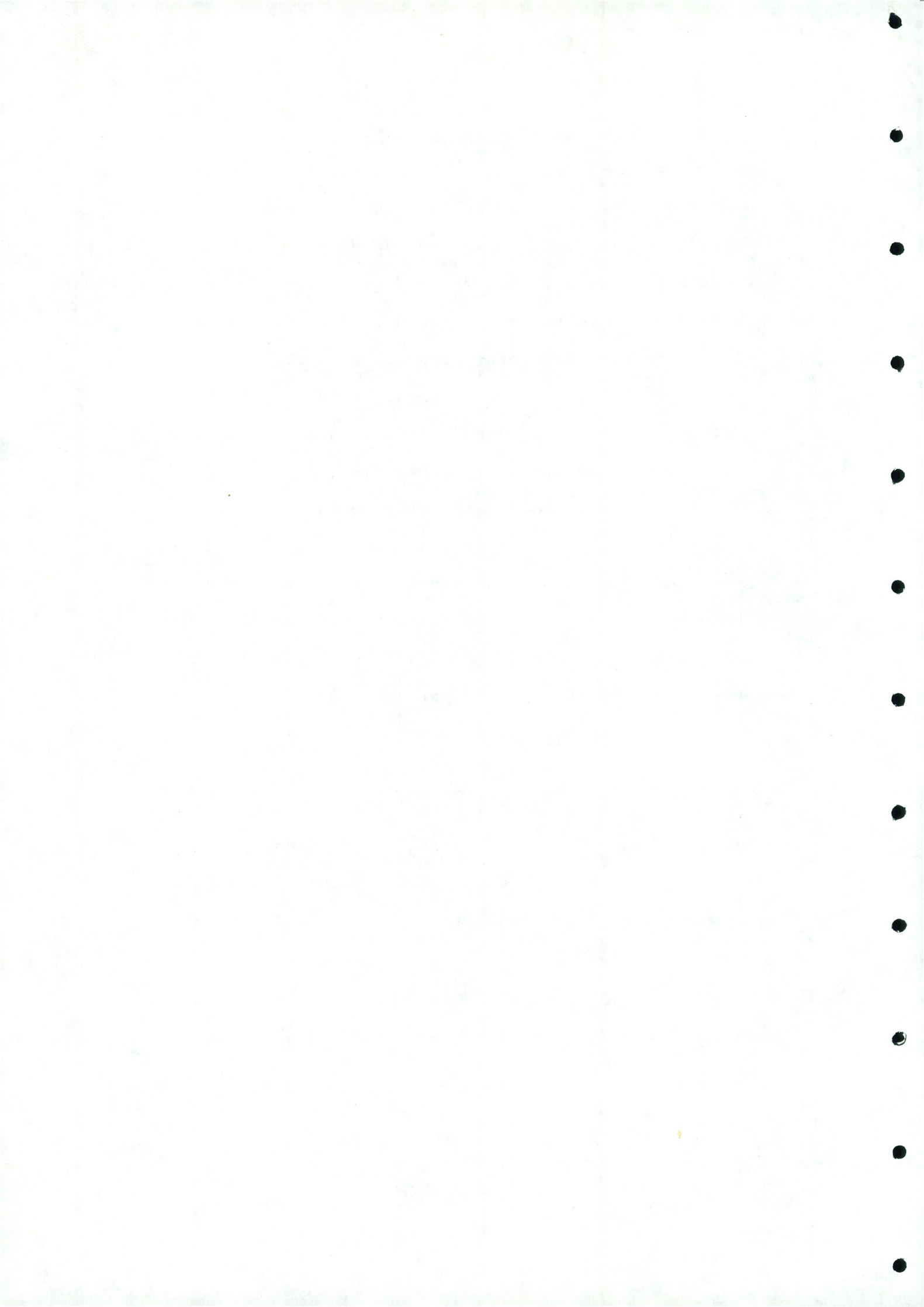
The galleries themselves are trying to inform schools about what they have to offer. Two of the main venues sent out information packs to schools in the last year. One included a book and slides and the other contained a book and a video. It is only through contact, information and communication that the services can be availed of by everyone and the barriers between the venues and the students can begin to come down.



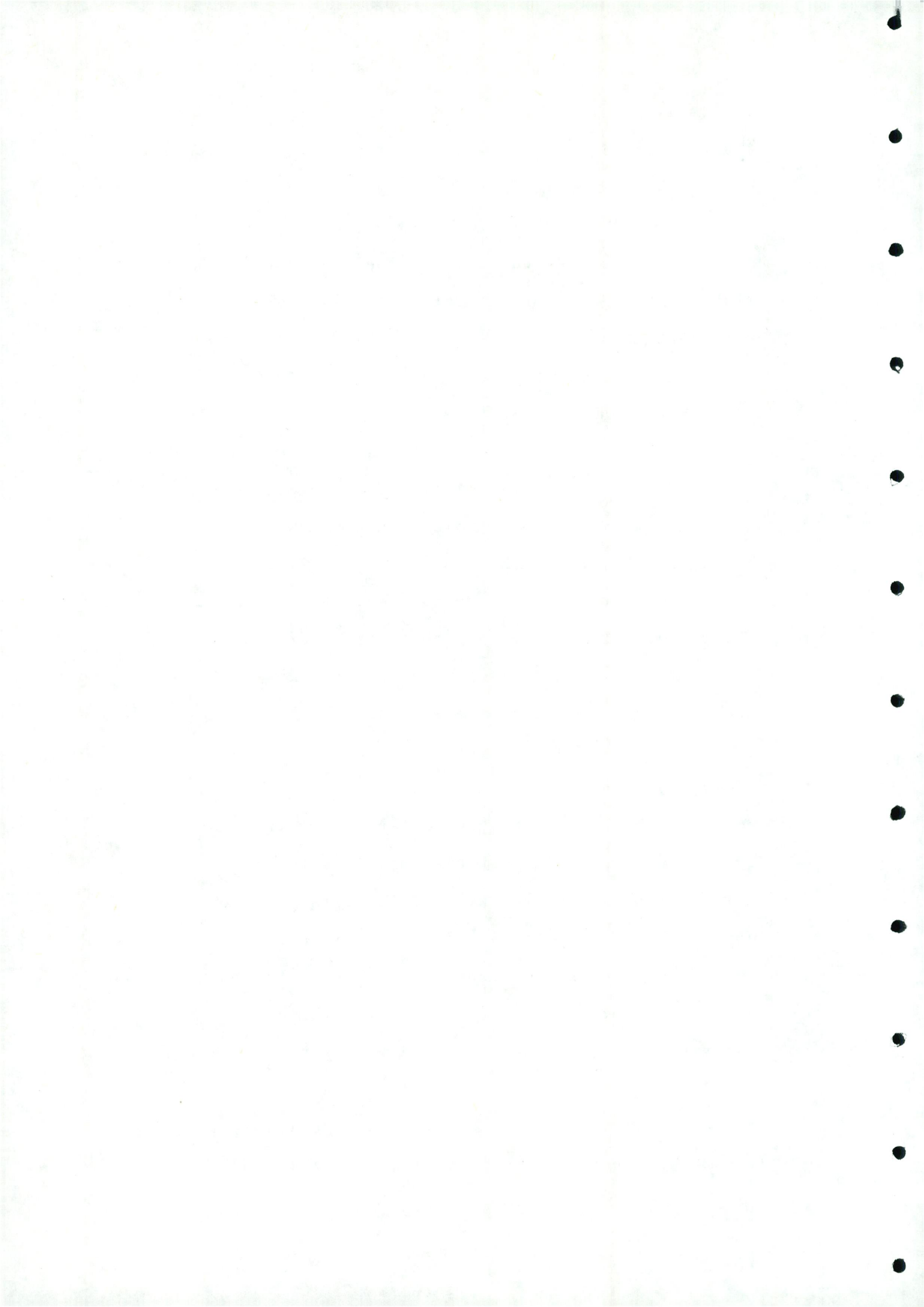
The Museum Visit.

As well as fulfilling the requirements for the museum module I was determined to introduce the Leaving Certificate students to the museum/gallery. I had decided to work with the Irish Museum of Modern Art, Kilmainham for a number of reasons. I was impressed with their education department in my third year and the education officer is extremely interested and enthusiastic about the module. IMMA is also a short bus journey from the school I was working in. Thirdly this year it hosted the very high profile Andy Warhol exhibition which may feature on the Leaving Certificate paper in some way. I was also interested in introducing the students to modern and contemporary art and design to break the cycle of museums and galleries being somewhere old and historic for the students.

Before I took the students to the museum I wanted to ensure that they were adequately prepared for the visit so that the optimum learning could take place. Kathy McLeod says that the gallery visit should be well prepared and the work explained beforehand to dispel any anxieties that may exist. She also says that a vocabulary should be developed to allow the students to describe and analyse the work and respond to it effectively.



I firstly visited the education officer and discussed the project with her. I gave her a profile of the type of students I was teaching and the expectations I had for them. The exhibition spanned the entire career of Andy Warhol so the education officer suggested that I might look at his work thematically. Then certain works from certain decades could be analysed in relation to one theme. I chose the theme of 'Death'. It was not as obvious as the theme of commercialism and it is also a theme that I felt would really interest the students. The education officer also gave me numerous sets of notes and articles on Warhols work which was very helpful for my research. Liaising with the museum was very important because then the tour guide and the class preparation could all be centered around the same theme to suit the needs of my class. Liaising with the prospective tour guide is essential as not every approach, line of questioning or use of language will suit your individual needs. Kathy McLeod says that not enough schools make demands of the galleries resources and guides and therefore the guide may just pitch the information into the dark. She also says that you dont expect the gallery to ever change their structures but working within the structures of gallery and school needs collaboration and compromise. For two weeks before the visit I showed the work of Andy Warhol in slide form and I could then discuss the work in relation to a theme and also familiarise the students with a level of vocabulary that I knew the tour guide would use.



On the day of the visit the students felt much less intimidated and more confident because they knew who the artist was, what the work was about and most importantly they knew how to talk about it. Knowing what kind of vocabulary to expect from the tourguide is very helpful for the students. If they did not understand what the guide was talking about they could become bored and find the work uninteresting. The students like to talk about the work but only if they do not feel intimidated by the language the guide is using.

On the day the group were given two guides. One took a more historic and artistic approach and the other tried to relate the work to everyday events in the students own lives. They did not speak to the students as if they were children but they did not speak as if they were art critics either. Having two guides and two perspectives on each piece made the tour very interesting as the two views showed the students that there is not only one right view and that their own views were just as valid. The students immediately felt comfortable and therefore joined in with the questioning and discussion. The students were so motivated that for one particular piece the students asked the guide to explain the technique in more detail. The thematic approach made the students feel as if they were not just being shunted from room to room. There was a purpose to the route we took. Overall the tour was very successful and the students enjoyed it immensely.





Evaluation

To evaluate the effectiveness of the museum in improving their critical and analytical skills I gave them a questionnaire to fill out. see appendix 3. Here are some of the opinions expressed.

## QUESTION 4.

Did the gallery visit help you to develop analytical skills needed to appreciate the visual arts? How?

Almost all of the students were of the opinion that because the tour guide was so interesting and helpful that listening to him helped them to understand and therefore appreciate the work better.

## QUESTION 6.

Was the tour guide a help or a hindrance? Why?

All of the students felt that the tour guide was a great help because they felt that they were doing more than just looking, they were really understanding and therefore enjoying the visit.

## QUESTION 7.

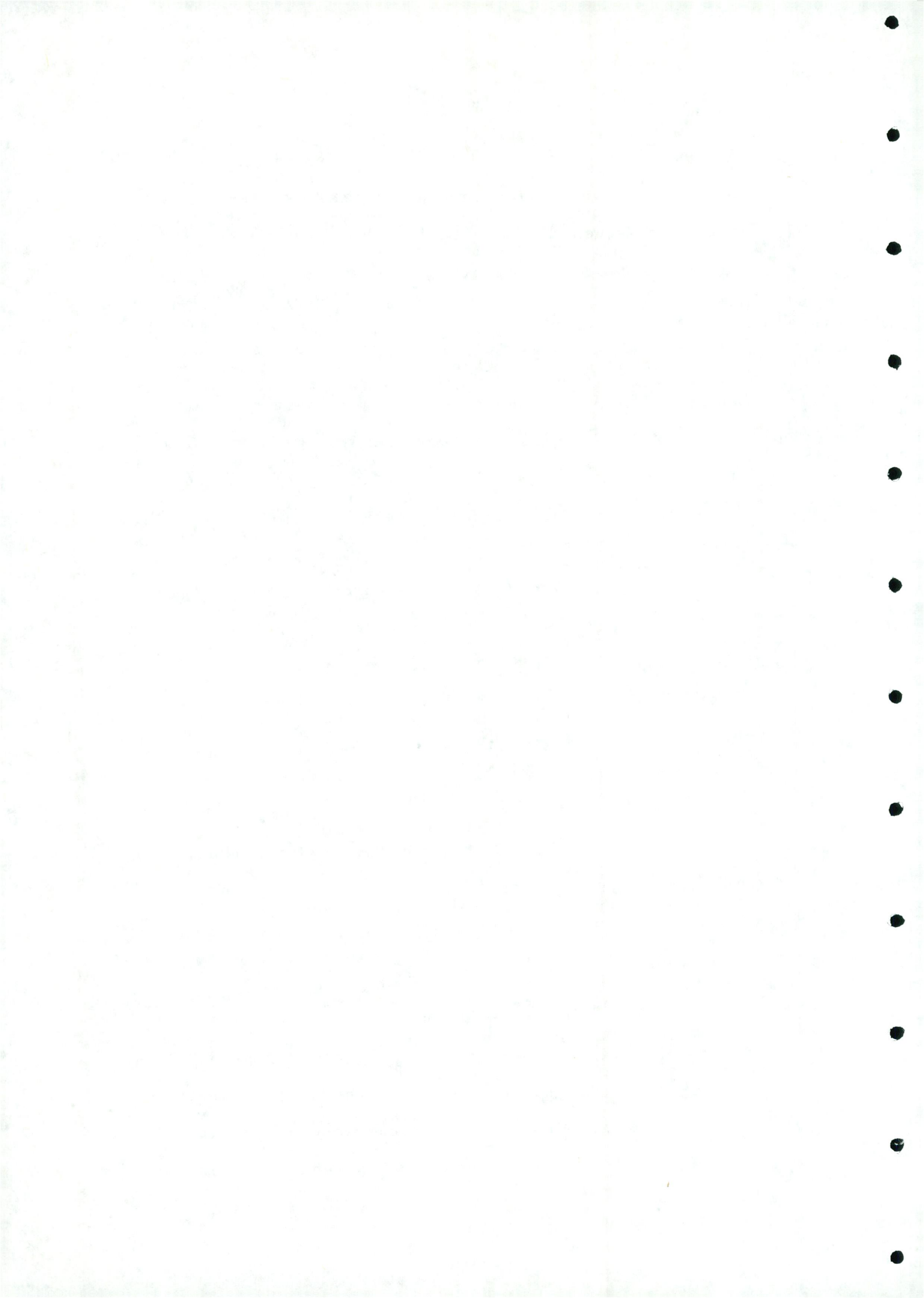
Did you feel welcome in the museum?

All students said they felt welcome. Students that elaborated said that the staff were friendly and they listened to their questions.

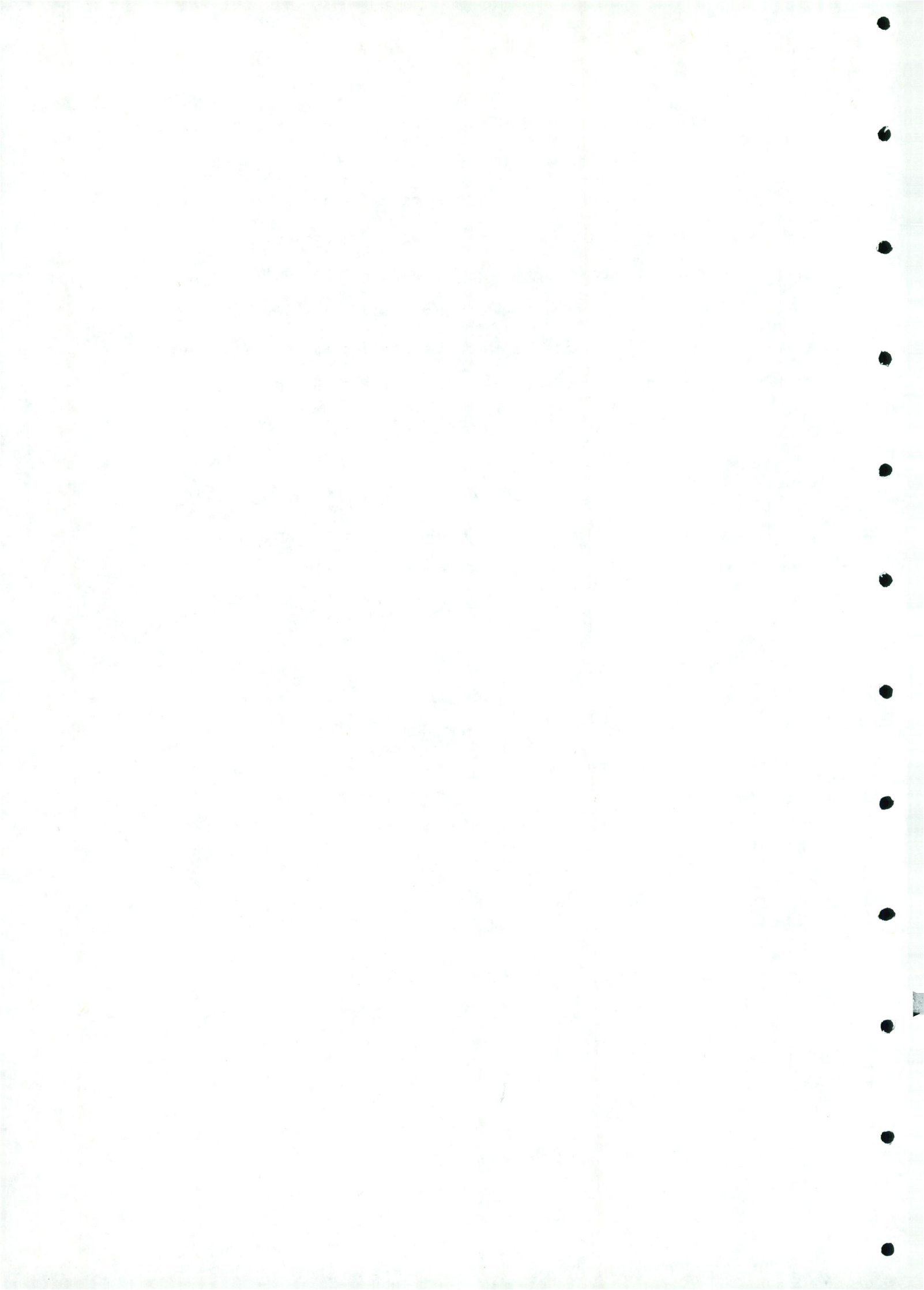
## QUESTION 8.

Would you ever visit a museum or gallery again without the help of a teacher or the use of a tourguide?

There were mixed answers here. The ones that said that they would not go back was because they felt that they would not be able to understand the work without guidance. Some said that now that they were introduced to art and had a better understanding that they would go again.



I felt that the museum visit was a vital experience for the students despite the outcome. I found two changes in the outlook to art after the visit. One was awareness, the students were much more aware of art existing in their life and times and they started to tell me about art they had seen in town or something they had seen in town that reminded them of Andy Warhols style. The second change was in their confidence. The tour guide made them feel like special guests and listened to their questions and queries attentively so that they felt that their opinion in the world of art mattered. After the visit they were more confident in class and we had some really fulfilling discussion classes in the weeks after.



## CHAPTER 3.

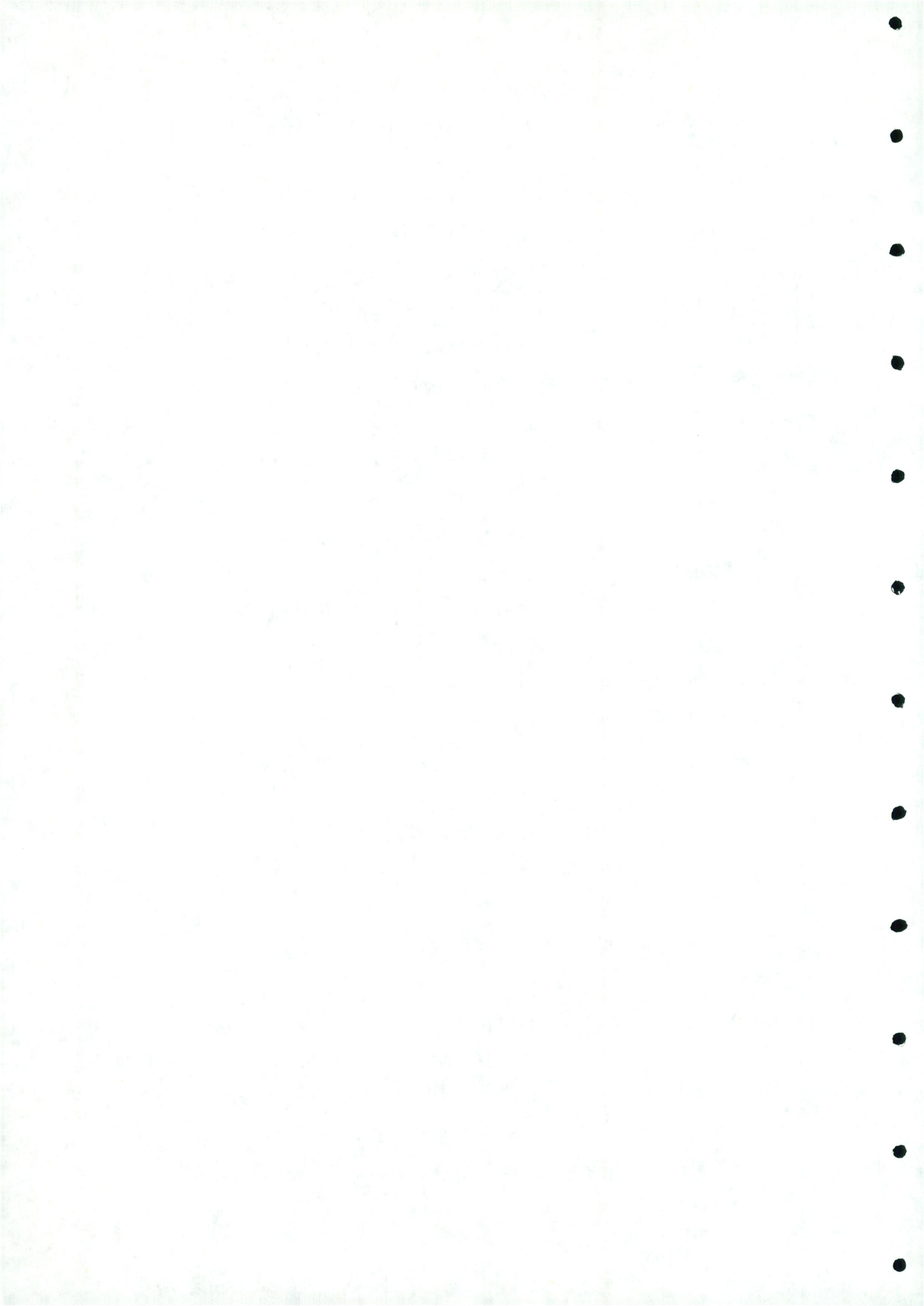
## THE SCHEME.

The School Profile.

I was teaching in a Community College in Dublin west. The school is relatively new and has a student population of 600 (approx) and a teaching staff of 45 (approx). The teaching staff is quite young and there is a youthful contemporary feel to the school. The art department has one full-time and two part-time teachers and it is well developed and well equipped. It has two large art rooms and the equipment for almost every art and craft activity.

The sixth year group that I was teaching were of weak ability and had a limited art experience. Most had not done art for the Junior Certificate and some had tried it in Transition Year. They chose to take up art for the Leaving Certificate and they lacked the basic vocabulary and techniques that the Junior Certificate should teach. What they lacked in knowledge they made up for in enthusiasm. They had a huge confidence problem and they felt that they were the under achievers of the school.

There were 16 in the group. Only two planned to go to college. The others all planned to go to work after school. This was actually an advantage because no-one in the group was interested in the points race so I did not feel that the class was simply a cramming session to gain extra points. I could then concentrate on making this class a new and fulfilling experience for them giving them new skills with which to see the world.



The Schemes.SCHEME 1.

## AIM:

To develop an awareness and understanding for European art history through a study of the Renaissance.

The aim was to cover certain aspects of Renaissance but what I hoped to achieve was a general understanding for European art history, an introduction to a basic art vocabulary, an introduction to basic discussion, analysis and criticism, an introduction to the Renaissance and the confidence to talk about art in general.

Lesson 1.

An introduction to general art history and appreciation.

An introduction to some general terminology.

Lesson 2.

An introduction to the causes and the development of Renaissance art. An introduction to patronage.

Lesson 3.

An introduction to the work of Giotto.

A further development of an art vocabulary and further encouragement to discuss both historic and contemporary art.

Lesson 4.

An art history exam to ascertain how much of the ideas and terminology the students had understood so far.

see appendix 4.

Lesson 5.

An analysis of the test results and a re-cap on any confusion in ideas or terminology that may have occurred.





Lesson 6.

A deeper study of the work of Giotto through discussion of his paintings and further encouragement to use the art elements and the correct terminology.

Lesson 7.

To introduce the students to the basic art and design elements one by one and an introduction to the artist Masaccio.

Lesson 8.

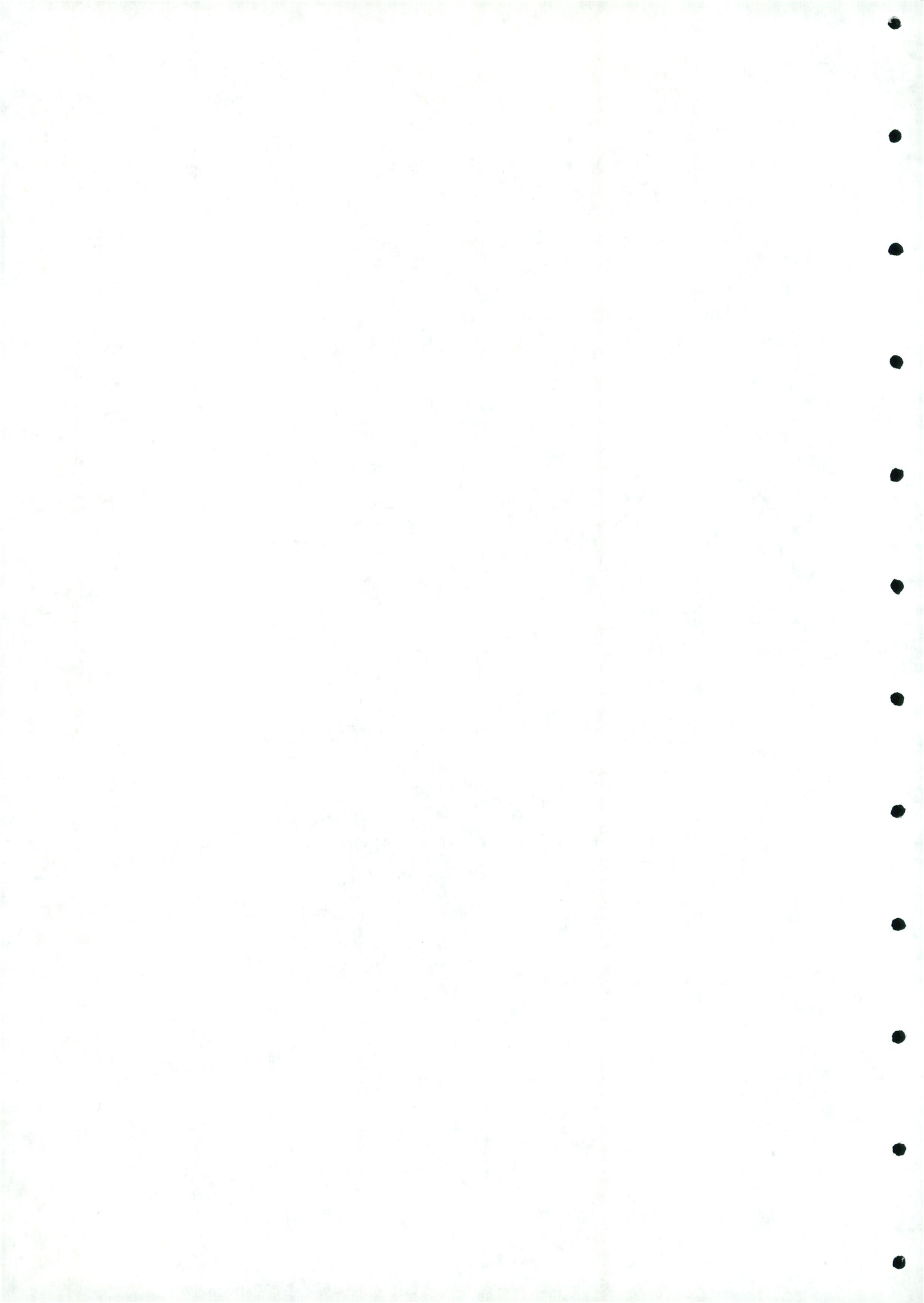
To study the work of Masaccio in more detail through the use of slides. To encourage the students through discussion to analyse the painting using the art elements before making a judgement.

Lesson 9.

To introduce the students to the work of Uccello.  
To introduce the students formally to the critical and analytical skills that they hope to develop.

Lesson 10.

To further explore the work of Uccello through slides and through discussion encourage the students to use the guidelines for developing good critical and analytical skills.



SCHEME 2.

## AIM:

To develop an understanding and awareness for general art appreciation through a study of the work of Andy Warhol using 'Death' as a theme.

The aim of this scheme was to give the students the experiencing a museum and seeing real art so that their critical and analytical skills could be used in a real situation. I was also trying to develop an awareness for modern and contemporary art, and relate art to the lives of the students.

Lesson 11.

To Introduce twentieth century art and general art appreciation to the students. To introduce the students to the work of Andy Warhol.

Lesson 12.

To further explore the work of Andy Warhol through slides concentrating on the theme of death.

In trodution to the museum visit. Discuss the worksheet, the museum itself, the tour, possible questions to ask and the proceedure for behaving in a public building. Encourage the students to look at the work but also the building, the exhibition space and the layout of the exhibition.

Lesson 13.

The museum visit. The tour of the work of Andy Warhol and a quick look at the other exhibitions and the grounds.

Lesson 14.

Evaluation of the museum visit and tour guide.

Evaluation of the work in the exhibit and a futher analysis of the work of Andy Warhol.



Lesson 15.

A further exploration of the theme 'Death' by comparing and contrasting the theme within Warhols' work and them same theme within the work of other artists from previous centuries.

SCHEME 3.

AIM:

To develop an understanding and appreciation for European art history through a study of the High Renaissance, Neo-classical and Romantic art.

The aim of this scheme was to return to the art history course and to put the skills and knowledge acquired to further use. I wished to continue with discussions classes with slides and futher encourage the students to compare and contrast various artists work.

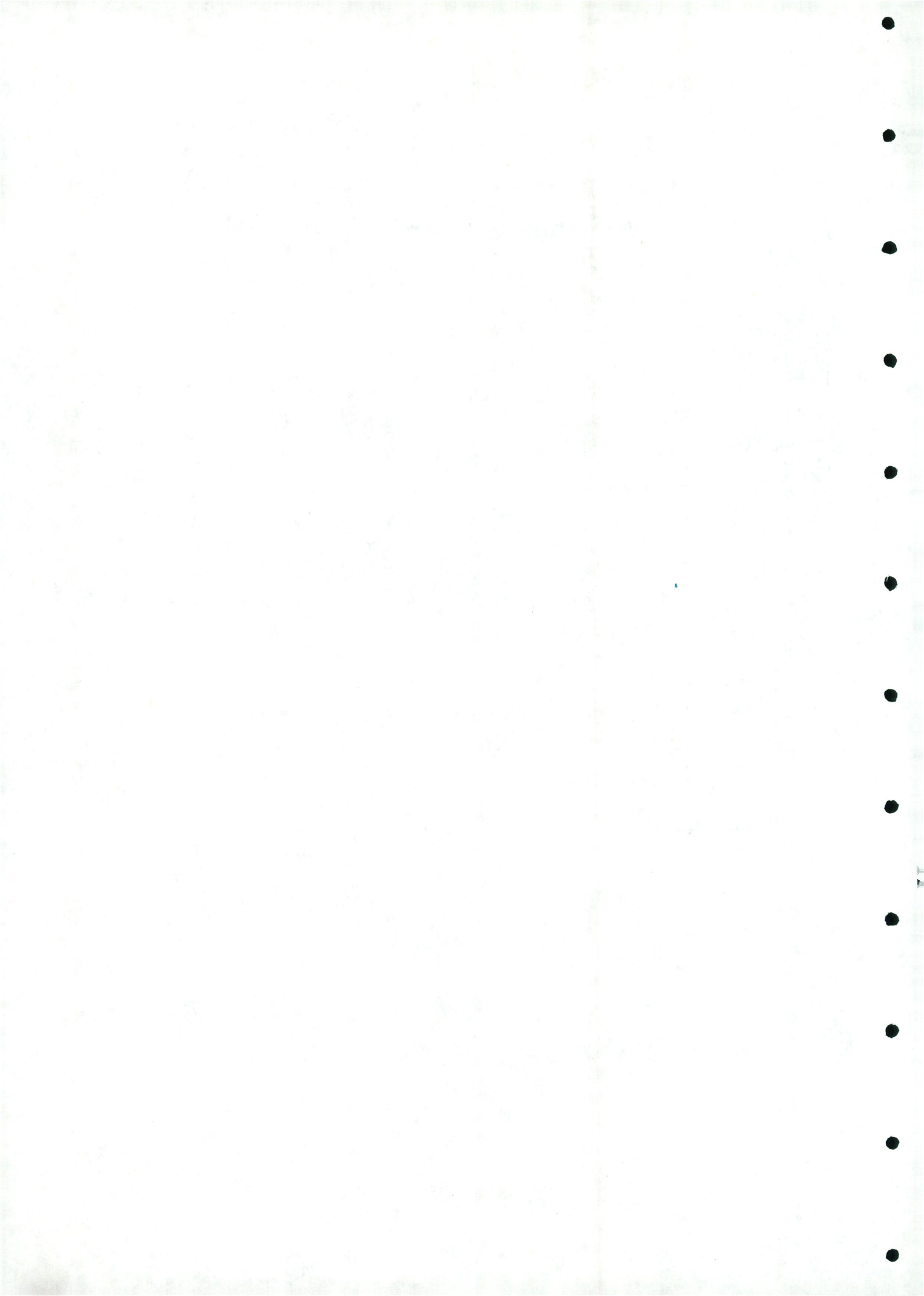
Lesson 16.

To reintroduce the students to the history course and further develop critical and analytical skills through a study of the work of Leonardo da Vinci.

Lesson 17.

To introduce the work of Michelangelo.

To further develop critical skills through class discussion.



Methodologies.

Structurally I carried out the lessons in the same way as I would carry out a practical lesson. For a thirty five minute lesson it was necessary to be well prepared and get straight to the point. For the first number of weeks the lesson comprised of discussion, note taking and looking at copies of visuals. I moved slowly through the history explaining terms and ideas in detail as we progressed. I was aware that the group were weak and they would take some time to become familiar with the terminology. After a number of weeks I changed the format of the lesson. I realised that if I was going to make any progress with this group and improve their their critical and analytical skills then the lesson would have to be purely visual and involve a lot of discussion. From then on that was the way the lessons progressed and the note taking was kept to a minimum.

After a number of weeks I had familiarised myself with the various guidelines for developing critical and analytical skills which I outlined in page 15. I had decided to use those guidelines as the basis for my lessons and I introduced them to my students so that they were aware of what they were learning and this helps to create a feeling of personal responsibility within a class. I outlined a set of guidelines for the students under Laura Chapmans headings as I felt they were the most appropriate for classroom use. see appendix 5.





Here is an example of how those guidelines might be used in relation to a piece of art work. One painting we analysed in class was 'The death of Marat' by David. see illustration 1.

### 1. DESCRIPTION

What do you see? Describe the painting? Look at it objectively? What are the materials or techniques used? Its an oil painting. It looks old. There is a man in a bed or a bath and he is dead. There are lots of sheets in the bed. the man has some sort of turban on his head. His hand has fallen to the floor and there is a quill in his fallen hand. There is a cut on his chest and there is a blood stained knife on the floor. There is a note in his left hand and some more notes under his hand and on the table which is only a box. The box has the mans name on it and cleverly the name of the artist. The bottom half of the picture has the subject matter in it and the top half is almost all black. There are dark shadows on the mans body and the light is entering from the left. There is very subtle use of colour in the painting.

### 2. ANALYSIS.

How is the composition arranged? What visual elements are most obvious in the piece? Are there any similarities or differences in the piece? Are there any relationships in the piece?

Compositionally the subject matter is arranged in the lower half of the painting. The subject matter is stretched accross the picture plain and chopped of at the edges which makes us feel as if we are peeping into someones private bedroom.



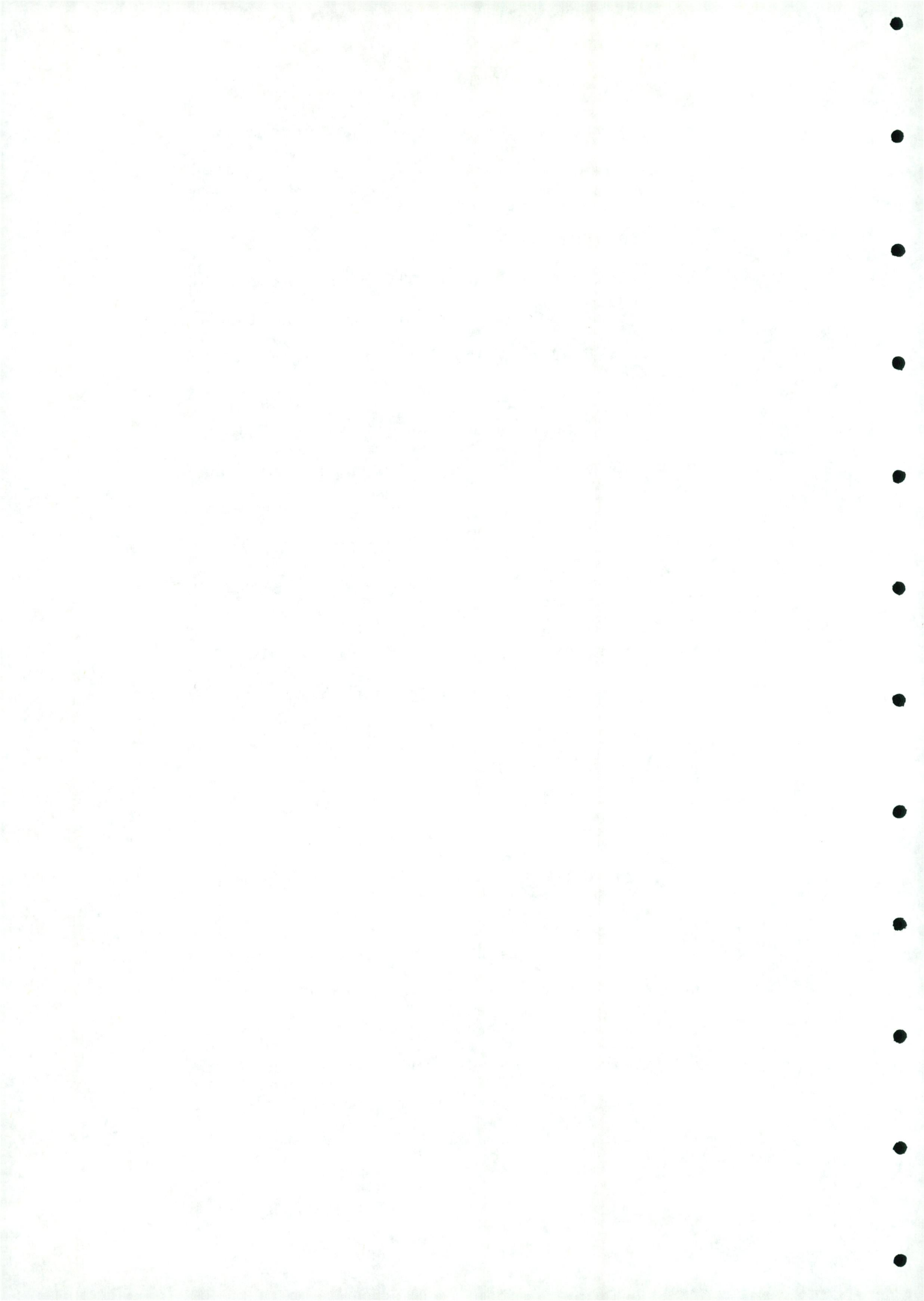
The subject is very simple and is non decorative. The body is arranged like a 'Pieta' and is draped dramatically over the edge of the bath. The drama is reinforced by the colour. The top half of the composition is almost black. The skin tones, the white sheets, the brown box and the green blanket are all very subtle. There is a strong use of tone. The blood stains are very minimal for a stabbing. There is high contrast between the lights and the darks in the painting. The light enters from the left side and highlights the face, the shoulders, the forehead, the fore arm and the note in his hand. The human form is a strong, muscular, classical one echoing the pieta effect.

### 3. INTERPRETATION.

What is the meaning? and how do the expressive qualities add to the meaning? What is the mood of the piece? Is there a story or a background that may add to the meaning?

There is a sombre mood. We are looking at the point of death, the calm before the storm. In a moment someone will discover the body and the room will come to life. There is no drama, action or movement in the piece yet, yet it is a very dramatic piece.

The drama is created through the subtlety, the strong tones especially on the face and drapery, the subtle use of colour especially the dark upper half and the idealistic pieta death pose of the body.



In this piece the background does add to the meaning. Marat was a republican who was stabbed by a royalist in French revolutionary times. David was a bitter revolutionary who equated the situation to the republic in Rome hence the classical pose. Marat had a rare skin disease and bathed in saline daily. Marat was stabbed by a woman who gained entry with a bogus note. The scene combining Marat's unusual health situation with a stabbing would have presented a very gruesome scene. David does not depict the situation in this way. It is presented as a propaganda piece as he gives the piece a mood of a hero's death. He stripped the scene to the bare essentials creating a powerful tragic pieta of modern times.

#### 4. JUDGEMENT.

What are your feelings on the piece? What is David trying to say to us?

Here the task is a personal one but without a clear description, analysis and interpretation one could not make a fair and intelligent judgement.

The judgement should be the last step of the process.

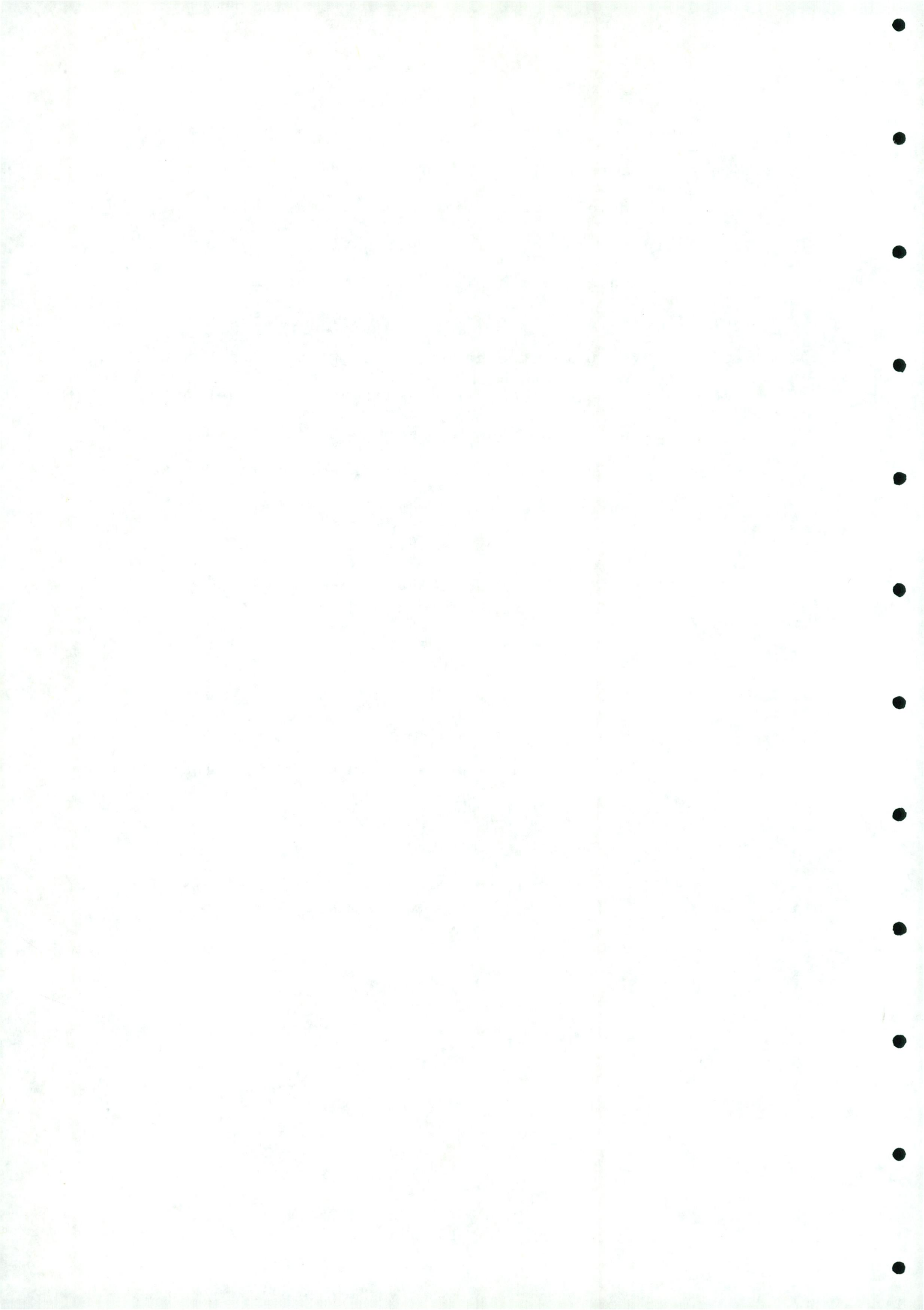
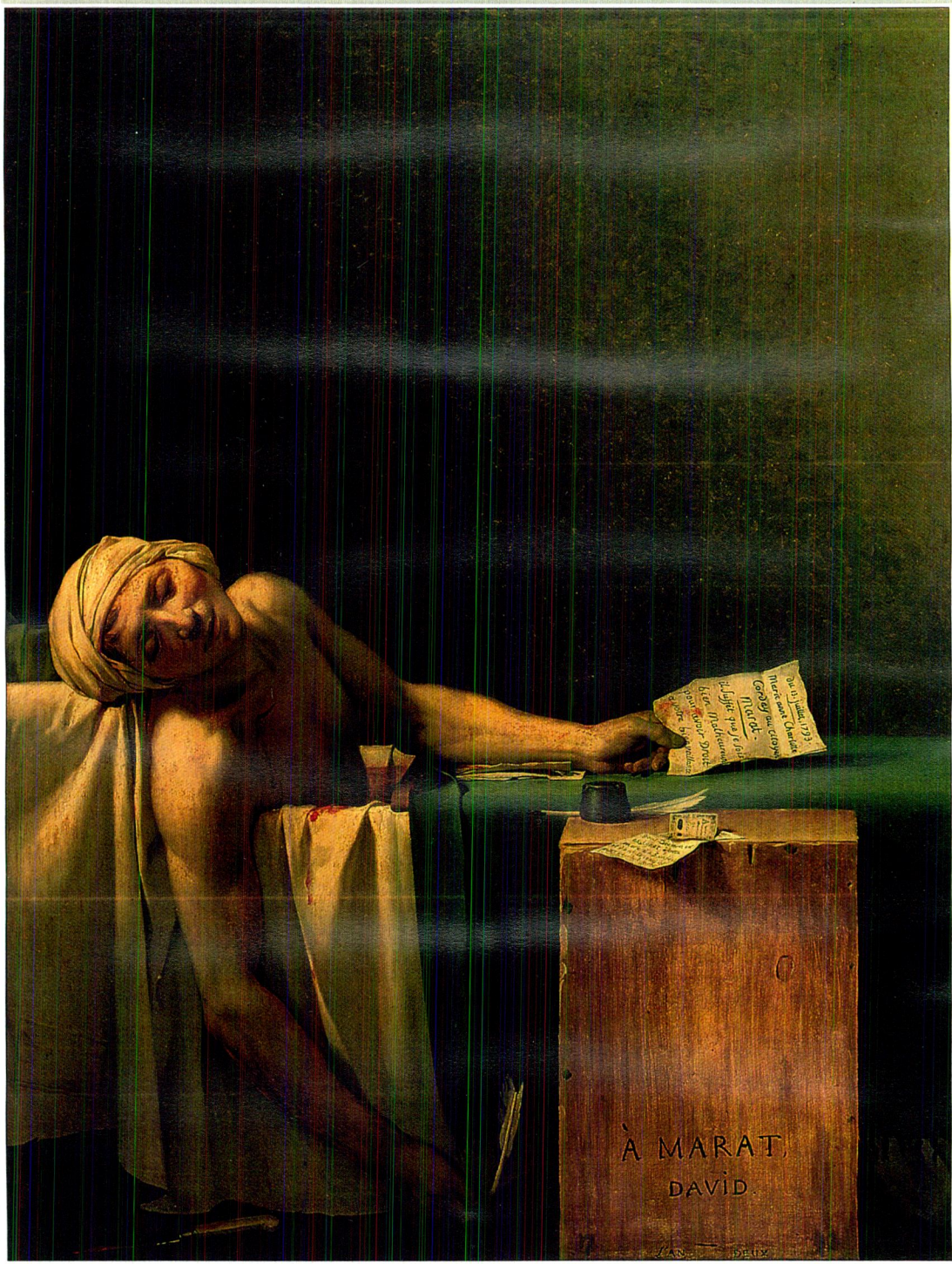


ILLUSTRATION 1.

'The Death of Marat'

by David.







Assessment.

The criteria for performance was that the students....

- A. Would have a wider knowledge of the art history and appreciation for Leaving Certificate.
- B. That the students would have acquired the necessary critical and analytical skills to tackle any illustrated question on the exam paper and that these skills would be carried with them in their everyday lives.
- C. That the students would have had an all round broader, enlightening and fullfilling experience of art history and that the traditional taboos surrounding the world of art and design be removed from the classroom.
- D. That the students have a real experience with art and design that could be taken with them for life and not just for the duration of the exams.

Lesson 4.

An art history exam to establish how much of the information and what level of terminology the students understood.

Lesson 5.

Analysis of exam results and re-cap on outstanding misunderstandings.

Lesson 9.

Exam paper essay based on the early Renaissance to establish the standard of knowledge and language the students had acquired. see appendix 6.

Lesson 11.

An analysis of a painting using the headings on the handout on developing critical and analytical skills. see appendix 5.



Lesson 13.

The museum visit worksheet. see appendix 7.

Lesson 18.

Questionnaire based on the museum visit.

see appendix 3.

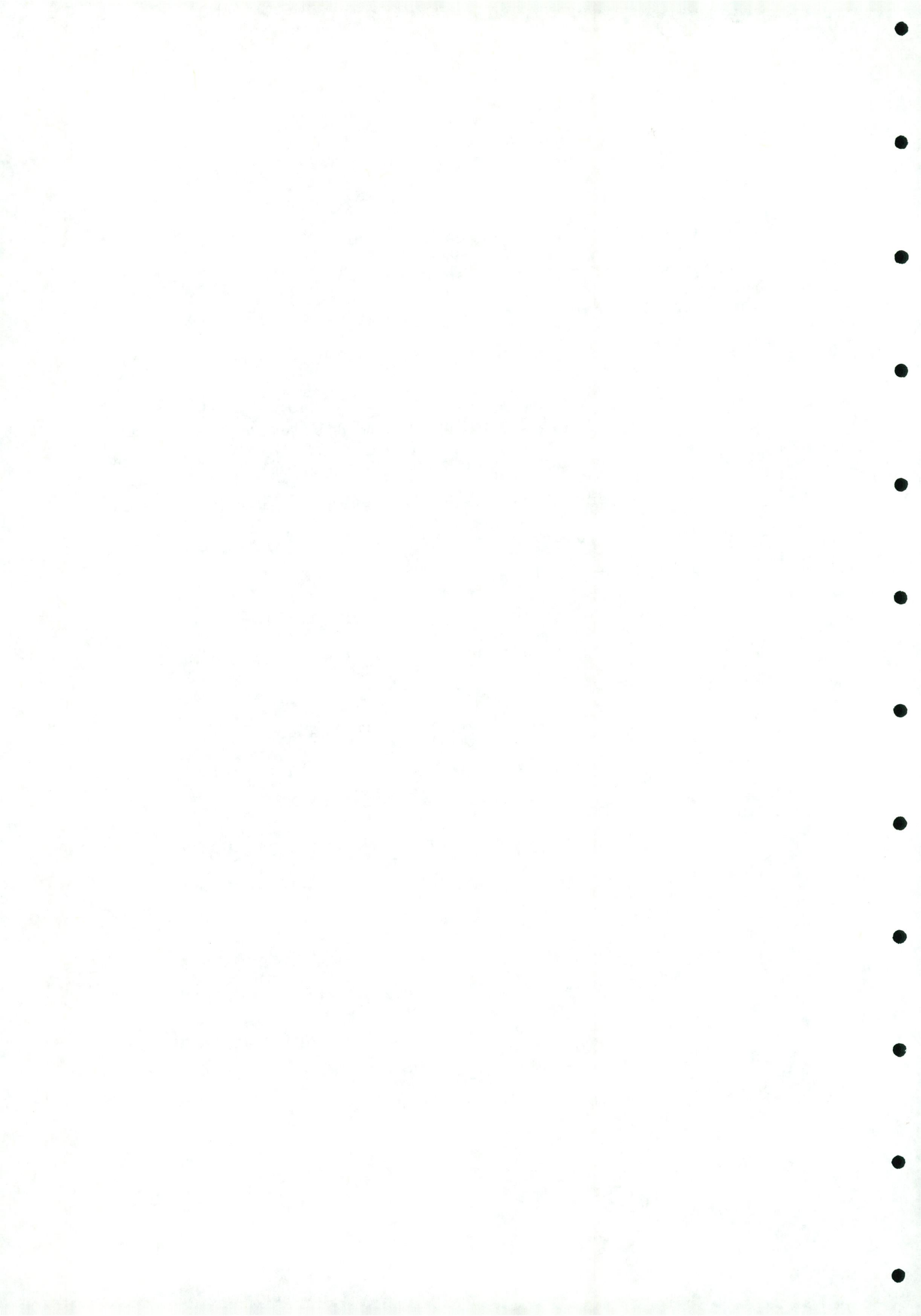


Evaluation

As I stated earlier the group were of weak ability and had no previous experience of art. They had covered some of the Irish section of the paper but they were not even aware that the paper comprised of three sections. I began in a general way and moved slowly through the course. The group were enthusiastic and at no point did I encounter any discipline problems. I introduced some basic terminology which did pose problems as they were words that the group were completely unfamiliar with. Certain terms had to be re-explained continuously.

From then on my aim was not to cram for the exam but to familiarise the students with the layout and procedure for answering a question on the paper. I also explained to the students that I was going to equip them with the skills to attempt any picture question on the paper. I kept notes to a minimum and concentrated on the visual every week encouraging the students to use the correct terminology and used more open discussion in class. I introduced the students to the basic art and design elements and encouraged them to use the right word for each visual effect they saw.

Each week the students were anxious to see what slides I had brought along and they were trying to analyse the paintings correctly from then on.

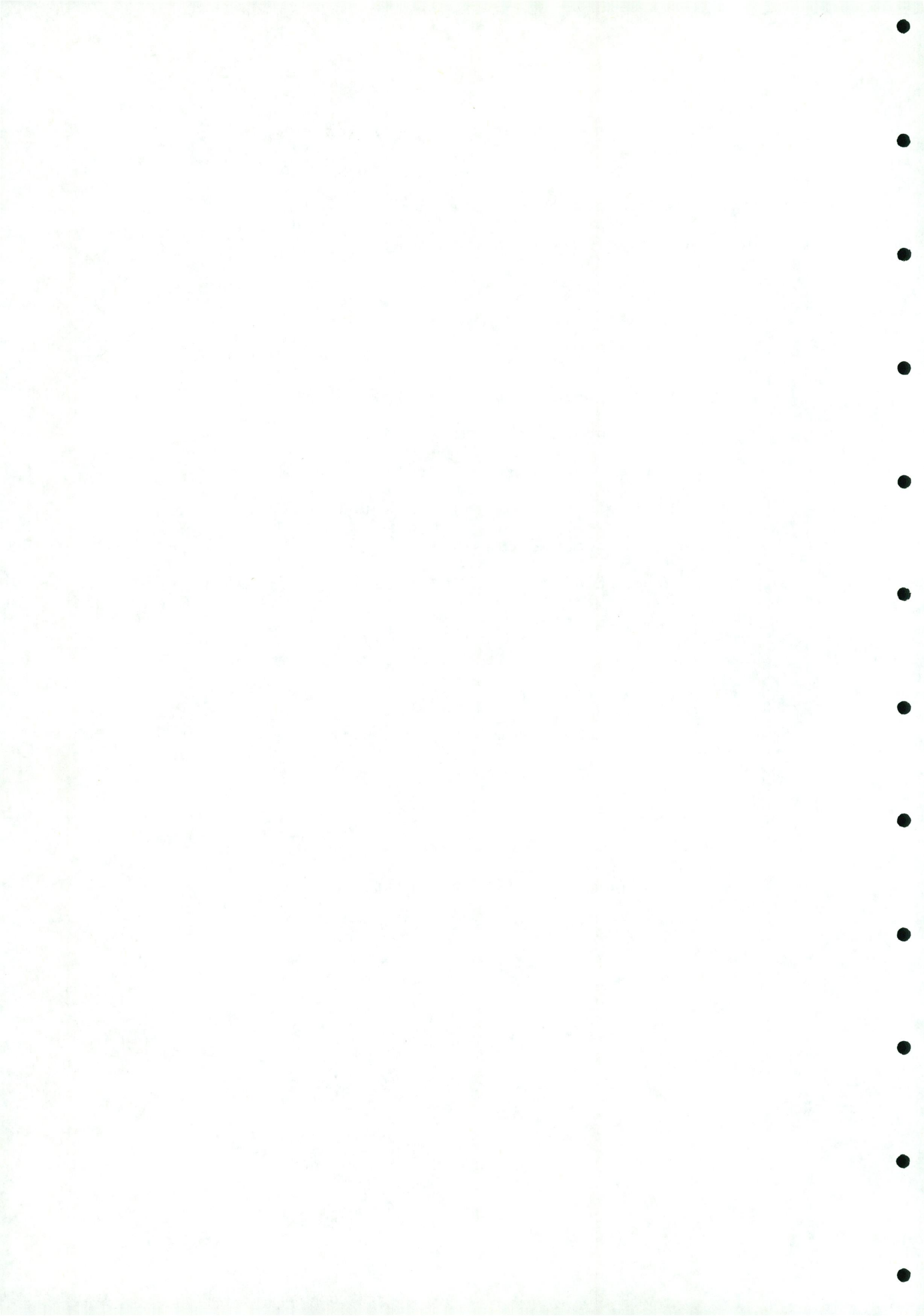


The introduction to general appreciation and contemporary art and the museum visit were major turning points for this group. Each week I tried to show some aspect of contemporary art to the students and the more contraversial it was the better. Some of the students were becoming more visually aware and they looked forward to telling me about art they had seen on the television or in town.

When I introduced the work of Andy Warhol I also introduced the idea of representation and what is valid as art. The students themselves started a lively debate and one girl asked the class if the 'Mona Lisa' was so small why was it so famous. I later used this debate as the basis for a lesson.

After the museum visit the students never looked back. Each lesson involved almost every member of the class contributing to the discussion. I had to prompt them for their views less and less. They were anxious to impress me by using the correct terminology.

The mock Leaving Certificate exam was the final test and three students decided to attempt the higher level paper and every student passed.





Teacher Evaluation

I was very enthusiastic from the outset as I was interested in bringing new life to the existing art history and appreciation course. At first I thought that a weak group would not be suitable but when a weak group can improve so much and the world of art can be opened up for them the rewards are great.

After a number of weeks I was becoming frustrated with the progress we were making as I seemed to spend the thirty five minutes explaining the terminology. I decided to go back to basics and I introduced the students to the art and design elements one by one and I simplified my use of language greatly. I did not ignore the exam paper but rather than concentrating on the chronological development of art history I was making the experience more visual and visual awareness was my main aim.

I prepared the museum visit well and it showed. Both the tour guide and myself had concentrated on one theme and this worked very well. When the students were in the museum they were hooked and they listened to every word the guide said asking questions and making comments. The students were interested in the work because I had made them aware of modern art and the value of what they were seeing. The students were also aware that this may be a topic on the exam paper so they gathered all the information they could.

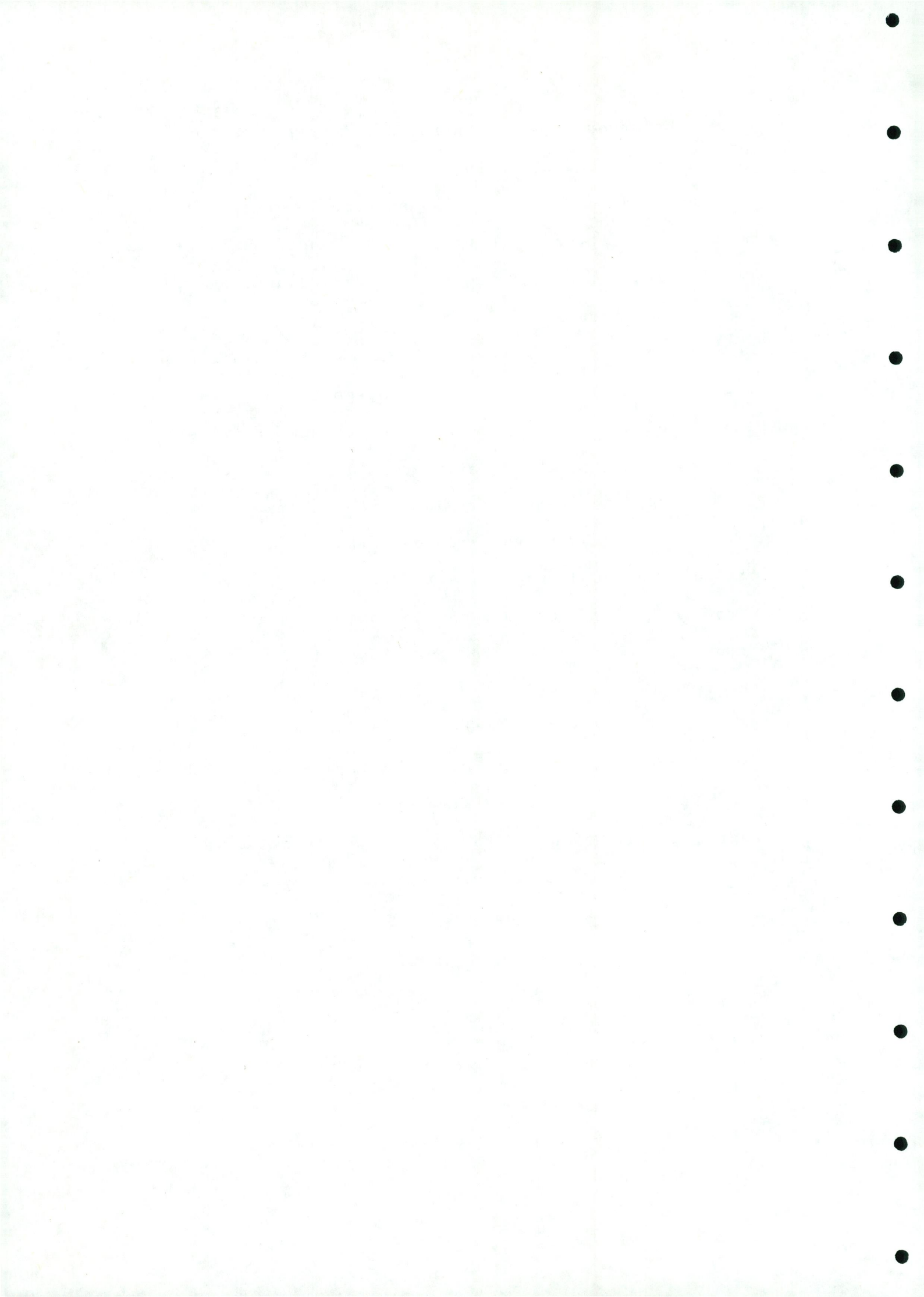


After the museum visit I introduced comparisons to the lesson so instead of seeing themes in a vacuum the students had to explore the same theme in relation to a number of different centuries. This added an extra challenge and the students really enjoyed and learned from these discussions.

Towards the end of term every member of the class had begun to contribute in class and attempt the homework. I have no doubt that I brought some change or improved art experience to this class.

If I had to change anything I would have liked to have brought the students to see more real art but at least they had one real art experience with me. Chronologically I did not manage to cover a great number of artists with the class but I did not see the value of confusing this group further with a pile of notes on artists that they had never heard of. It was the open discussion and the visual nature of the lessons that made the greater change and without that the students would have been answering questions on the exam day using terminology that they did not understand and therefore not use the information properly.

In the mock paper quite a number of students attempted a design question and it was obvious that they did not have the knowledge or vocabulary to attempt this so I gave the students a lesson on design and I would also have liked the time to cover this further.



Overall I was pleased with my performance and it was evident in the changes I made to this class. I understand that the syllabus is so broad that there is not time to experiment with teaching methodologies but enthusiasm and creating visual awareness went a long way and the schemes were exrteemly rewarding ones.



## CONCLUSIONS AND RECOMMENDATIONS

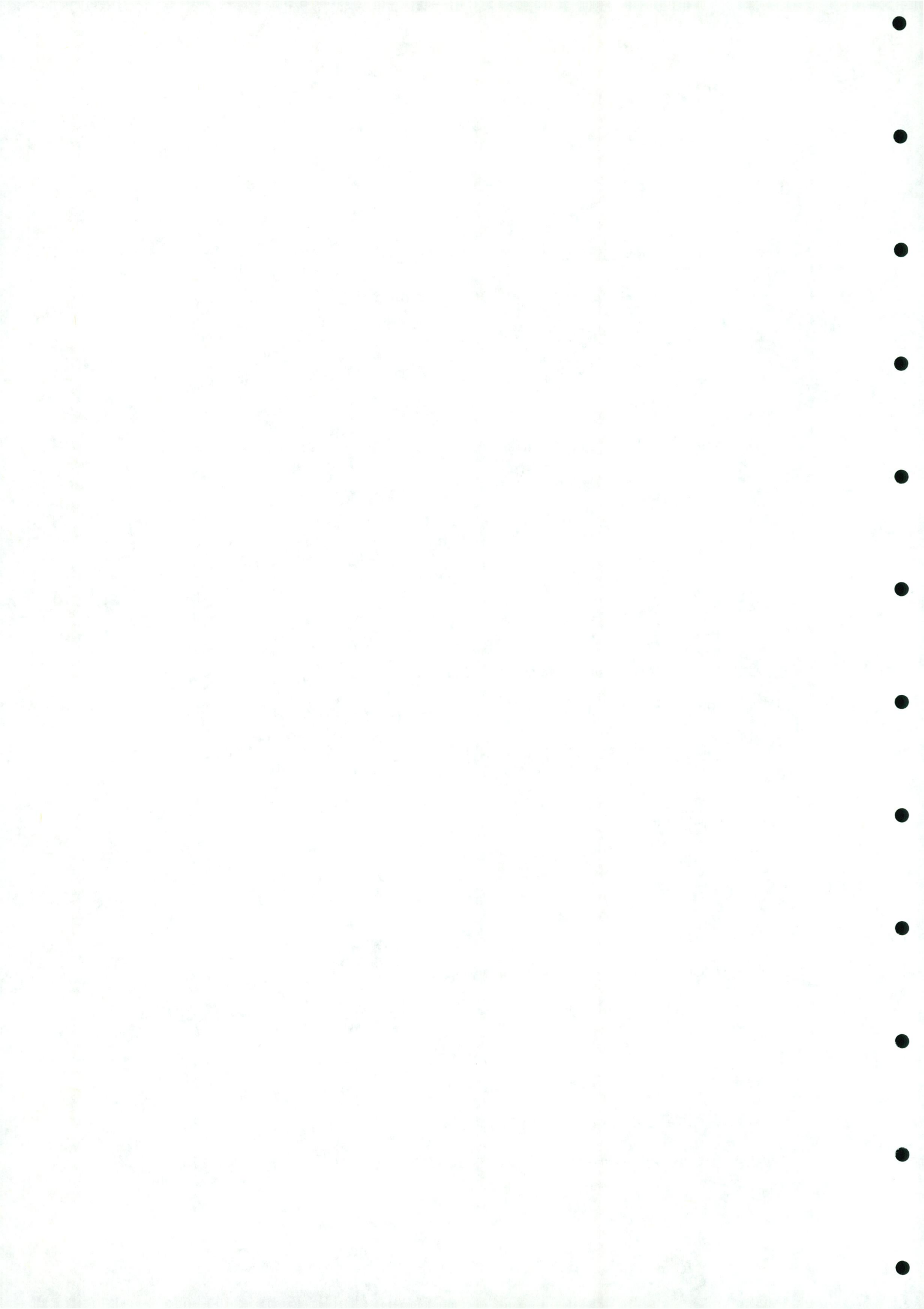
Conclusions

Firstly I must ask myself have I achieved what I set out to achieve?

In my third year I enjoyed teaching art history and appreciation and because I had a double period I tried to introduce something extra to each lesson. Most students feel that the history side of the course is the boring side and so therefore as a teacher I felt that it was my responsibility to bring life to the course.

The easy option would be to complain about the syllabus but instead we must try to work with what already exists. After reading The Chief Examiners Report I was interested in making changes to my approach so that my students were not the students that had not got the ability to analyse or criticise a painting but only had the ability to regurgitate information from a folder full of pre-prescribed scripts.

Every teacher should aim to make a change no matter how small because each positive change is a reward. I am not trying to say that I have developed a fool proof way to change the face of art history and appreciation but I tried to bring life to the course and prove that developing critical and analytical skills should be intrinsic in the learning and that very little change was needed in classroom procedure to accomodate them.

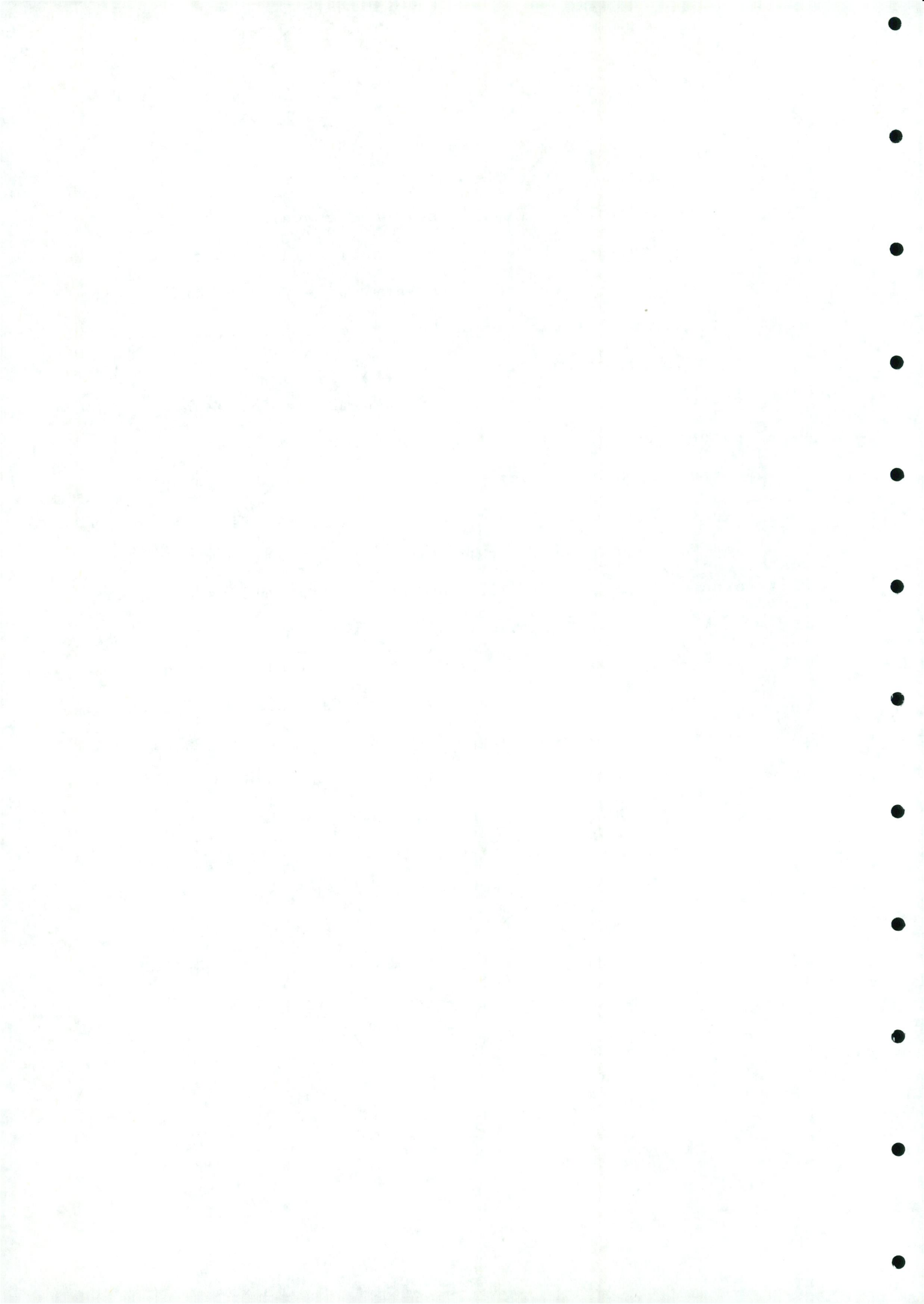




Secondly we must look at the changing face of the exam paper. The changes to the exam paper introduced in 1996 were positive ones. Finally someone recognised that for a visual subject there must be visual stimulus with the paper. Teachers were not given any guidelines or information as to how their teaching methods or classroom procedure should change to address the changes on the paper however it is the individual responsibility of each teacher to recognise that if the paper changes then approaches should change too. Students must be equipped with the skills necessary to answer any picture question that may appear on the paper. I welcome this change as it forces students to look rather than learn folders of notes.

I recognise that the time, visual equipment, resources, information, books and other necessary vital elements may not be available to a great many teachers but I also recognise the need to educate my visual students visually.

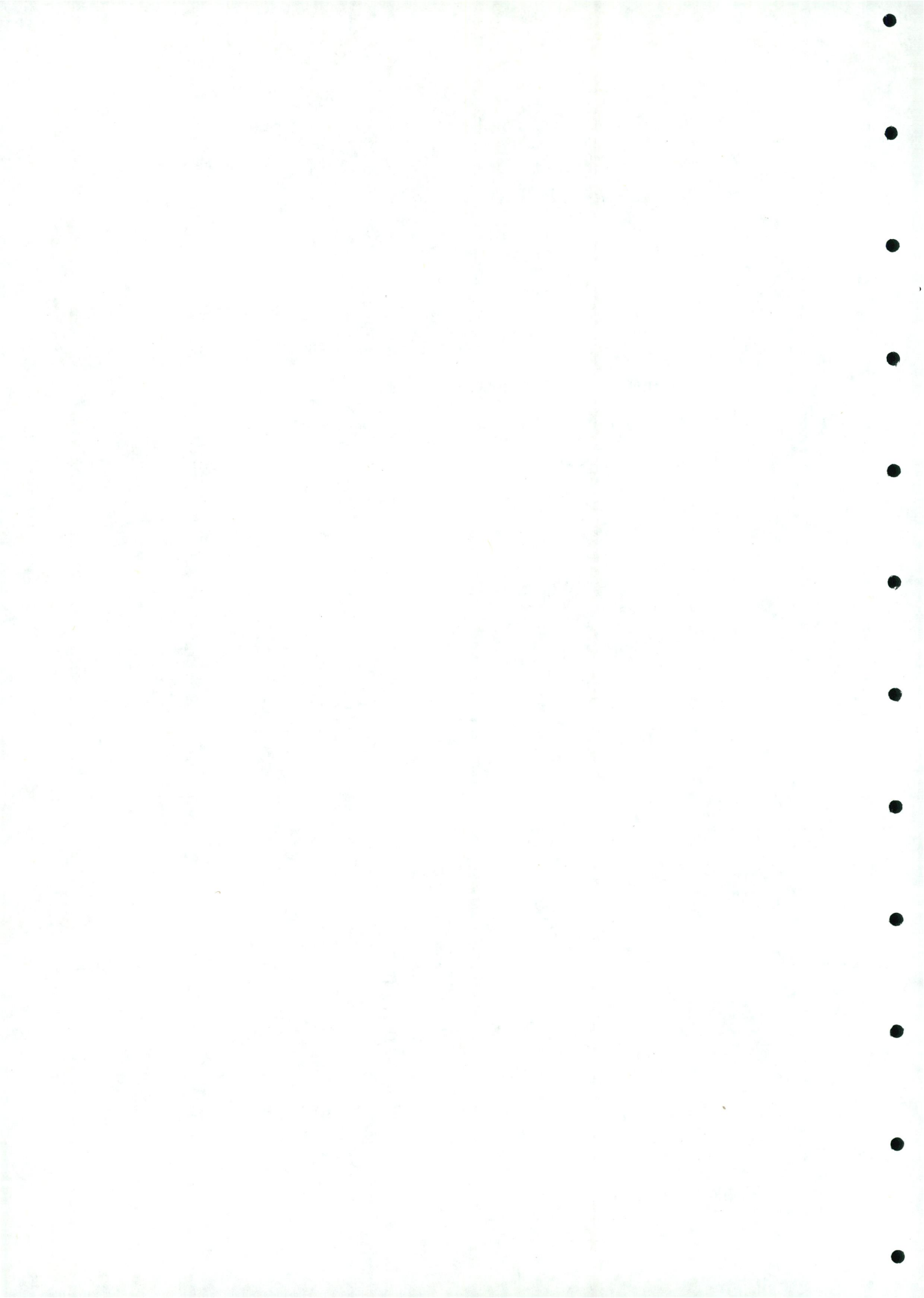
One primary concern must be the creation of visual awareness. The students are surrounded and bombarded with visual imagery every day. It effects them but they do not see how it effects them. We are being dictated to by consumerism and the media and the first step may be simply addressing this with a class and giving them the ability to make their own decisions about how their visual world effects them. It is not about looking it is about really seeing.



I am also surprised at the amount of students that are not aware of what the basic art and design elements are. I believe that this is the basic vocabulary that should be used in the classroom for every aspect of the course.

Finally developing critical and analytical skills does not have to be a chore. It should be the basic language and starting point for every practical and historical undertaking in the classroom. The art world is not exclusive to the art teacher. Everyone who chooses to study art should also choose the right to be taught how to access, analyse and understand the world of art.

Education is not just for the purpose of the exams, education is for life.



Reccomendations

It there is to be a new art course introduced for Leaving Certificate level then these would be my reccomendations.....

- A. That art history be taken into the new millenium. history gives an historic and cultural context to art, craft and design but it should not be the main concern. It should be complimentary to the practical and the appreciation.
- B. Appreciation should not have such a low key role on the exam paper. It should be central to the course The students should be equipped with the skills necessary to criticise and appreciate everything visual in their lives.
- C. It should be recognised that we are now living in in a technologically developed world and that the general appreciation should also cover the areas of design, advertising, animation, computer graphics and technology in a more direct way.
- D. If the course and the exam paper are changing then schools will also have to change. Art is a visual subject and should be taught in a visual way. Measures should be taken to ensure that art departments have the equipment to show the visual world to the student.
- E. Art is real and it exists in the real world. Measures should be taken to ensure that art is experienced out side the world of the art room. Schools need extra funds to take students to museums, galleries, national monuments, public art and centres of artistic and cultural interest.
- F. Teachers cannot be expected to be aware of what exhibitions are on offer in each gallery or museum. They need to be on the mailing lists of the major art centres in the country and more communication is needed between schools and the education departments of these centres,
- G. Awareness is the key. Students need to be made aware that art, craft and design exists in their life and times and that the world in the classroom and the real world are one.

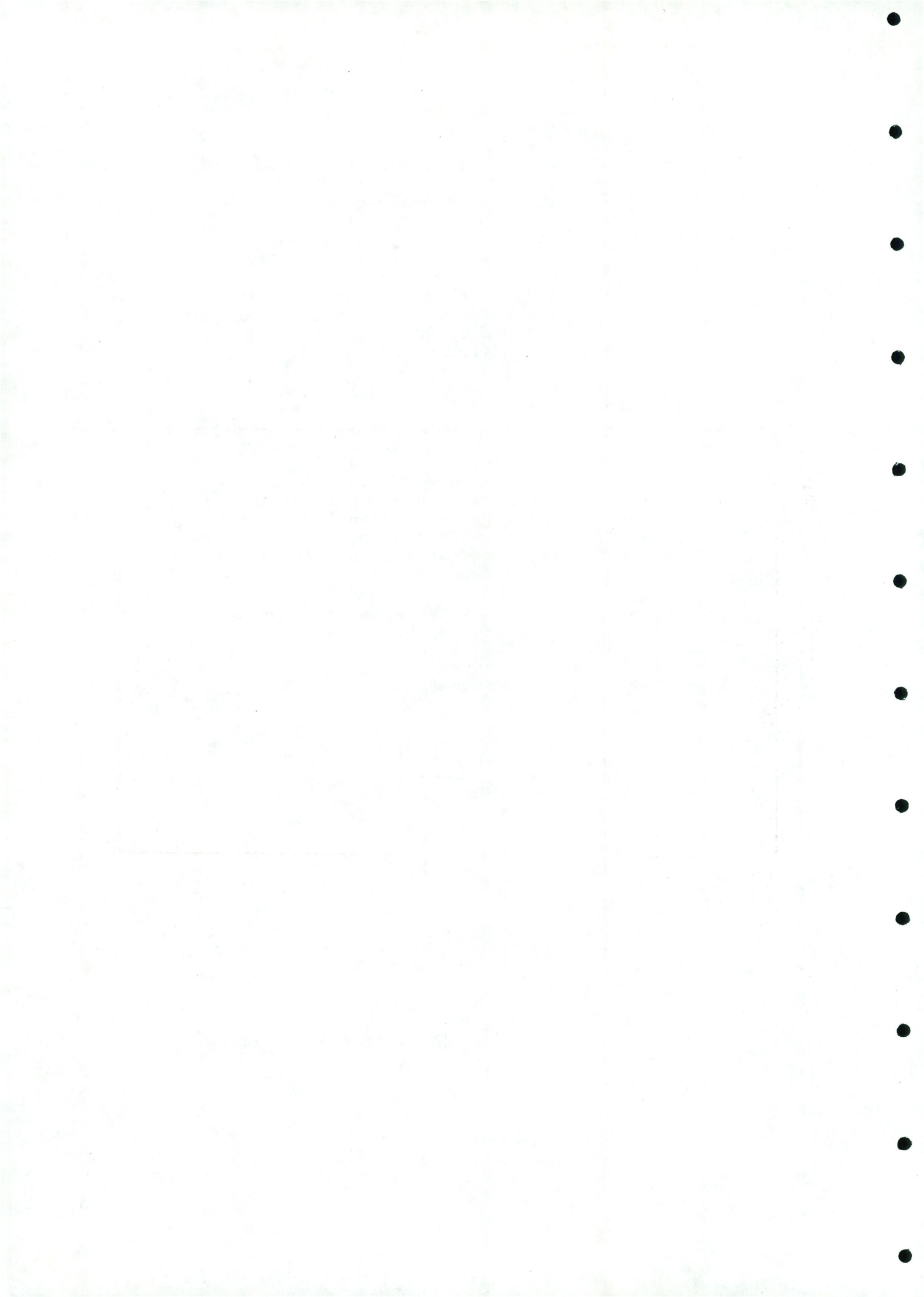


ILLUSTRATION 2.

Students at the Andy Warhol exhibition in the Irish  
Museum of Modern Art, Kilmainham.

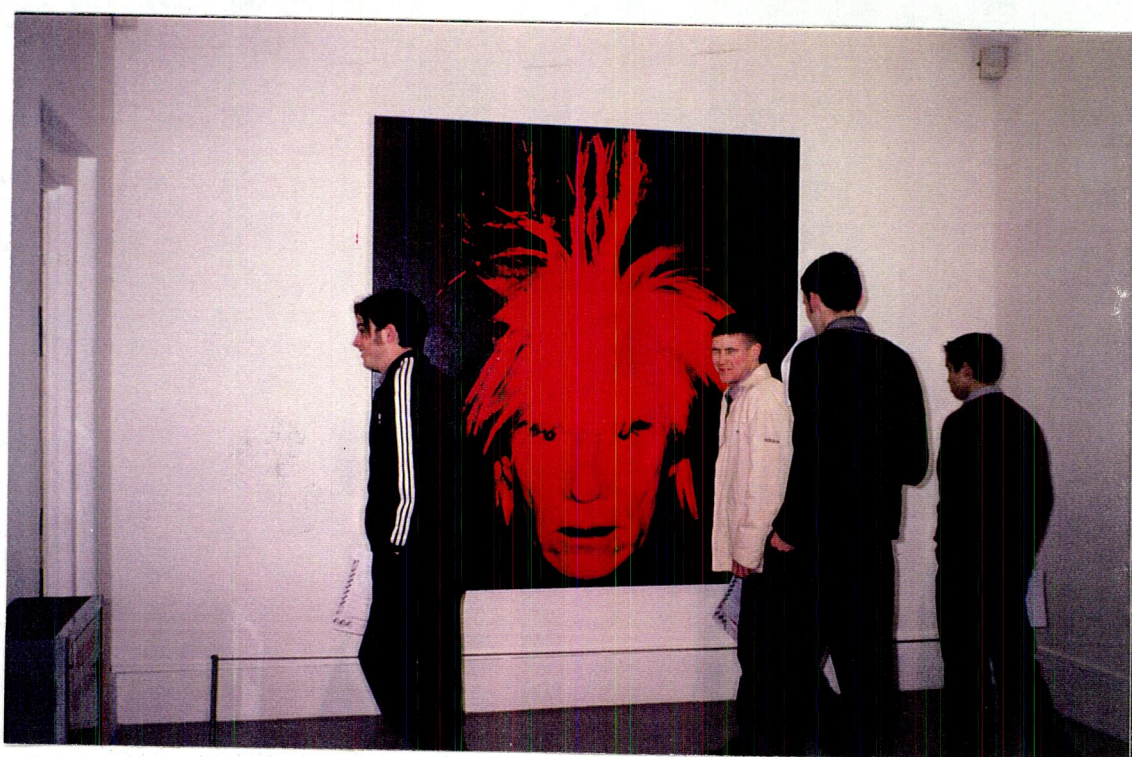






ILLUSTRATION 3.

Students at the Andy Warhol exhibition in IMMA.

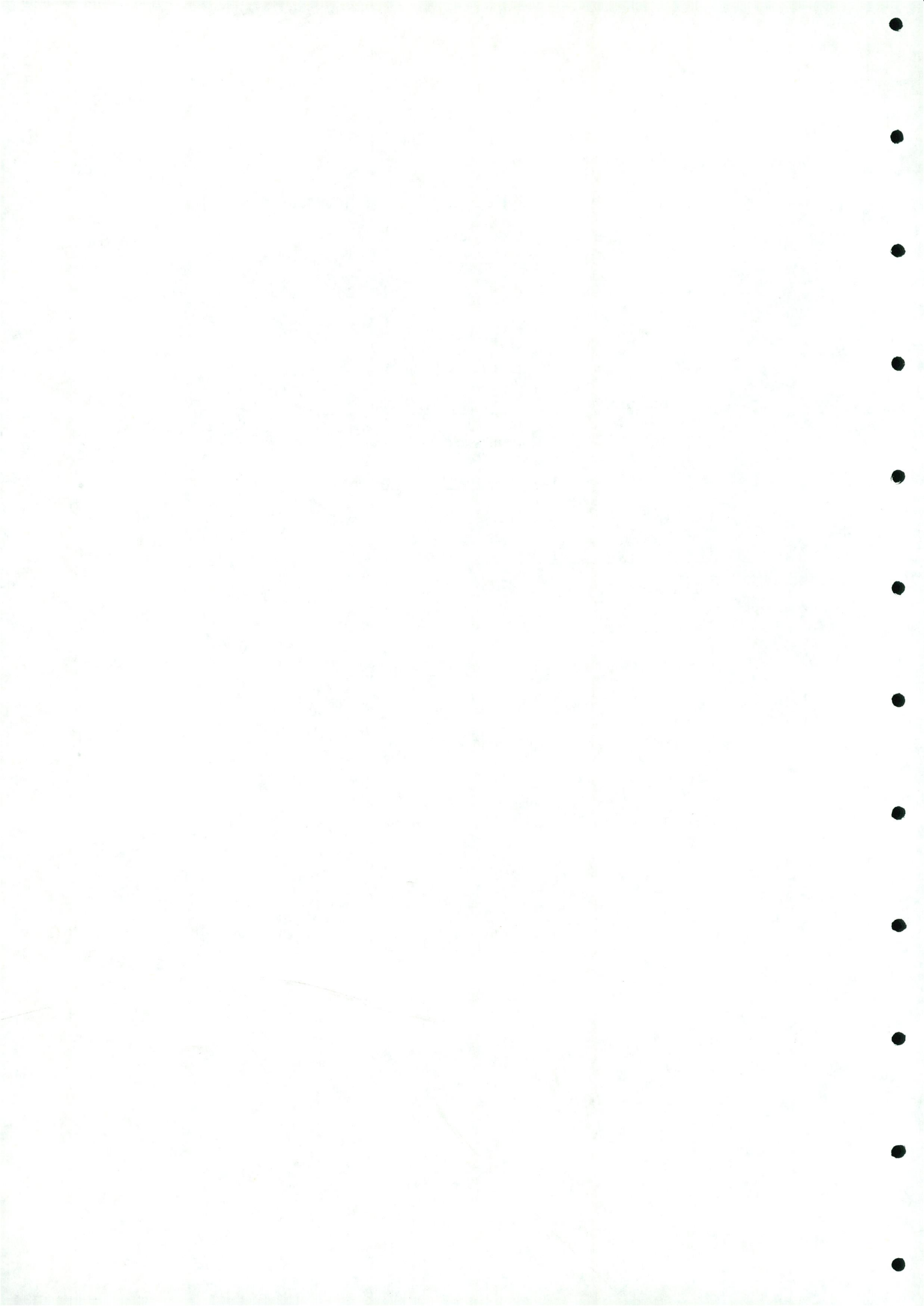




## FOOTNOTES

Chapter 1.

1. John Berger, Ways of Seeing  
(London: Penguin books, Ltd, 1972) p.1.
2. Peter Abbs, A is for Aesthetic  
(London: Falmer Press, 1989) p.65.
3. Rob Barnes, Art, Design, and Topic Work  
(London: Unwin Hyman inc, 1989) p.4.
4. Peter Abbs, A is for Aesthetic  
(London: Falmer Press, 1989) p.66.
5. The Chief Examiners Report  
(Dublin, Department of Education, 1996) p.6.
6. Ibid., p.6.
7. Laura Chapman, Images and Ideas  
New York, Davis Publications, 1992) p.47.
8. Rod Taylor, Visual Arts in Education  
(London, Falmer Press, 1992) p.69.



APPENDIX 1.



*Leaving Certificate Art*

AN ROINN OIDEACHAIS

LEAVING CERTIFICATE EXAMINATIONS, 1994

**ART (including CRAFTS)  
HISTORY AND APPRECIATION OF ART - ORDINARY LEVEL**

TUESDAY, 21 JUNE - MORNING 9.30 - 12.00

150 marks are assigned to this paper

- 
- (a) Write as fully as you can on three questions. One question should be selected from Section I, one question from Section II and one question from Section III.
- (b) All questions carry equal marks.
- (c) Sketches and diagrams should be used where possible to illustrate your points.

**SECTION I - ART IN IRELAND**

1. Give a detailed illustrated account of the decoration found on the kerb stone and inside the passage grave at Newgrange. Refer briefly in your answer to the structure of the passage grave.
2. Write as fully as you can about the Ardagh Chalice describing its design and ornamentation and the materials used. What do you think are its distinctive features?

OR

Describe the Romanesque doorway (portal) of Clonfert Cathedral,

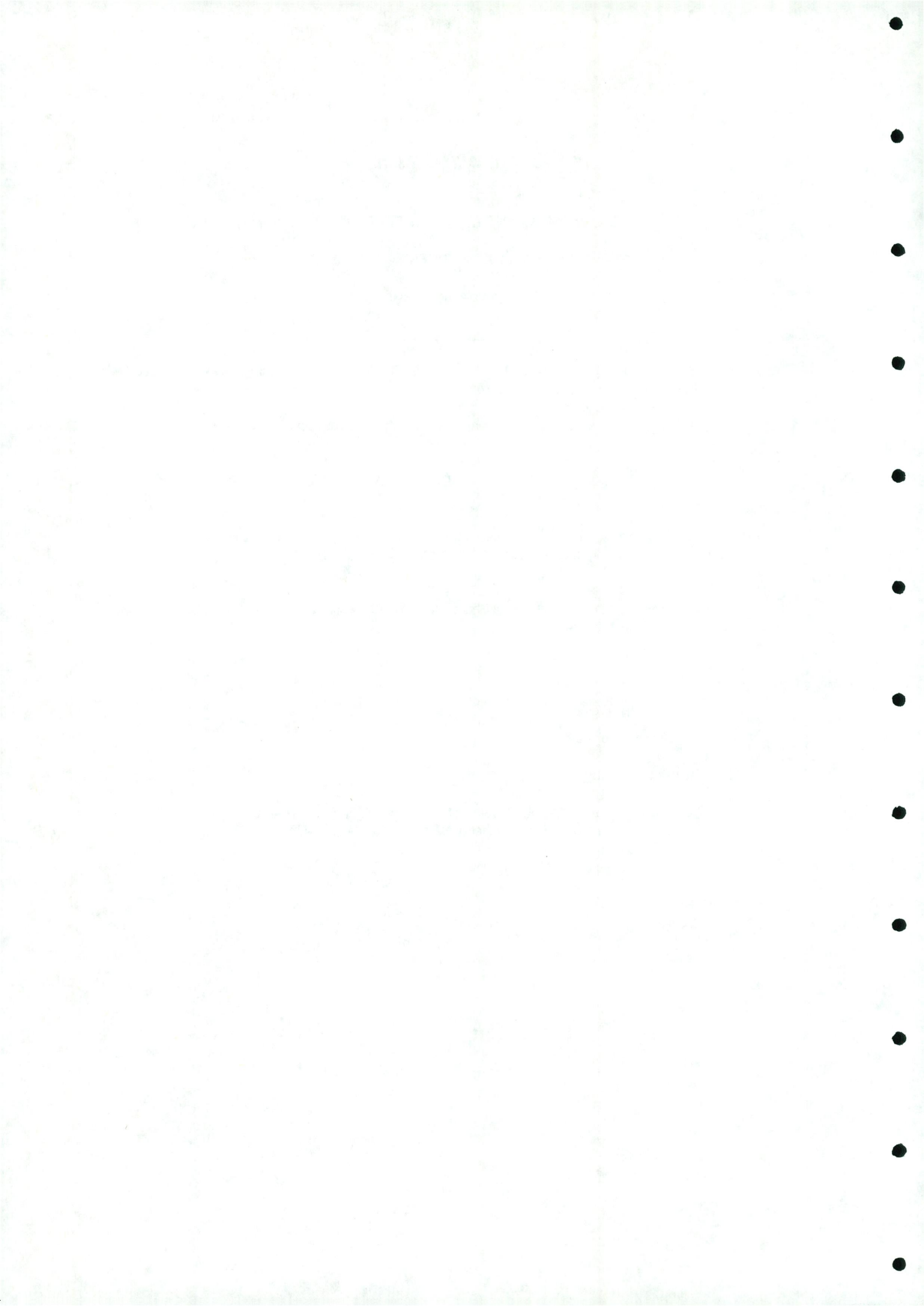
OR

Give a detail account of the sculptures in Jerpoint Abbey.

Use sketches to illustrate your answer.

3. Describe the interior of a building of the Georgian period referring in your answer to the design and location of the plaster - work (stucco) and to any other characteristic Georgian features.
4. Discuss the work of one of the following painters:

W. J. Leech,  
Louis le Brocqy,  
Robert Ballagh,  
Martin Gale.





**SECTION II. EUROPEAN ART**

5. Describe the sculpture found in any important Gothic church and discuss its relationship to the structure of the building.
6. Botticelli was a distinctive and individual figure among the artists of the early Renaissance. Discuss the characteristic features of his painting.

OR

How did Leonardo da Vinci arrange the figures of Christ and the Twelve Apostles in his painting of "The Last Supper"? Give a description of the work and use sketches and diagrams to illustrate your answer.

7. The 16<sup>th</sup> century architect Palladio (1508 - 80) was a major influence on later European architecture. Discuss any example of his work with which you are familiar.

OR

The painter Caravaggio (1573 - 1610) is known for his dramatic treatment of the subject, his realism and his use of light and dark. (Chiaroscuro).  
Discuss one of his major paintings.

8. Describe the treatment of Nature in the paintings of either French artist:  
Henri (Le Dovanier) Rousseau, (1844 - 1910)  
or  
Claude Monet. (1840 - 1926)

OR

David Hockney (B.1937) takes his subject matter from everyday life and he is also known for his innovative approach to photography. Discuss any aspect of his work that appeals to you

OR

write about any 20<sup>th</sup> century painter whose work you admire.

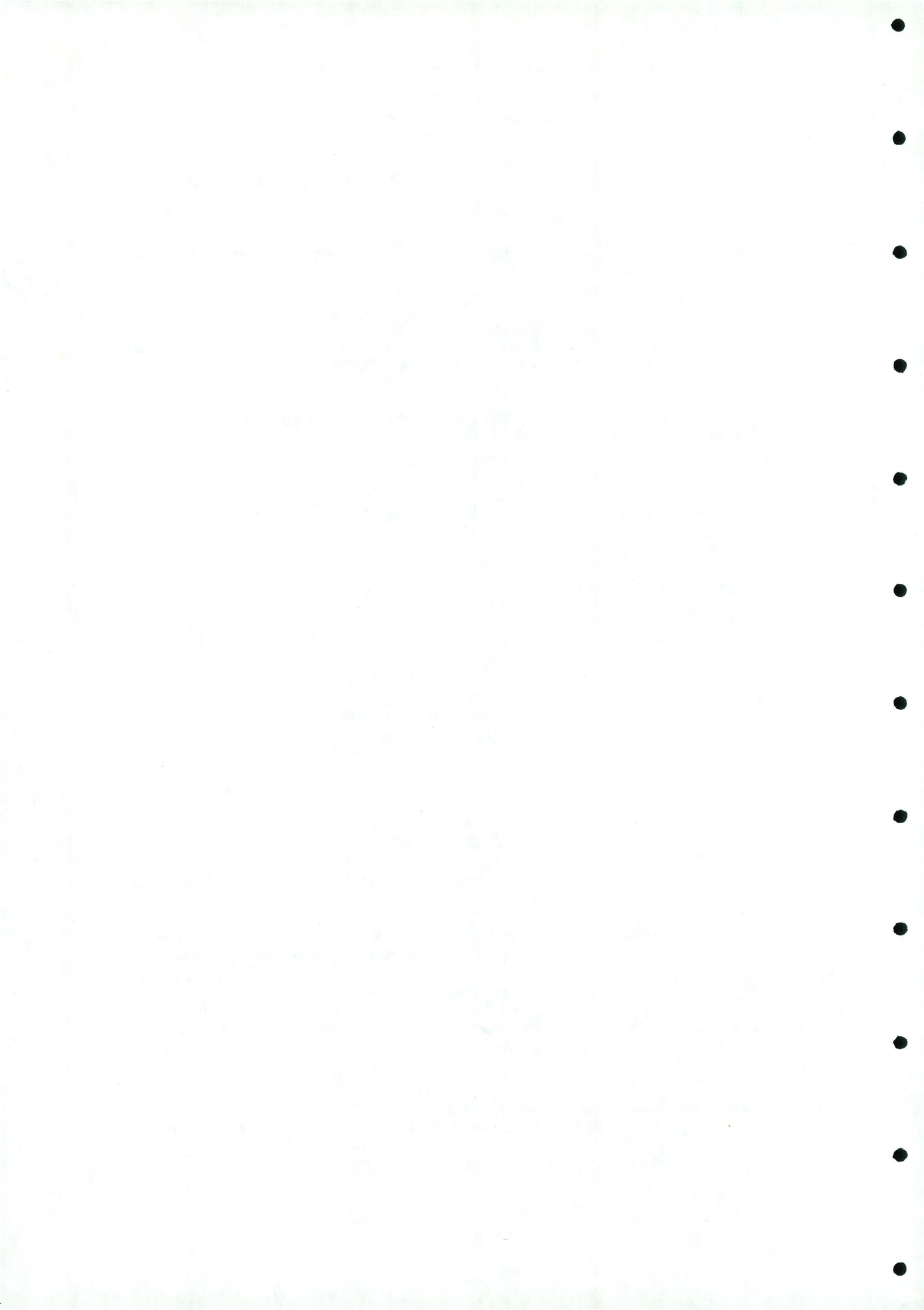
**SECTION III. GENERAL APPRECIATION**

9. Plan a logo for a local Arts Festival or Summer School. It should be suitable for reproduction as a letter-head, for Posters and Tee-shirts.
10. Select a period or artist in Irish or European Art suitable as the subject for a short animated film. The film should be designed as a teaching aid for History of Art. Describe how you would plan your project.

OR

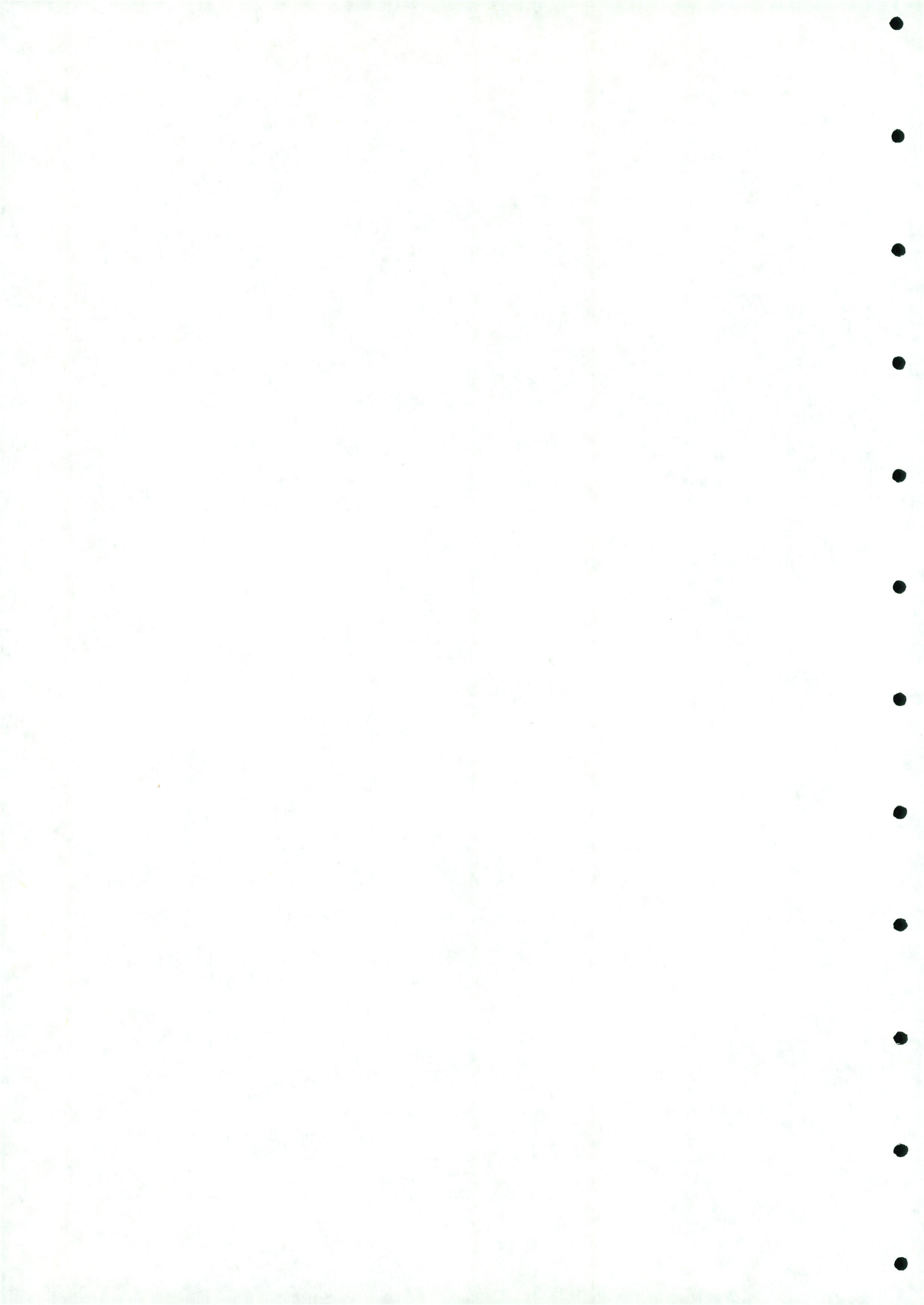
Consider how you would promote your local area for tourism by designing an illustrated map showing features of archaeological, architectural or artistic interest.

11. Design a chair to your own taste and requirements. Be inventive with the shape and the choice of materials, but your design must be functional and the construction of the chair shown. Use sketches and diagrams.
12. Describe a visit to a Museum or Art Gallery. Mention at least two exhibits which you liked.



51.

APPENDIX 2.



An Roinn Oideachais

M.71

LEAVING CERTIFICATE EXAMINATIONS, 1997

ART

HISTORY AND APPRECIATION OF ART

Higher Level

June 20, MORNING 9.30 - 12.00

150 marks are assigned to this paper

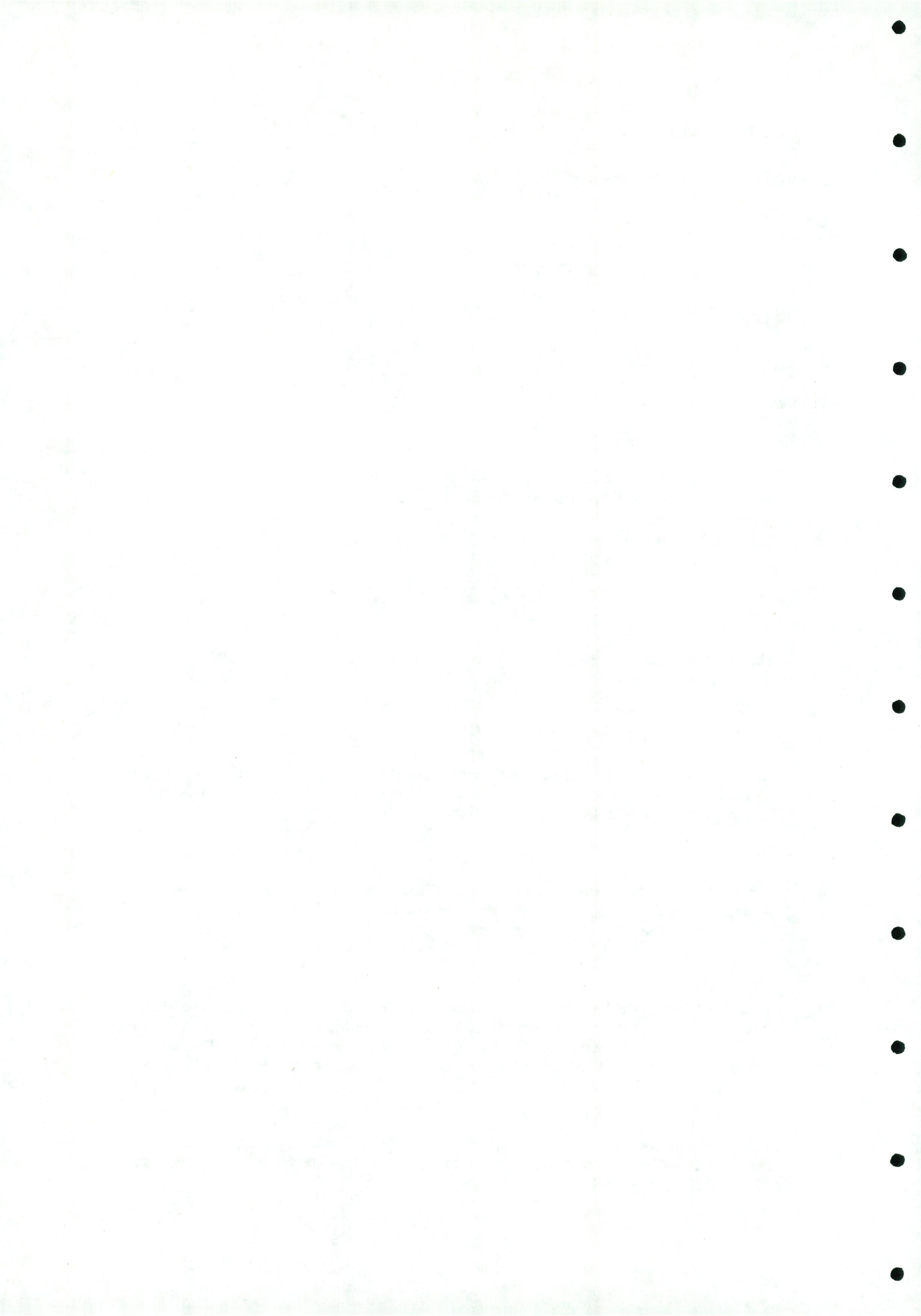
INSTRUCTIONS

- (a) Write as fully as you can on **three** questions. **One** question should be selected from Section I, **one** question from Section II and **one** question from Section III.
- (b) All questions carry equal marks.
- (c) **Sketches and diagrams** must be used where possible to illustrate your points.

## SECTION I - ART IN IRELAND

1. The Turoe and Castlestrange (c.500 BC) stones are examples of the Celtic influence on stonecarving in Ireland. Describe and discuss the decoration of **ONE** of these stones and also the Celtic decorative influence on later Irish art.
2. Describe and discuss a figured cross the twelfth century, such as those at Kilfenora and Dysert O'Dea and compare it with two earlier crosses. You should also incorporate a brief outline of the development of the High Cross into your answer.
3. Describe and discuss the four metalwork shrines **illustrated on the accompanying sheet** with reference to form, function, decoration and to the techniques used in their production. You should also refer to other objects of the period in your answer.
4. Lord Charlemont's Dublin townhouse (Charlemont House c.1762, now the Hugh Lane Municipal Gallery of Modern Art) and his country retreat (the Casino at Marino c.1758) are both the product of his educated taste. Describe and discuss **ONE** of these important buildings with reference to structure, function, layout and decoration. You should also refer to other buildings of the period.
5. The work of James Arthur O'Connor (c.1792 - 1841) is both romantic, realistic and technically skilful. Discuss this statement with reference to the **illustrations on the accompanying sheet** and to other examples of his work.

OVER →



*Leaving Certificate Art*

6. Describe and discuss the work of Louis le Brocquy (1916-) with reference to the characteristics of his style, his major themes and the influence of other artists on his work, making particular and detailed reference to three or more specific paintings.
7. Describe and discuss the work of Felim Egan OR the work of any other living Irish artist who makes use of abstract imagery OR describe and discuss the work of Pauline Bewick or Graham Knuttel OR the work of any other living Irish artist who uses figurative imagery.

**SECTION II - EUROPEAN ART (1000 AD - present)**

8. Describe and discuss the International Gothic style of painting with particular reference to the Wilton Diptych (c. 1395), **illustrated on the accompanying sheet**, and to other examples of International Gothic painting.
9. Describe and discuss the sculpture of the Gothic period with particular reference to the treatment of the human figure.
10. Piero della Francesca (c.1410 - 92) painted with control and precision, and was thus stylistically typical of early Renaissance art in Florence. Discuss the above statement with reference to at least two of Piero's paintings. You should also refer to the work of other Florentine artists.
11. Describe the work of Nicola Pisano (c.1220 - 84) and discuss its significance in the development of Renaissance sculpture; you should make reference to both earlier and later sculpture in your answer.
12. Rococco painting was fresh and light-hearted in comparison to the solemnity of the Baroque. Discuss this statement with reference to the work of Boucher (1703 - 70), Fragonard (1732 - 1806) and Watteau (1684 - 1721).
13. Describe and discuss, in as much detail as possible, ONE of the following. You should also make reference to other works by your chosen artist.
- A painting depicting, or suggestive of, movement
  - An etching, screenprint or lithograph
  - A Nativity or Crucifixion
  - A painting which is created entirely, or almost entirely from the primary colours, or from the primary and secondary colours.
14. The Pre-Raphaelite Brotherhood (1848 - c.1915) were influential 19th century artists, who emphasised storytelling and naturalism in their work. Describe and discuss the work of these artists in relation to the above statement, with reference to a key work by at least TWO noted Pre-Raphaelites.

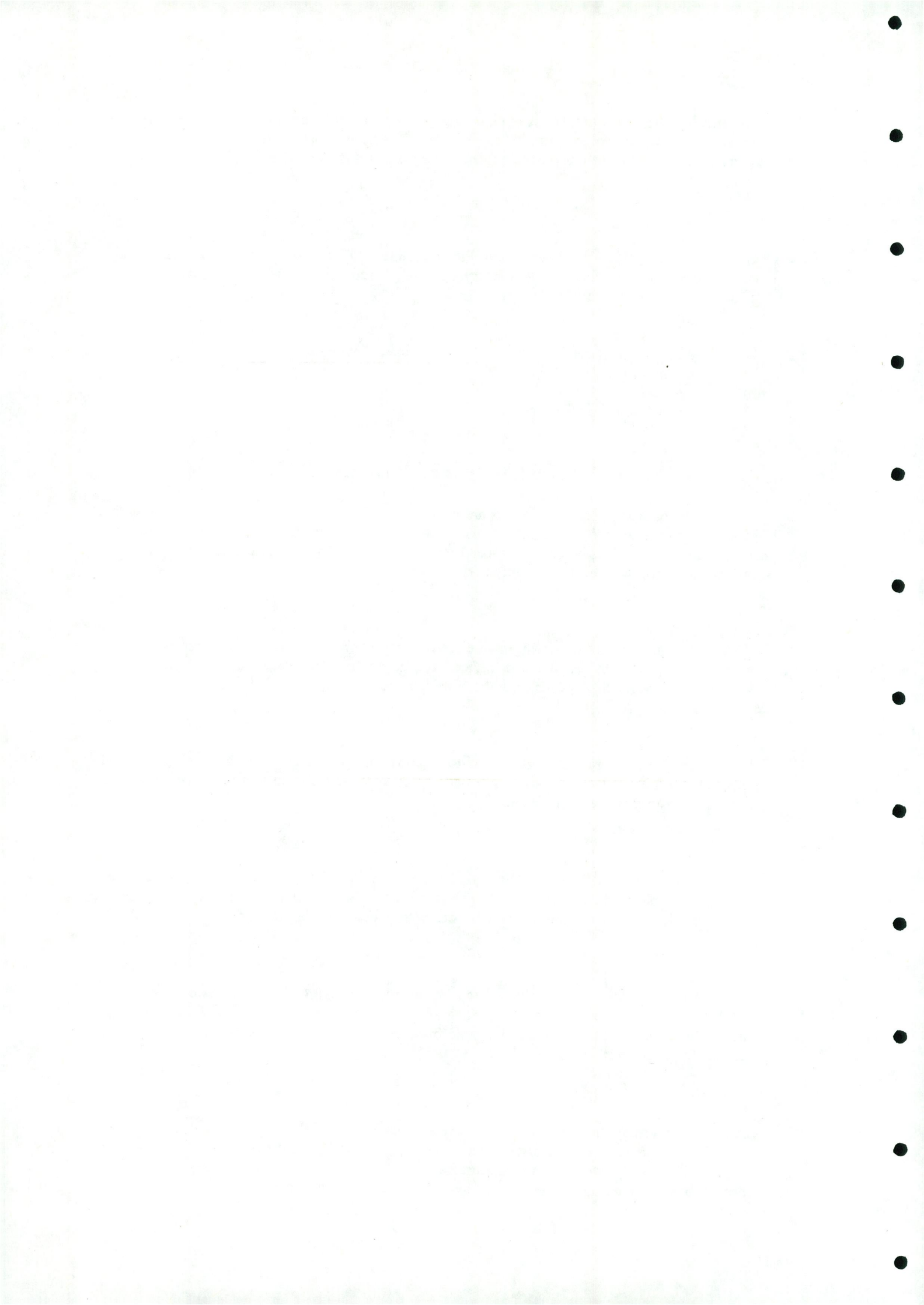


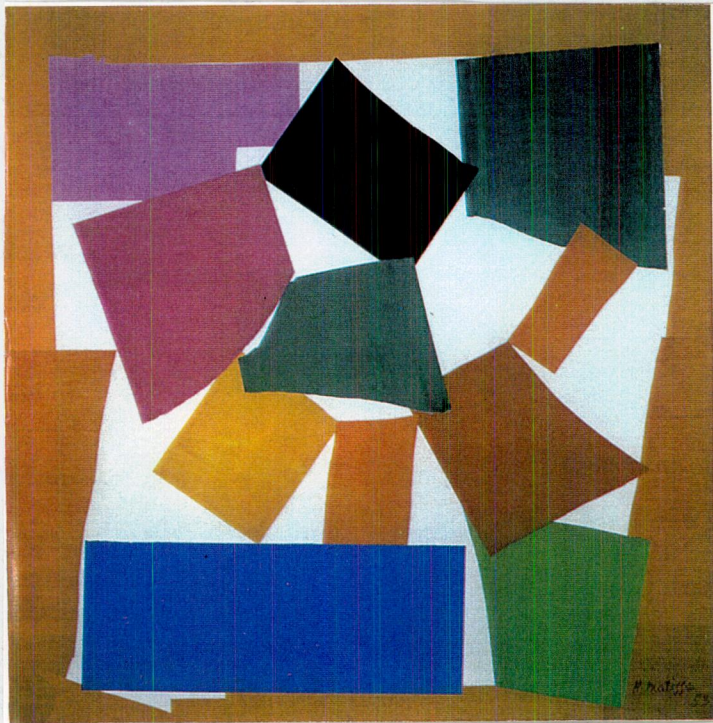


15. Towards the end of his life, Henri Matisse (1869-1954) worked in an increasingly simplified abstract style which evolved from his earlier work. Discuss this statement, making particular reference to the **illustrations on the accompanying sheet** and to other examples of the artists work.
16. Georges Braque (1882 - 1963) and Pablo Picasso (1881 - 1973) worked closely together in the early stages of a revolutionary 20th century art style. Discuss the influence of their joint achievement on subsequent modern art.
17. Describe and discuss in detail the work of ONE of the following:
  - a) Constantin Brancusi (1876-1957)
  - b) Fernand Léger (1881-1955)
  - c) Marcel Duchamp (1887-1968)

### SECTION III - APPRECIATION

18. "More technical and expressive options are possible in painting than in photography, even with modern computer technology". Discuss the above statement, comparing and contrasting the two arts, basing your discussion on the Caspar David Friedrich (1774 - 1840) painting and on the photograph **illustrated on the accompanying sheet**.
19. What visual qualities are important in an effective shop window display? Make reference to specific examples, both effective and ineffective, that you have observed, paying particular attention to window displays which embody design excellence.
20. Installations are temporary artworks, made-to-measure for specific spaces in both art gallery and non-gallery settings. Describe and discuss all aspects of an installation you have visited, and compare it with a conventional exhibition.
21. The arts of architecture, interior design, garden and landscape design are combined in the Great House, its outbuildings, its park and gardens (demesne). Describe and discuss this combination of arts in relation to one or more Great Houses with which you are familiar.
22. The derelict canal-side building, **illustrated on the accompanying sheet** is to be converted to a youth hostel and centre for canoeing, boating and swimming. Suggest how you would re-design the facade of this building and adjacent waterfront, emphasising visual considerations. Give reasons for your design ideas.
23. Describe and discuss how two films you have seen created
  - (a) a sense of atmosphere and
  - (b) a sense of suspense and dramathrough the visual means and techniques available to the film-maker.





Lescargot (The Shaw)  
*L'escargot (An Seilmeid)*

The Tate Gallery, London  
*Galeri Tate, Londain*

HENRI MATISSE

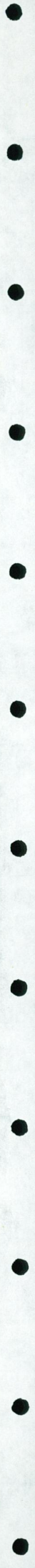
The Inattentive Reader  
*Leitheoir an Neamh-aird*

The Tate Gallery, London  
*Galeri Tate, Londain*

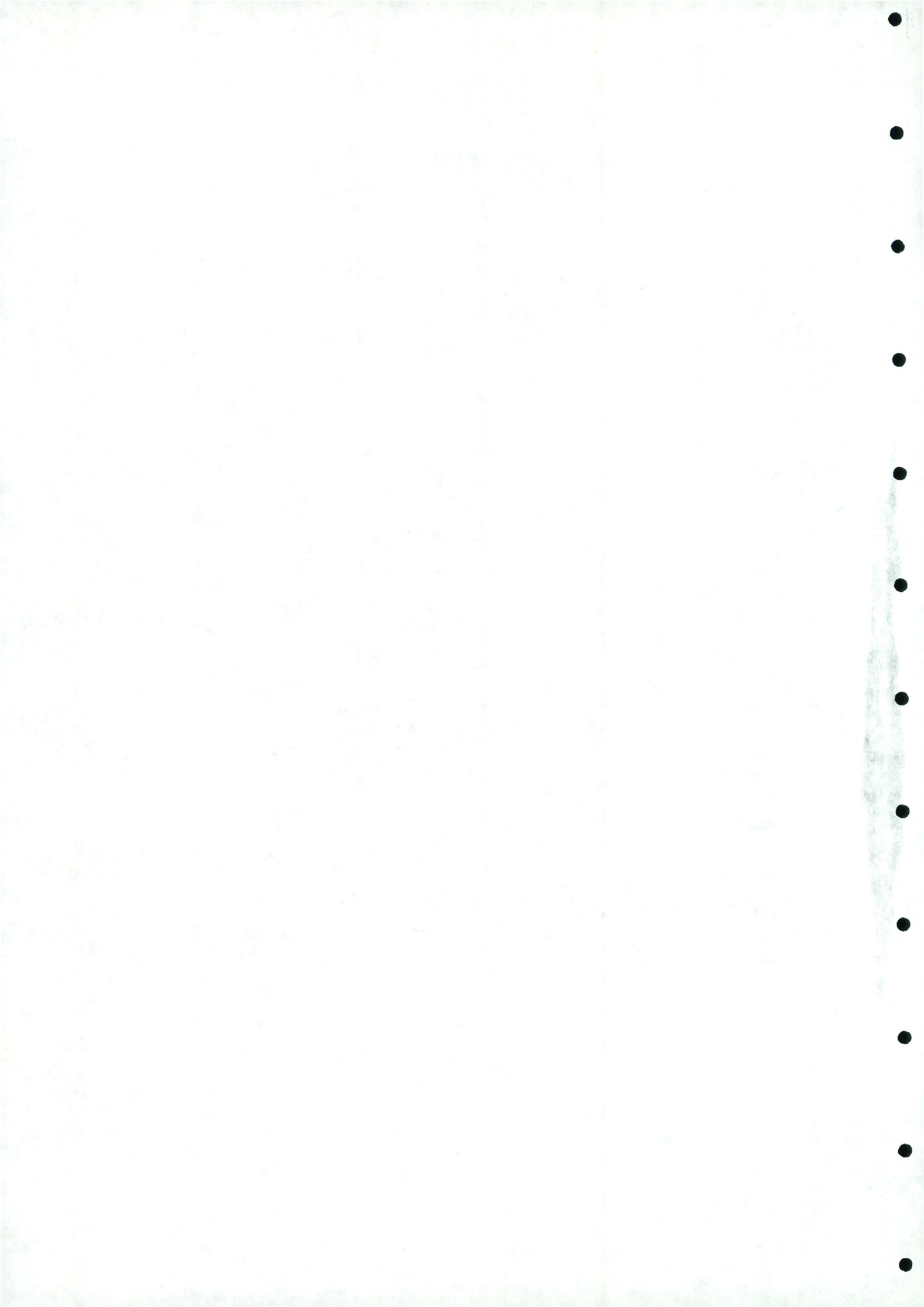
**Q15**

HENRI MATISSE





APPENDIX 3.



QUESTIONNAIRE

NAME:

SCHOOL:

YEAR:

MUSEUM VISITED:

Was this your first visit to this museum?

If you have visited a museum or gallery before, which one was it and when did you visit it?

Did you enjoy the visit? why?

Did the gallery visit help you to develop analytical skills needed to appreciate the visual arts? How?

Did the visit give you a better insight into the way in which artists work? How?

Was the tour guide a help or a hindrance? Why?

Did you feel welcome in the museum or gallery?

If not then why?

Would you ever visit a museum or gallery now without the help of a teacher or the use of a tourguide?

If not then why?





APPENDIX 4.



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## Art History Exam — 6<sup>th</sup> Yrs

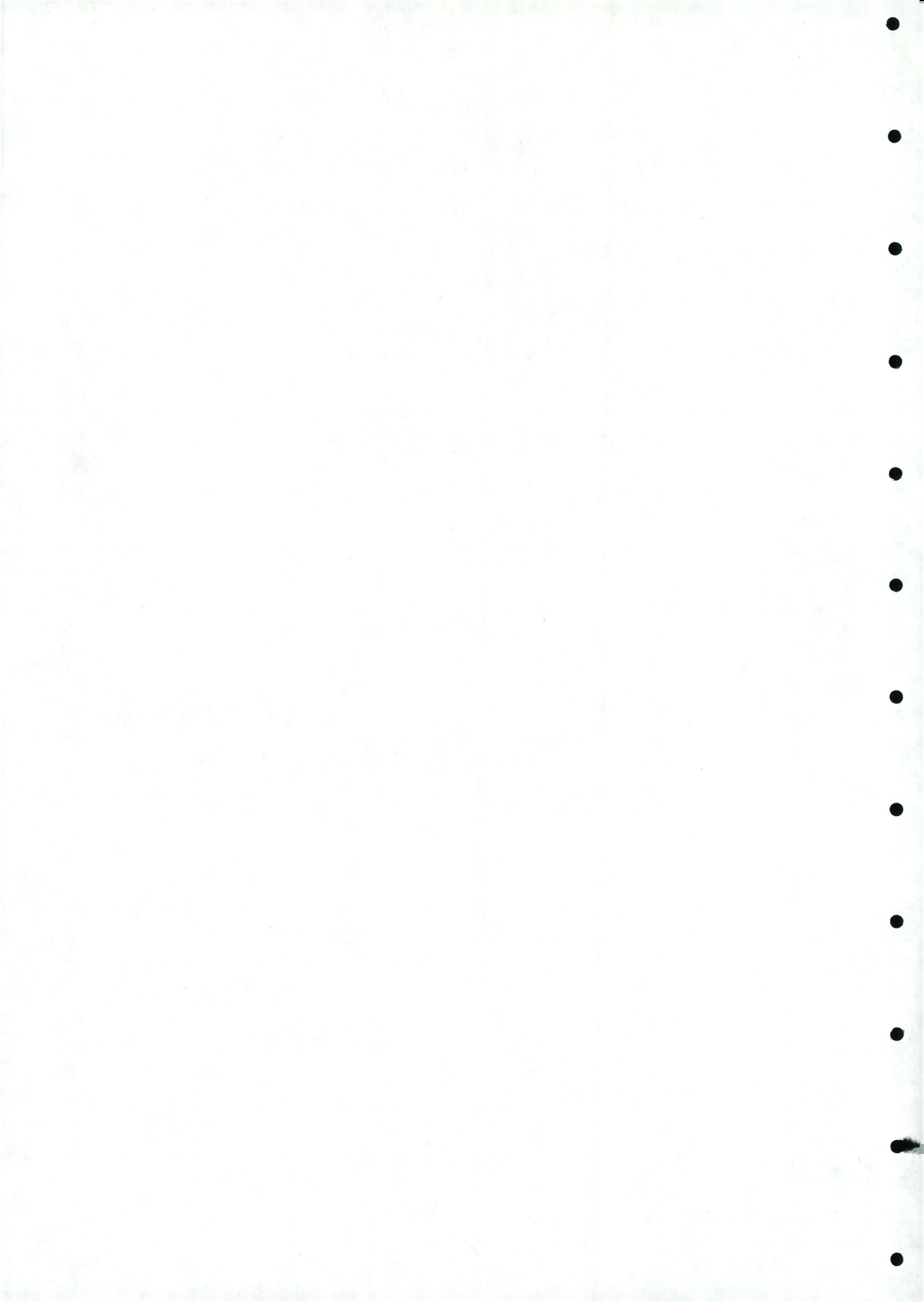
1. The Renaissance began and centered mainly around? \_\_\_\_\_
2. Give two major influences on the development of Renaissance art?
3. Define Fresco
4. Define Mosaic
5. What effect does Patronage or Patrons have on the status of art in Renaissance times?
6. Name one Patron family?



7. Name 3 of the 5 Genres in art other than actual genre painting (everyday life)

8. What is the difference between Modern and Contemporary?

9. Giotto (1266-1337) is said to be "the painter who took art from medieval to Modern times" — why?



APPENDIX 5.





## Developing Critical and analytical Skills.

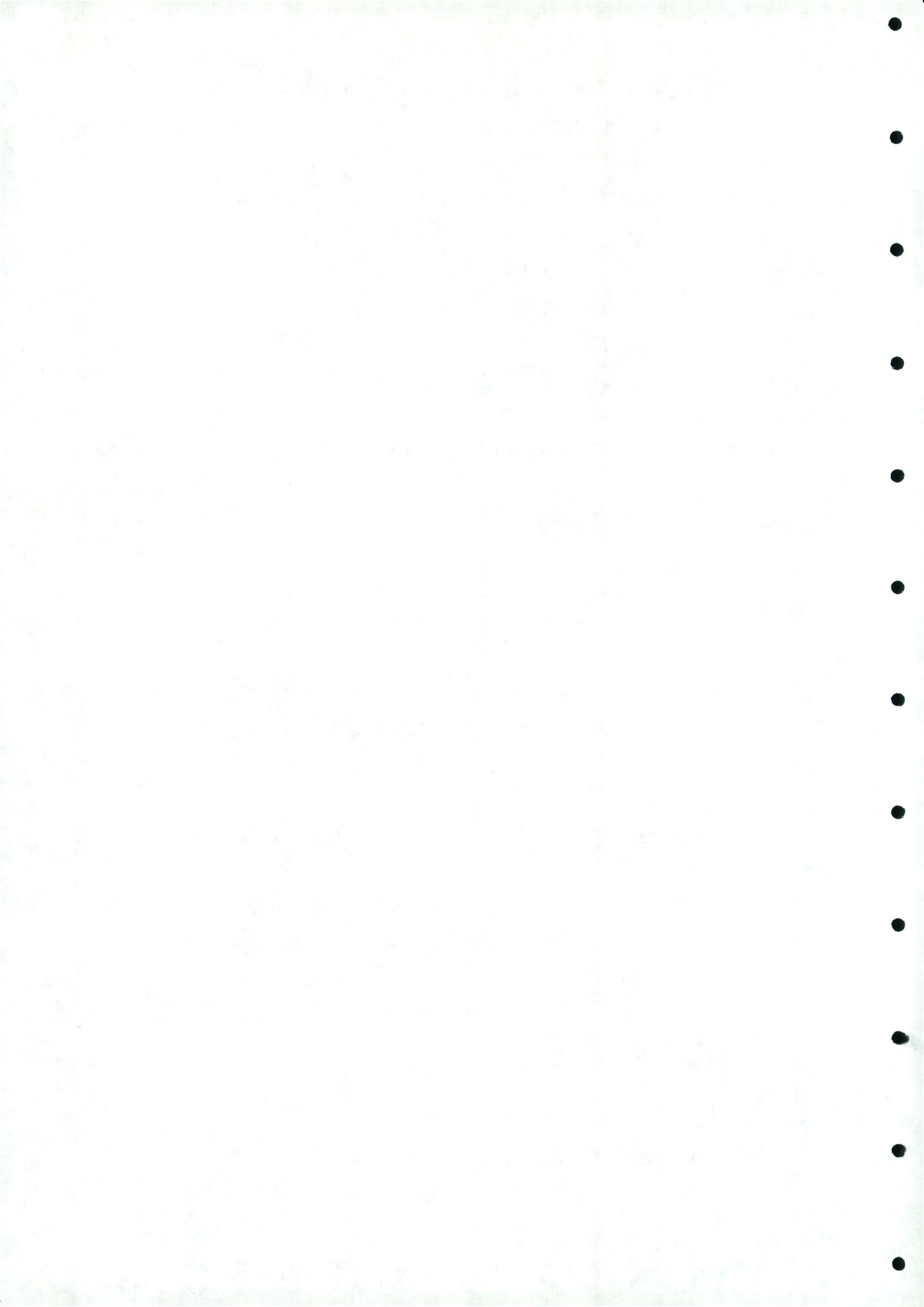
When people look at art they say "I like it" or "I don't like it". This is a natural way to respond. This is called expressing your personal opinion.

A critical opinion is more than that.

Critical thinking can be developed by following simple steps.

So before you can judge art or give your own personal critical opinion there are four major steps.

1. Description : Look at the work and describe it. Point out each object or thing you describe.
2. Analysis : Analyse the evidence. Look for relationships, similarities, differences or patterns. Analyse in relation to the art and design elements. Observe connections in the work.
3. Interpret: Now you can make a good guess as to what the meaning of the work might be. The experience you get from the painting may help you interpret it.
4. Now you can Judge: or give your own personal critical opinion after you have interpreted an artwork. Judging art is about being fair and logical.

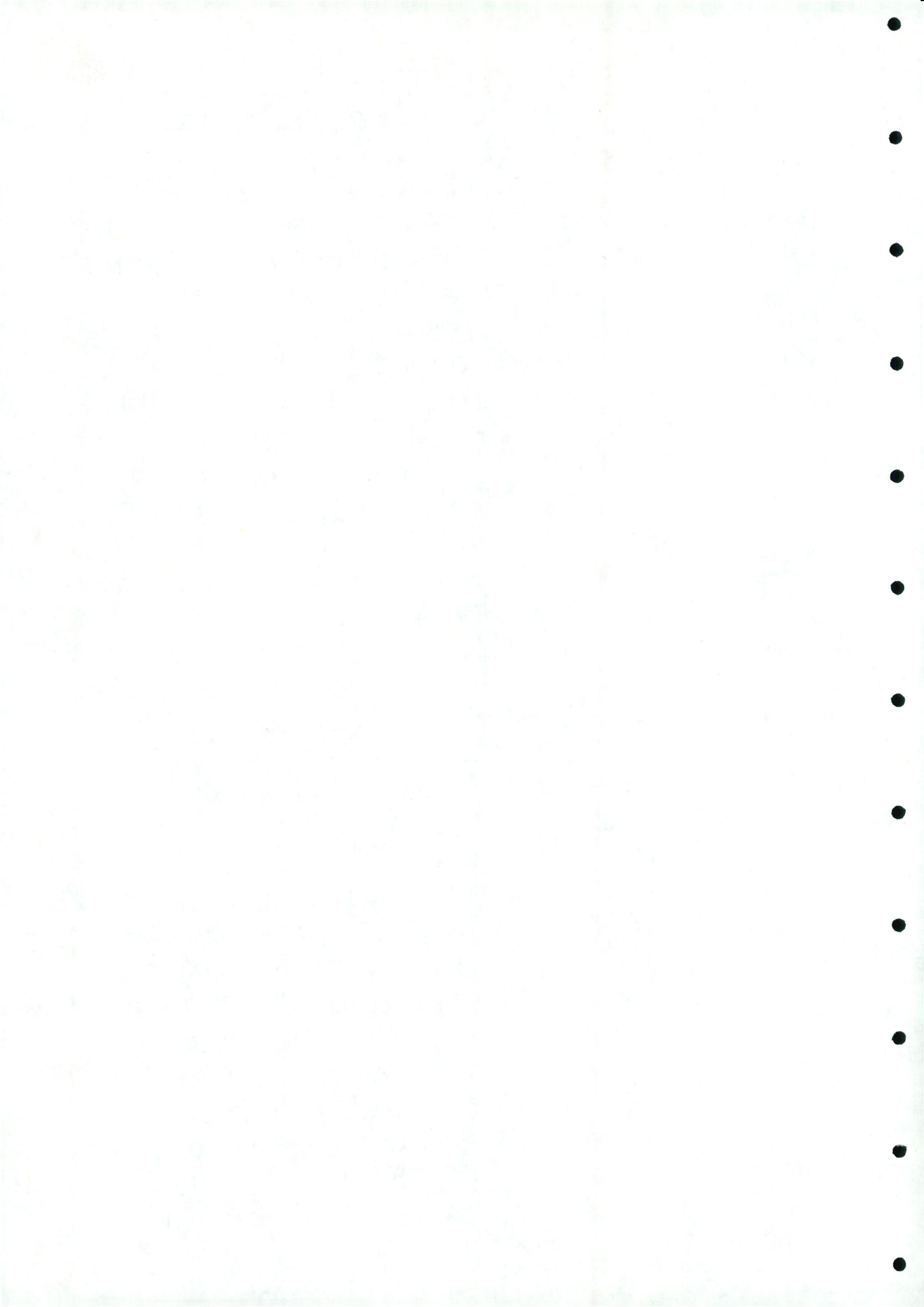


Karina (27.1.98)

The Assumption by: Titian (1485-1576)

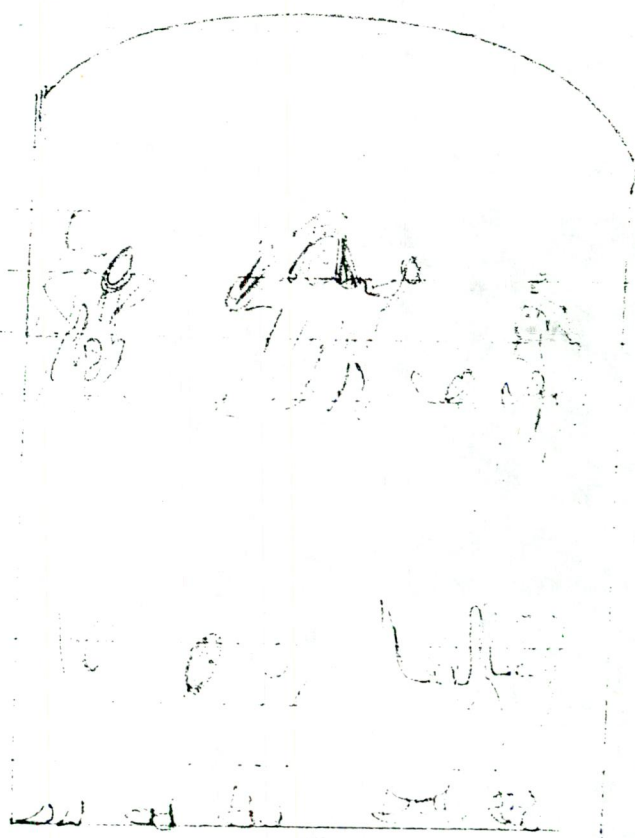
is it?

This painting is 3D. It has an open composition, the figures are placed across the picture plane. The figures are looking upwards suggesting a great importance above them. The figures have expressions of happiness on the faces united by colour it conveys a dramatic upward motion/reaching from the human to the divine. The figure ascending down is the mother of Jesus. She has a halo behind her head representing her great importance. The fluffy texture of painting is very suitable for handling the delicate flesh tones. This narrative painting is full of colour painted in oils, especially to show how successfully Venetian paintings are. The bright colours of colour represent the importance of Mary and the respect the apostles had as their arms are full stretched up to meet/guid her in her journey. There is a great use of cloth in the painting suggesting that he had not got correct understanding of the human anatomy. However he successfully achieves in creating this story with the people having facial expressions of reality, even though he hadn't quite got it exactly right with their body proportions in which he disguises with cloth. The texture is created by the brush strokes and there is perspective +

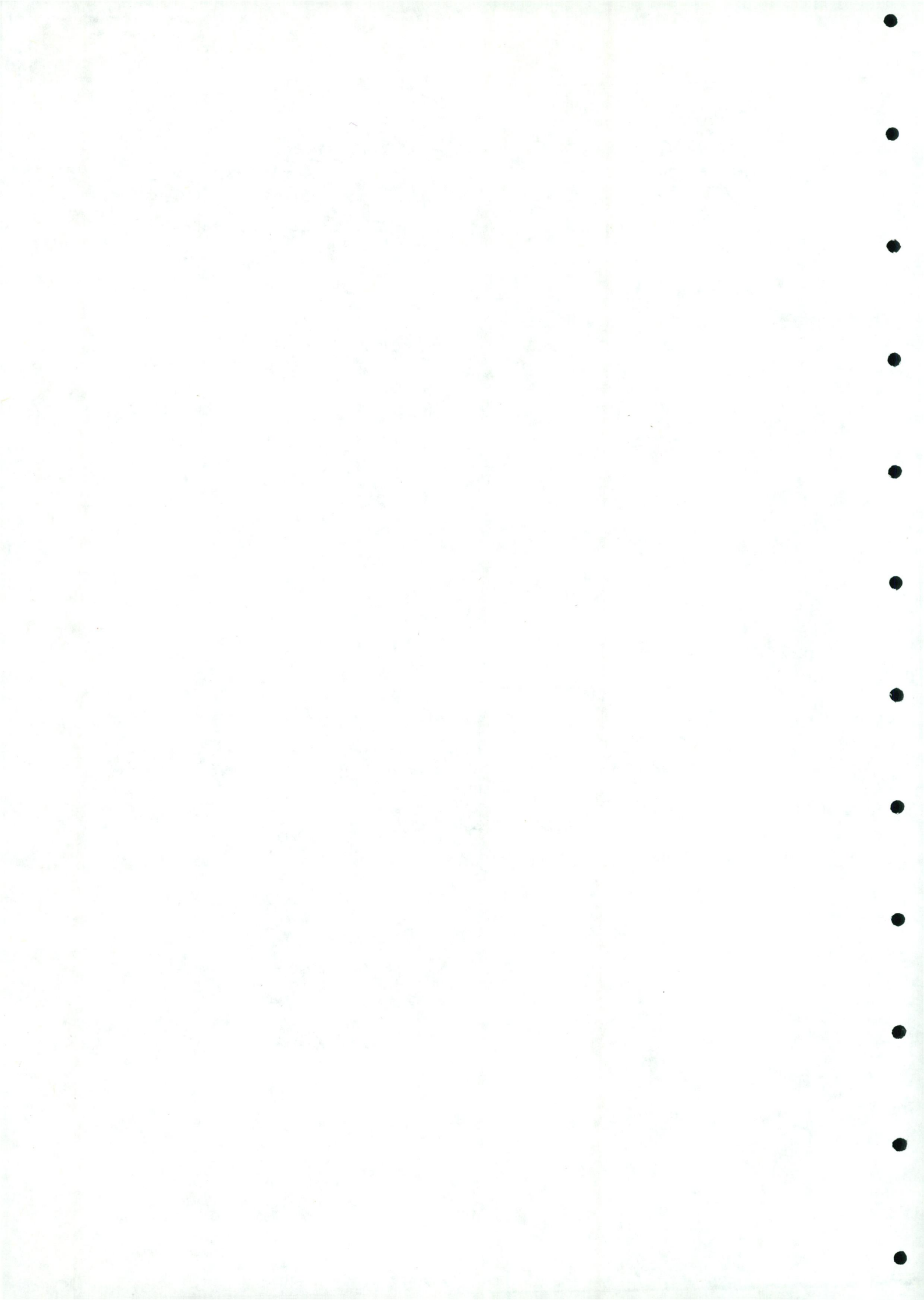


Shading in this piece of work.

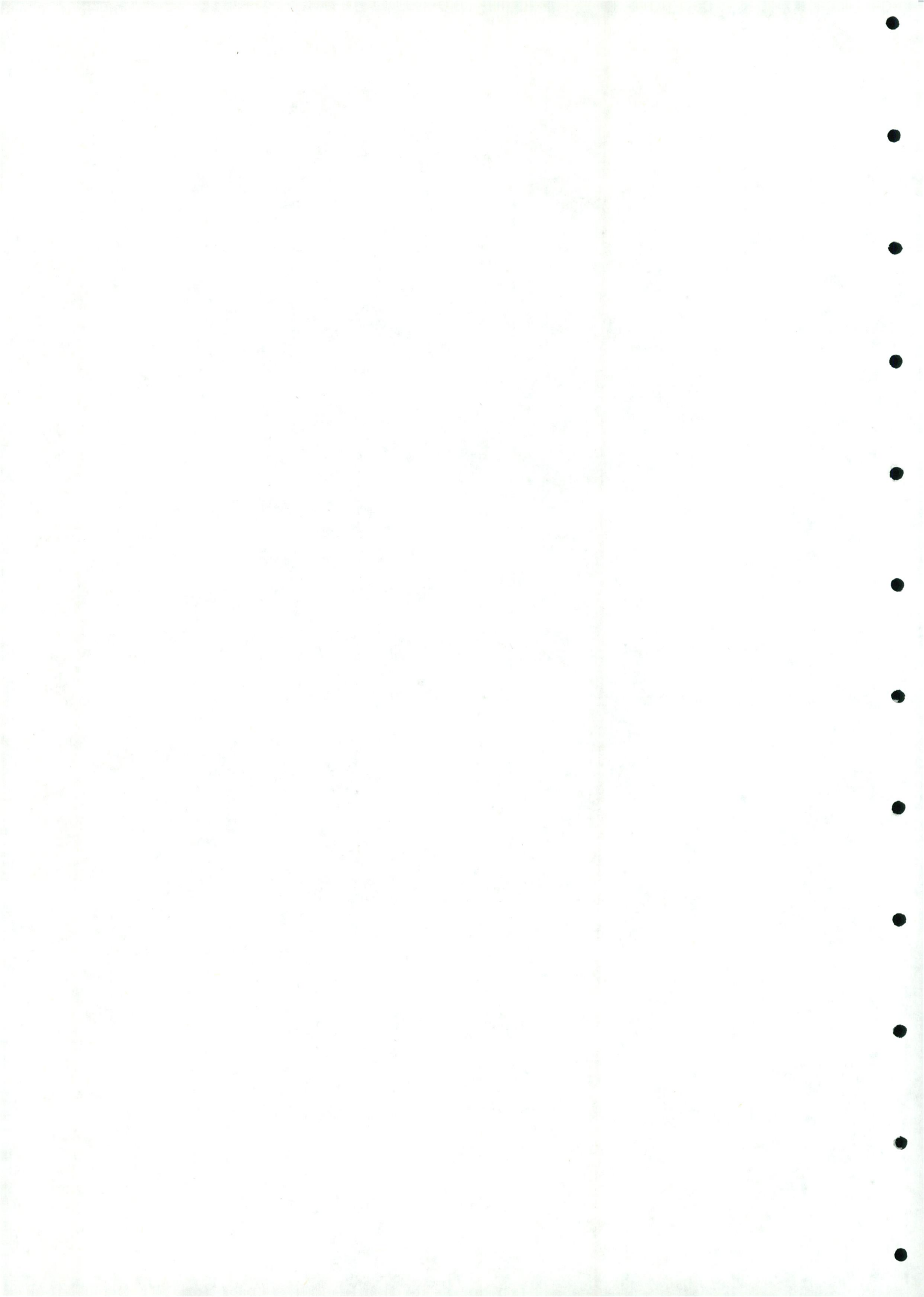
use of light - you must describe where  
+ what effect it  
corrects.



Good work Karina  
Remember  
Describe  
Analyse  
and then give  
an interpretation  
of the meaning  
and your own opinion  
of the painting.



APPENDIX 6.





Brigid Murphy  
Kavanagh  
Leach Thesis Essay.

60%

more detail needed in  
sketch.  
Write less on his life + more  
on the painting

Write a summary on the life of an Early Renaissance  
Painter?

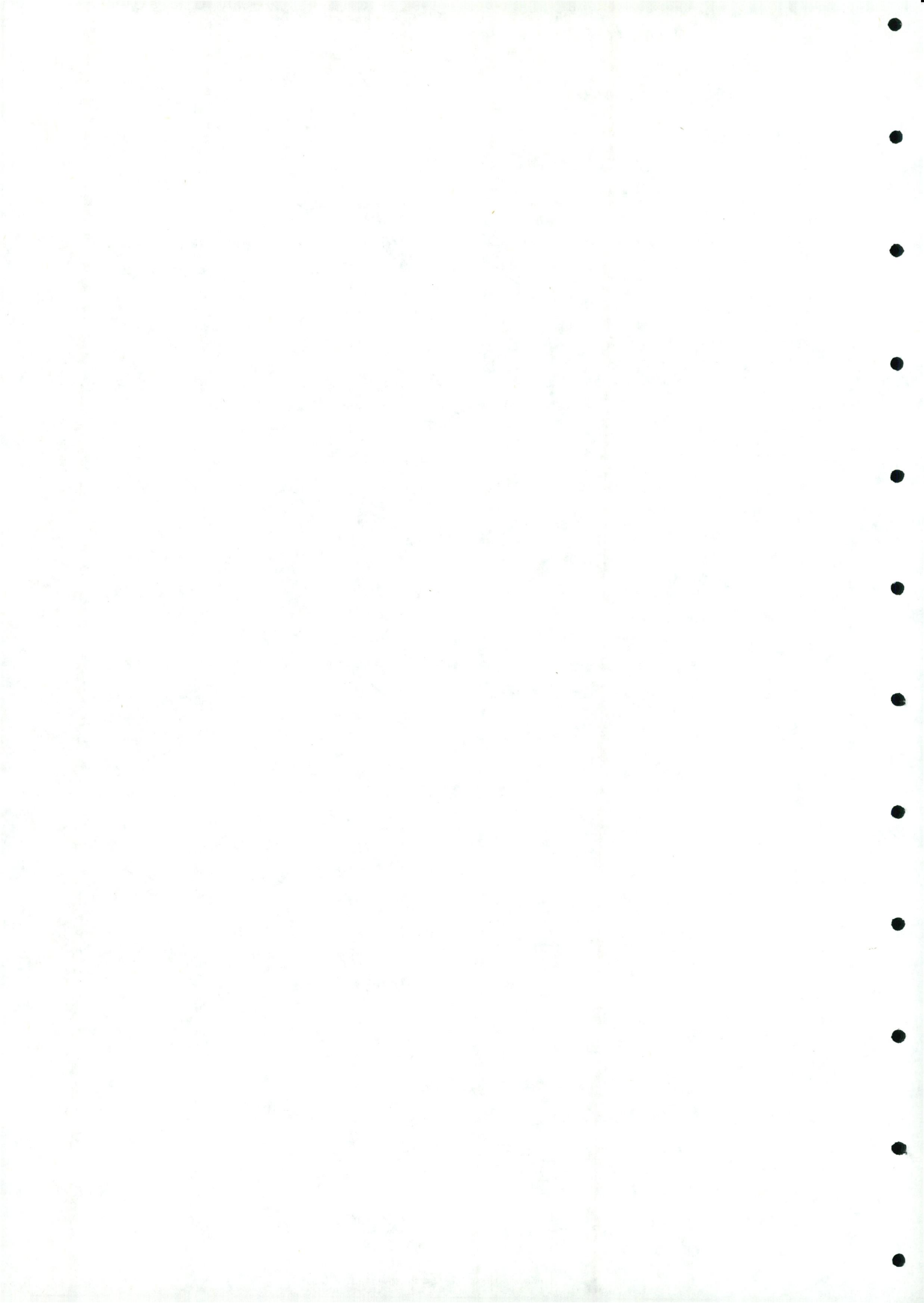
Giotto Di Bondone

Giotto Di Bondone was a Florentine artist born in  
1267 and died in 1337. He had a very fulfilling  
life. We know this as he was the founder of  
renaissance art. Giotto was influenced by a man  
called Cimabue who was his teacher. Cimabue  
discovered Giotto's original drawing talent, it was  
noted that the realism of his work was a revelation  
to his contemporaries. Cimabue's naturalistic approach  
formed the basis of Giotto's revolutionary style.  
Cimabue went to work on a commission called  
the Basilica of San-Franisco. Giotto shortly joined  
Cimabue to work on the Basilica.

Giotto's contribution to the paintings in the  
Basilica are widely debated but is agreed upon  
that he is responsible for a cycle of 28 scenes from  
the life of St Francis which adorn the upper part  
of the church.

When these paintings were completed he was called  
upon to Rome to work for the Pope Sixtus VIII.  
The Pope commissioned Giotto to paint a commemorative  
of a great jubilee in the city. He completed  
this and in 1301 he returned to Florence.

Next came one of Giotto's most famous works  
of all. In 1303 a wealthy man called  
Capposaccesi asked Giotto to paint the Arena  
Chapel in Padua. He was asked to paint the  
Chapel with scenes of the lives of Christ  
and the Virgin. The work in the Chapel put  
Giotto under huge demand, from the public.



Giotto had injected art with realism, life and dramatic expression.

His work contained different approaches like the return to the form of nature and how he captured the world as it was. His approach to painting was with spontaneity and directness.

He also revived the beauty of classical art.

His human forms are simple basic forms but they express emotion which we see this in one of his paintings called "The Lamentation" which is shown in the Arena Chapel. This painting is known as an open composition picture, this means that it's the type of picture that invites you in, the figures are spread right across the page. No one has their back turned to us. There is a lot of expressive emotions in the painting e.g. crying, moaning and sorrow.

more on the painting

Depth  $\Rightarrow$  Space

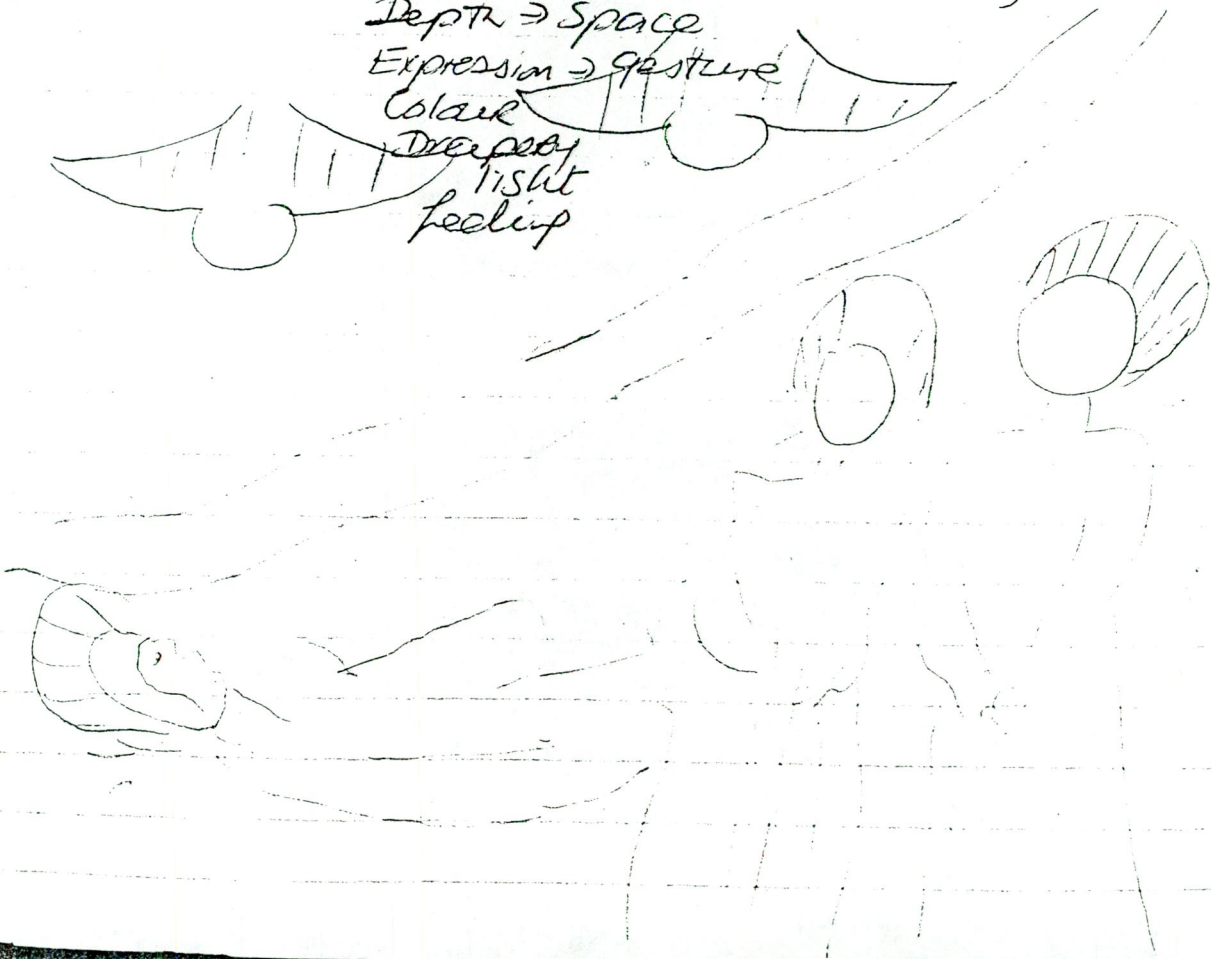
Expression  $\Rightarrow$  Gesture

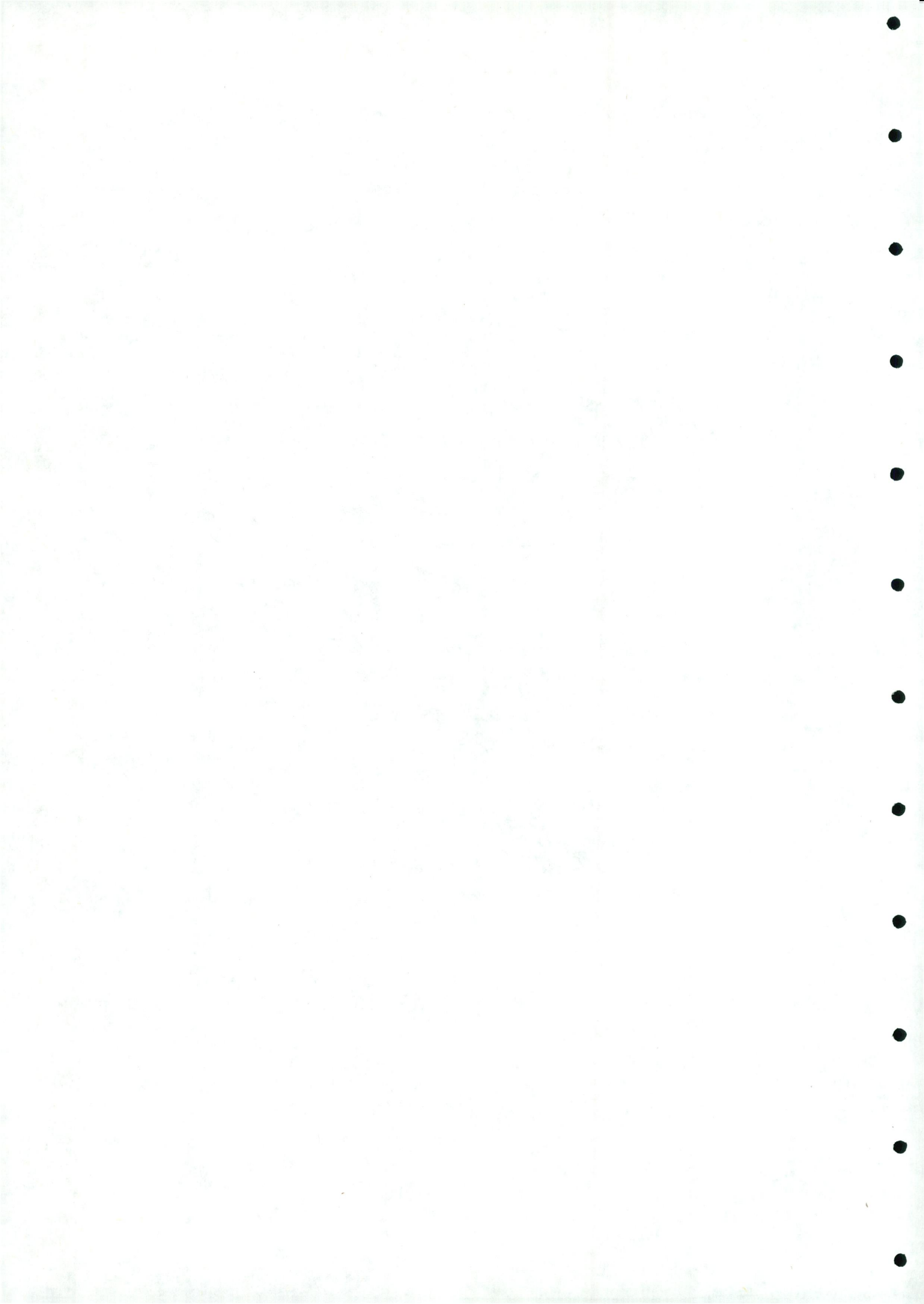
Colour

Drapery

Light

Feeling





57.

APPENDIX 7.



I  
M  
M  
A

# ANDY WARHOL



WORKS  
1956-1986

## AFTER THE PARTY

WORKSHEET

6th Years

Warhol was searching for a common culture where the artist and the non-artist are full participants. Warhol started his career as a Graphic artist illustrating for magazines.

Where in your opinion does his knowledge of the power of advertising and popular culture reflect itself in his work?

*His work is very commercial, but it has deep meanings behind them. His wide variety of ideas was due to that in America at that time, what you wanted you got it eg; Cammbels soup,*

Name two pieces that specifically relate to his fascination with popular culture, comics, films, television, advertising and packaging?

*Cammbels soup and cartoon characters*

Changes in American society in the 1960s meant that the public were bombarded with mass media advertising especially food advertising. Name and sketch one piece of his work that reflects the new mass consumerism?

\*  
*CANBOL*

Warhol in the late 1960s seems to be fascinated with death and disaster.....

The TUNA FISH DISASTER 1963, almost contradicts the idea of successful American consumerism. How?

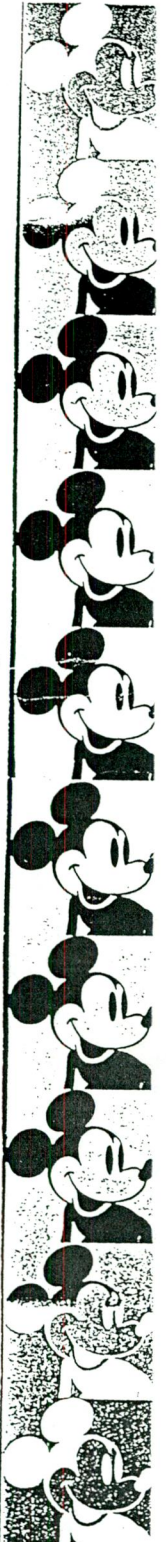
*This tuna killed a lot of people, America was the land of greatness, underneath this idea of greatness, there was business, people did die as a result of this highly commercial tuna.*

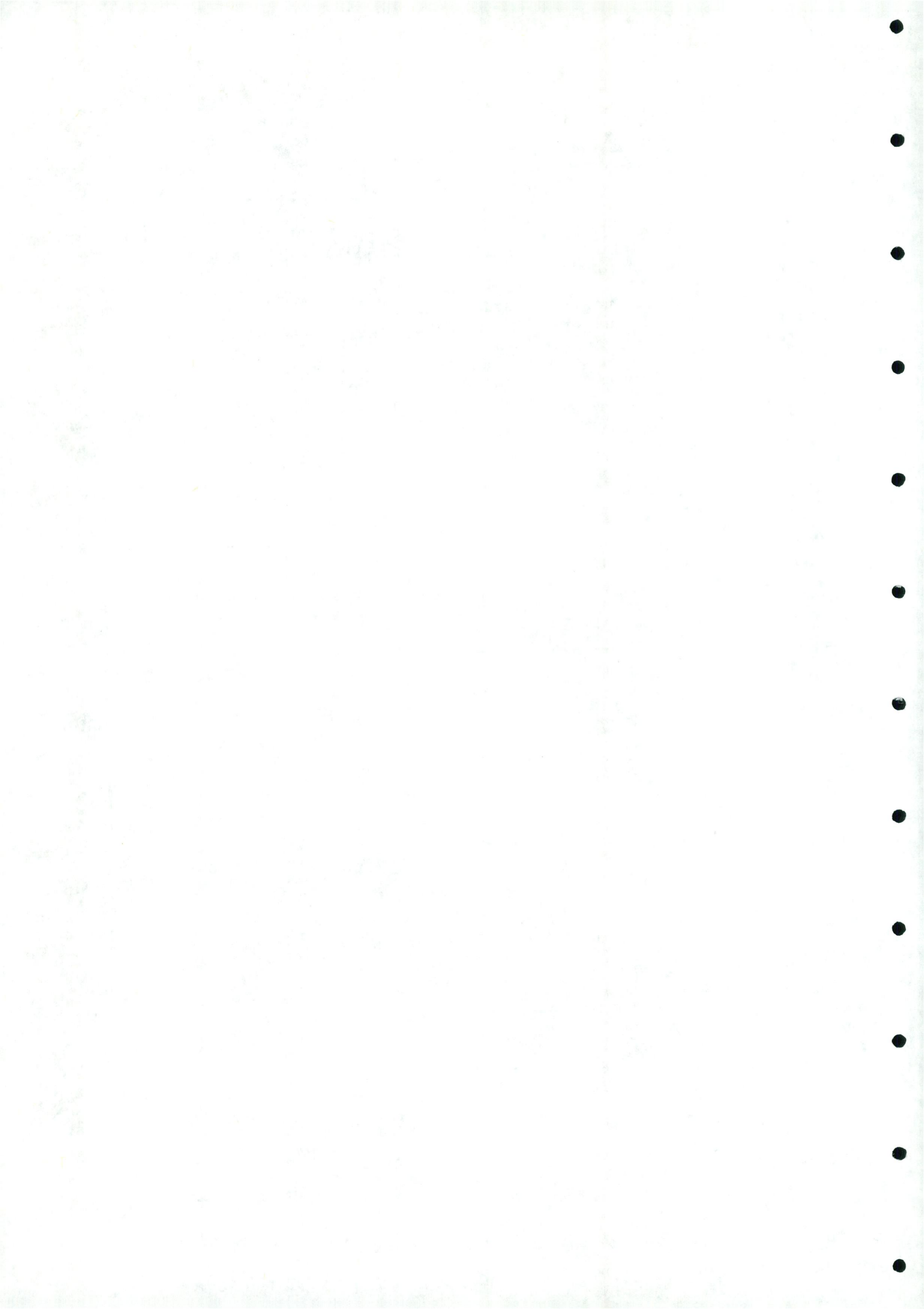
\* How does the unbalanced repetition of the cans effect the visual impact of the piece?

*It shows how mass-media + mass production, the consumer*

*can have any type of soup they please, he liked repeating his work, showing a great impact of the High + Quick society that America was. The media makes decision*

*for us, people are forced to eat soup as it's so famous.*









\* What mood do you get from the ELECTRIC CHAIR, series?

I feel scared, watching this picture, people are killed on this and an audience watch. There is an lonely sad mood, a desolate feeling, I feel sick as it is very disturbing.

\* How does he use colour to convey this mood?

cold, bleak, lonely picture of death

tone

Sad

the ~~no~~ silence sign to me represents there is

some scary feeling. The dark colours convey the desolate feeling of

\* Choosing either the MAO, room or the COW, room describe the mood created within the room?

chair, its is very impoer

\* How does colour effect this mood?

The strong colours are a great contrast, strong purple + strong yellow, the show animals at a totally different angle, and colour.

How would either world leaders or animals have been represented traditionally in art?

They would have been painted as they were, warhol, was very different, very modern, he altered pictures that he painted to his own style, those paintings were called pastoral scenes with cows painted in fields

\* The GUN, series is said to reflect Warhohls preoccupation with death and war and mass destruction in his later life. How do these paintings reflect this?

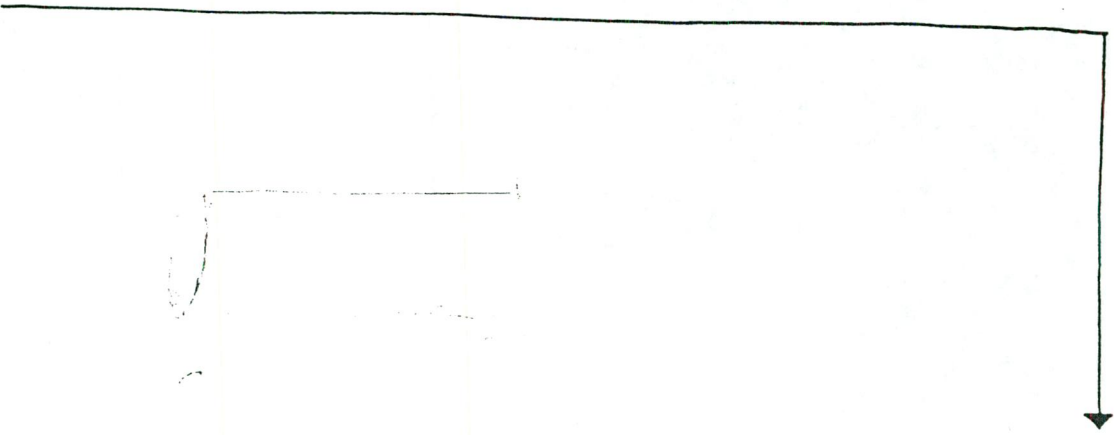
The guns are large and are very noticeable, my opinion is that the black guns represents the bad side of guns killing, suicide + murder

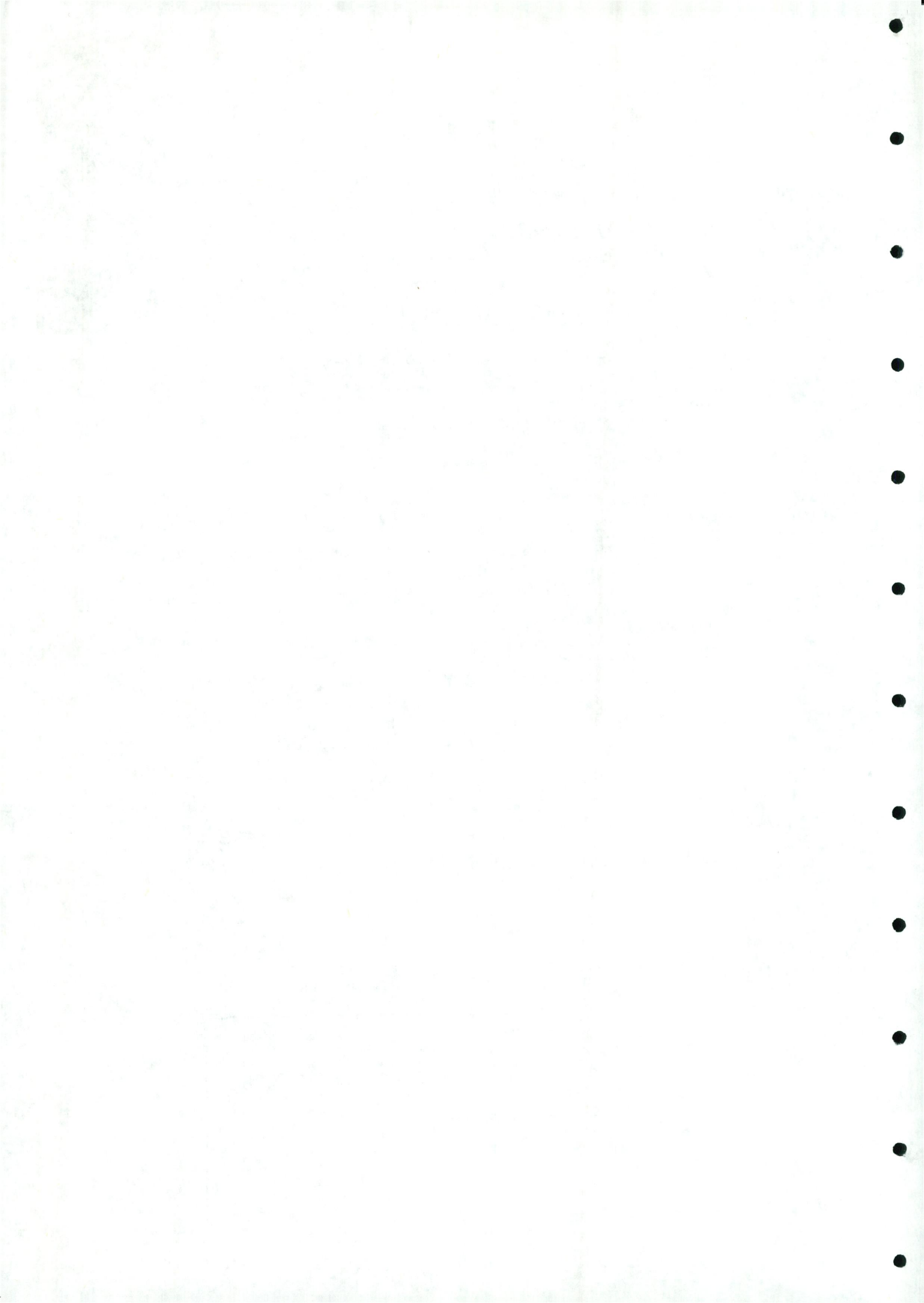
the green gun on the other hand, supesents brightness, everyone in America had one they were like a fashion. the two guns side by side

\* What feelings do the two largest gun paintings create? They create a cold, heartless image in my mind, they

represents this is

We are also effected by war and destruction in our lives. Sketch a symbol that you might use to reflect this.





EXHIBITIONS ARE NOT JUST ABOUT THE ARTWORKS.....

They are also about the placement  
of the works within the exhibition space

The amount of space given to individual  
pieces.....

The use of lighting.....

The visual effect of the entire exhibition.....

1. If you could rearrange the entire exhibition space  
What would you move?

His self portrait.

2. Would you use separate rooms for the works and if so why?  
yes; different times of his life, different ideas he was  
trying to convey.

3. If you could move one piece to another space, perhaps a  
bigger or smaller space...Where would you move it to and Why?

I would move his self portrait to a bigger room  
and allow more space so that we really see his portrait  
alone.

4. Sketch one piece that you feel is the right place for the  
visual effect required. Explain why?



5. Is the use of lighting in the exhibition space lending to  
or distracting from the work?

The use of lighting does not effect the work, the lighting is  
not strong and reflects well with his work as the colours he uses  
are so strong.

6. Name one room where you might use more subtle lighting? Why?

7. What feeling for the life of Andy Warhol do you get from  
the entire exhibition?

He liked cambello's soup and he hated guns and  
he was

8. Would you like to have met him? Why?

Yes I would of liked to met him, we can only make our own  
imagination, and our minds up, he could of had  
totally different meaning behind his work and  
we will never know.



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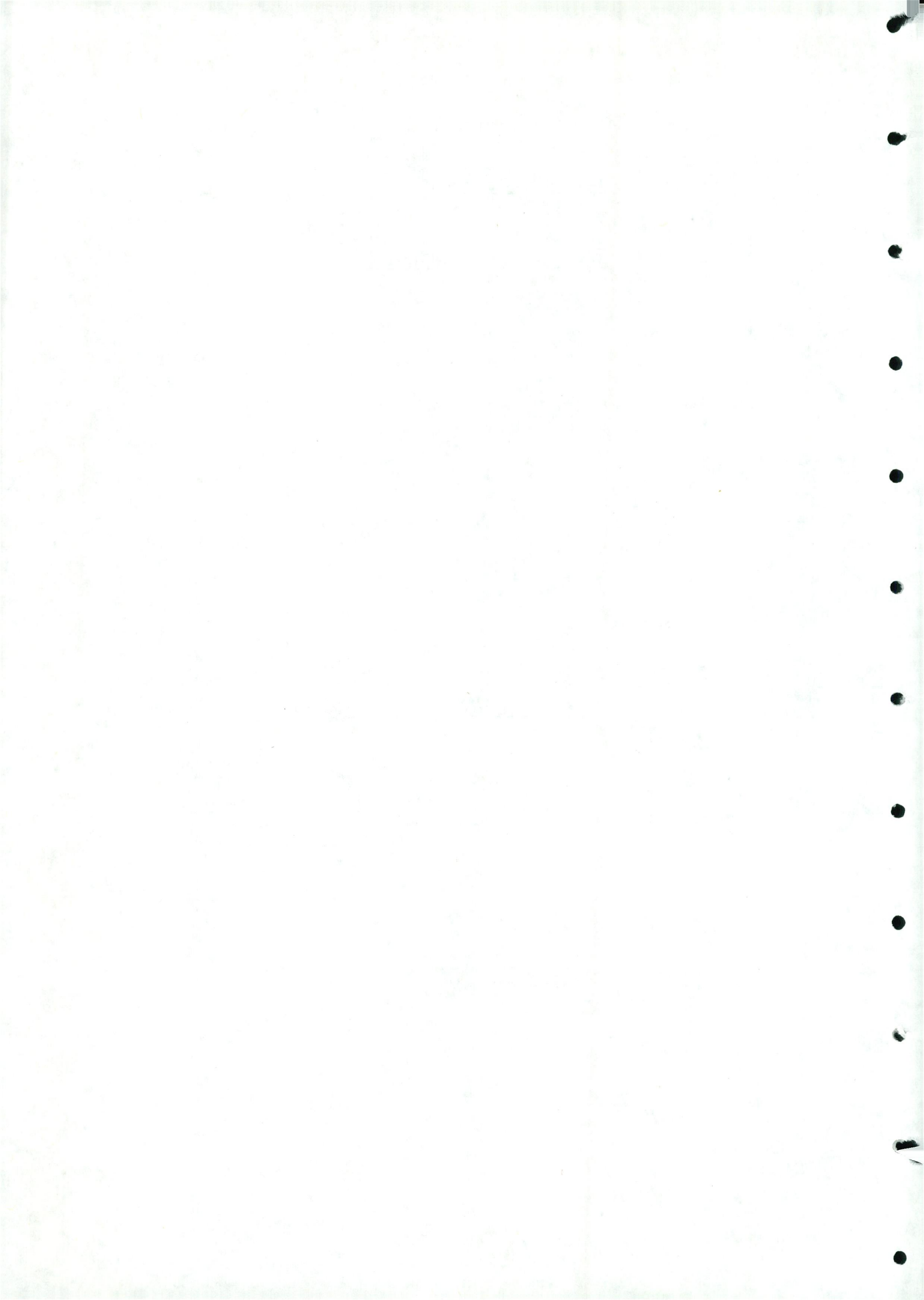
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