

Dissertation Abstract

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Cross Curricular Issues in Post Primary Education
with Particular Emphasis on The Junior Certificate
Art, Craft and Design Syllabus and History Syllabus

Since the 1960s, there have been numerous changes made to the curriculum, and on the whole, they have been welcomed with open arms; However, it is a cause for concern that so little emphasis has been placed on the cross curricular style of teaching. The aim of this Dissertation is to propose that further consideration be given to this approach, both by those involved in curriculum research and development and by individual subject teachers and schools. The instances where the cross curricular approach is already practiced in Primary and Post Primary schools is examined in Chapter one, accompanied by a discussion of the psychological reasons why teaching in an interdisciplinary manner might benefit the learning process of the student. Chapter two sees an investigation of some of the reasons why the Curriculum remains unchanged, both at Government Level and at Local Level. Followed by Chapter three and a review of the Syllabi, mentioning some possibilities where a cross curricular approach may be easily implemented into the current curriculum, without disruption of the requirements of the state examinations. The research project is outlined in Chapter four, covering the aims and objectives, the content and assessment criteria of the scheme. Conclusions and Recommendations are to be found in Chapter five, showing evaluations of the project in general, the opinions of the students and other teachers and hopes for further curriculum integration in the future.

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NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

CROSS CURRICULAR ISSUES IN POST PRIMARY EDUCATION

With Particular emphasis on -

THE JUNIOR CERTIFICATE

ART, CRAFT AND DESIGN SYLLABUS AND

HISTORY SYLLABUS

A DISSERTATION SUBMITTED TO THE FACULTY OF EDUCATION

In Candidacy For The

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By

GRACE D'ARCY

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INTRODUCTION

Education is good for you – at least in the economic sense.

But do we know which type of education ? ⁽¹⁾

Dr. Don Thornhill, Chairman of the Higher Education Authority and former secretary of the Department of Education asked this question and it is one which I think expresses exactly what I am trying to say in this Dissertation – Which type of education is good for you ? i.e. good for the student and good for the teacher.

When I began my research I had little knowledge about the complexity of the entire field of curriculum research and development, and now that my eyes have been somewhat opened, I wish to applaud and thank all those involved in the revision and improvement of our educational system. Since the 1960s there have been numerous changes made to the curriculum, including the introduction of the new Transition year and Junior Certificate Programmes. In relation to Art, in particular, the need for curriculum change and syllabus revision had long been recognised, and it was welcomed with enthusiasm. But life goes on, society continues to progress and education programmes must follow suit. In my opinion there is a need for further research into the role of the cross curricular approach in Irish education and in my Dissertation I shall try to explain some of the reasons why, with particular emphasis on the Junior Certificate Art, Craft and Design syllabus and History Syllabus.

VII.

In Chapter (1) I will mention some general cross curricular links that are already present in Irish education today and then I will discuss theories of learning and some factors that affect the learning process of the student. In Chapter (2) I shall investigate how curriculum development is hampered in Ireland, looking at both the Government and the local agencies. Chapter (3) sees the exploration of the syllabi themselves, focusing firstly on the Junior Certificate Programme, with emphasis on the Art, Craft and Design course and the History course and how a cross curricular approach could be applied to them. Moving on then to examine the potential for interdisciplinary work within the Leaving Certificate course and the Transition Year Programme, and finally discussing the possibilities for the inter-relation of other subjects. In Chapter (4) I will outline my research project, including a brief description of the school and the general aims and objectives of my scheme, along with a selection of illustrations which I felt were relevant to the understanding of the project and finally, a note on the criteria I considered necessary for assessment. Chapter (5) holds my evaluations of the pupils, of myself and of the project in general and here I give my final recommendations and conclusions.

FOOTNOTES – INTRODUCTION

- 1 : B. Farrell, "Introduction" to Issues in Education : Changing Education – Changing Society, ed. B. Farrell (Dublin : ASTI, 1998), p. xi.

CHAPTER 1

THE LEARNING PROCESS AND THE CROSS

CURRICULUM

In this chapter I hope to discuss Cross Curricular links in general, in both Primary and Post Primary schools, concentrating on the connection between Art, Craft and Design and History. I shall mention some theories of learning and some factors that influence them.

Cross Curricular Links in Irish Education

Cross Curricular teaching in the broader sense is a relatively new concept in Irish Education, although it has been used by Primary school teachers, on a small scale for years. The linkage of Art with all other subjects is an obvious example here. The teaching of simple arithmetic to young children often involves diagrams such as “one apple, two apples, three apples”. The elaborate illustrations in English, Irish, Geography, History and all textbooks have been used to aid the learning process of the students. The use of project work for many subjects involves drawing and painting. Teachers use the technique of colour coding for important information that is to be learned and remembered. In all these situations Art has been used in other subjects to enhance the learning experience.

Cross Curricular links - Post Primary schools

Later in Post Primary education, Cross Curricular links between the Art, Craft and Design course and other subjects also occur ; Again the use of drawing and painting in projects is widespread, from Religion to Home Economics. Illustrations in textbooks are still used to reinforce the facts ; maps in Geography, diagrams in Science subjects and in Mathematics. In all subjects, the value of the visual as an aid to knowledge retention and learning is well recognised. Some say the transition from Primary to Post Primary school is not smooth enough, that students suffer from the extreme difference in curriculum layout and the methods of teaching. This continuity in the use of the 'visual' may be one constant in both techniques of teaching. Catherine Fitzpatrick, chairperson of the ASTI Education Committee has been interested in the problem of introducing new subjects into an already overcrowded curriculum. She sees the cross-curricular approach as a way to integrate them and to confer status upon them. She is of the opinion that "The notion of a cross-curricular approach to teaching where elements of personal and social development permeate all areas of the curriculum would eliminate the need for new subjects in these areas." ⁽¹⁾ We can see that interdisciplinary approaches are advantageous in many cases. The Art, Craft and Design course can be seen to have links with other subjects on different levels:

- In a constructional, three dimensional sense with Woodwork,
Metalwork and Construction Studies
- in a scientific sense with Mathematics, Science subjects and Computers
- in an aesthetic sense with History, Classical studies, Music and Literature.

The Learning Process

Bruner and Anglin (1973) suggest that to approach any learning activity we must consider three variables-

- The nature of the learner
- The nature of the knowledge to be learned
- The nature of the learning process ⁽²⁾

According to Fontana "learning is a relatively persistent change in an individual's behaviour due to experience". ⁽³⁾ I feel that the nature of the learner should be one of the most important factors in the planning of a curriculum. Several psychologists over the years have developed models defining the nature of the learning process. B.F. Skinner, an American psychologist has spent over 40 years in the experimental investigation of learning. His description of 'Operant Conditioning' (1969) suggests that the learning act involves three stages

- The stimulus or situation with which the learner is confronted
- The behaviour it elicits from her
- The reinforcement which follows the behaviour. Positive reinforcement increases the learning. ⁽⁴⁾

J.S. Bruner (1966) suggests 'Instrumental Conceptualism', another description of learning. Bruner's approach maintains that learning is not simply something which happens to the individual, as in Skinner's 'Operant Conditioning' model, but something which she herself makes happen by the manner in which she handles incoming information and puts it to use. There is more emphasis on what the learner brings to the encounter. ⁽⁵⁾

There are a number of factors that influence a student's ability to learn. These include intelligence, memory, motivation, self-esteem, creativity, the student's age, sex, social background and study habits. I shall discuss here the topics that I consider relevant to the proposal of cross curricular studies.

Intelligence

Howard Gardner claimed that there were seven different types of intelligence - Linguistic, Logical Mathematical, Spatial, Musical, Bodily Kinesthetic, Intrapersonal and Interpersonal. ⁽⁶⁾ In my opinion, no subject can be slotted into any one category. In order to learn a subject fully one must rely on more than one type of intelligence. If we take, for example, the subject of Irish. It cannot be neatly filed under the category 'Linguistic'. Irish literature and Irish language must fall under different categories; and breaking it down further, oral efficiency and grammatical construction must also be separated, the latter being more Logical Mathematical than Linguistic. So, in learning terms, some subjects are really quite similar if we consider the different types of intelligence required to understand them and possibly should be taught in conjunction with each other.

Memory

In memory terms there appears to be a functional difference between the act of Recognition, where one sees as familiar a physical or a visual stimulus, and Recall, where one must rely on retrieving facts from memory itself. Recognition seems to be more effective in the learning process than Recall. This is clarified by Fontana when he states that "It is easier to recognise a face than to recall a name" ⁽⁷⁾ and Berger says that

“seeing comes before words. The child looks and recognises before it can speak.” (8)

Surely this means that a child would benefit from learning information in a visual way, instead of reading and memorising facts from a book. She might do an Art, Craft or Design project based on a historical theme or using history as a source. I do not mean to undermine the work done by History teachers but I feel there could be more emphasis placed on the use of the ‘visual’ in teaching today.

Self-esteem

Children with higher self-esteem constantly perform better than children of similar ability with low self-esteem. They seem to have a more realistic view of their own abilities, are less deterred by failure, show more independence, less need for adult approval and set themselves higher goals. I have noticed myself several times in my teaching experiences that children quite often know the answers to many questions but because they lack self confidence they are hesitant in giving these answers or even hazarding guesses. If one were to increase their self -esteem they would be less nervous in forming an ‘incorrect’ answer when indeed it may be ‘correct’. A student who is less skilled in academic pursuits but who is quite adept at performing practical tasks may find that she does not achieve high marks in, for example, her History examinations, which are based on evaluative skills and the knowledge of facts learned throughout the year; but when the History syllabus is linked with the Art syllabus, success in the latter raises self-esteem and thus encourages students to learn more of the academic facts of the combined project they are tackling. They actually experience the facts in a practical way, providing the project is carefully structured, and hence learn faster in a subtle, subconscious, surprising way. I suggest that the evaluation skills and techniques of analysis learned through Art may assist

in the student's attempts to critically evaluate primary source material, for example, political documents, in the History syllabus, and vice versa.

Motivation

Motivation in school projects presents itself in intrinsic and extrinsic forms. Intrinsic motivation, as researched by Harlow (1962) means a natural curiosity drive which prompts exploration and discovery from an age.⁽⁹⁾ If young people are frequently rewarded by discovery, excitement and adult approval they are more likely to continue to explore and to study. They become more directed and productive. When we take a student's curiosity as a motivator we must consider the degree of interest she has in a subject. Most people would be of the opinion that something which appears relevant to a student's life makes it more interesting to them and it is this concept that must be tapped into in order to achieve that intrinsic motivation which is lacking in so many teenagers in the education system today. The issue of 'Relevance' is a confusing one. It is difficult to ascertain exactly what is or is not 'relevant'. Certainly the information offered to the student at post primary level is relevant to the state examinations given, and success in these examinations is considered necessary for prospects of a 'good' job in the wake of full time education; but students themselves may feel that the said information shows no relevance to their day to day lives and therefore it is not interesting to them. Perhaps the goal should be to educate the students as to the relevance of what is studied to success in later life; and then they might become more interested in it, thus increasing motivation and enhancing the learning experience.

The extrinsic motivations include marks, grades, school reports, tests and teacher approval. As mentioned before, success at such things builds a child's self-esteem and she is motivated by achievement. Tony Crook's opinion is that "Cross curricular teaching can increase students' motivation for learning and their level of engagement. In contrast to learning skills in isolation, when students participate in interdisciplinary experiences they see the value of what they are learning and become more actively engaged".⁽¹⁰⁾

If two different subjects are taught together by linking the students and their work, this would reinforce subjects and learning for both teachers and pupils. Possibly, if the students could perceive that what they learn in one class relates to a topic in another subject, they may also see that what they learn in school can be made to relate to life outside the school. The school curriculum would then interest the child more, increase educational motivation and more successfully fulfil the needs of contemporary society.

FOOTNOTES – CHAPTER 1

1. C. Fitzpatrick, "Changing Society – Changing Education", in Issues in Education : Changing Education, Changing Society, ed. B. Farrell (Dublin : ASTI, 1998), p. 72.
2. J.S. Bruner and J.M. Anglin, Beyond the Information Given : Studies in the Psychology of Knowing (New York : Norton, 1973), p. 53.
3. D. Fontana, Psychology for Teachers (London : British Psychological Society and Macmillan Press, 1981), p. 147.
4. B.F. Skinner, The Technology of Teaching (New York : Appleton–Century–Crofts, 1969), p. 38.
5. J.S. Bruner, Towards a Theory of Instruction (Cambridge, Mass. : Harvard University Press, 1966), p. 25.
6. H. Gardner, The Unschooled Mind, How Children Think and How Schools Teach (London : Fontana Press, 1993), p.12.
7. Fontana, Psychology For Teachers , p.158.
8. J. Berger, Ways of Seeing (London : Penguin Books Ltd., 1972), p. 7
9. H.F. Harlow and M.H. Harlow, "Social Development in Monkeys", Scientific American (November 1962).
10. T. Crooks, "Introduction" to The Changing Curriculum, ed. T. Crooks (Dublin : O'Brien Educational Ltd., 1990), p.13.

CHAPTER 2

CURRICULUM DEVELOPMENT

“Curriculum will be taken to mean simply the range of subjects, with their individual syllabi, that are appraised for study at a particular level.”⁽¹⁾

In this chapter I am going to briefly discuss the stages involved in curriculum development, from the initial idea, to the policy implementation or termination and the people who are involved along the way. I shall mention some obstacles encountered by curriculum development, both at a local and a government level.

Why the curriculum Remains Unchanged

Government Level

The Minister for Education is responsible at government level for the formulation, implementation and funding of educational policy. In the exercise of these functions the minister operates through the agency of the Department of Education and in association with some other government departments, principally the Department of Finance and Health and the Office of Public Works.

A policy can be seen as both a position or stance, developed in response to a problem or issue and directed towards a particular issue.⁽²⁾

The Stages involved

Issue emerges on the agenda. Issues and ideas may be put forward by groups such as teachers, managerial bodies of schools or unions, politicians, churches, the Vocational Education committees, the Curriculum Development Unit in Trinity College, the Irish Association for Curriculum Development, commissions of inquiry, published research reports and single issue interest groups. Contact with international organisations has also helped to place some issues on the agenda. It is the role of the Irish Association for Curriculum Development, which was founded in 1972, to foster development. The major portion of the education debate takes place with little public exposure between the main interest groups.

Policy Formulation and Authorisation. Expenditure on education constitutes a major portion of public expenditure and of that, over 80% covers salaries. Consequently the margin for expansion is limited even in the strongest communities. The scarcity of resources diminishes the control and range of policy measures which may be considered. To keep things as they are requires less resources than to promote change. The Department of Finance is usually opposed to increased expenditure on education. The frequent recessionary economic conditions have seriously constrained policy choices open to the Department of Education.

The arrival at decisions can be swift or not, depending on the involvement of ministers and several other criteria. The critical decisions are normally made by a small senior

group, based upon extensive discussion and research. Major exercises such as the Green or White papers will always be considered by the senior ranks in the departments.

Implementation and Output. This stage does not automatically follow from the previous stage. The Implementation stage relies on many variables, such as the implementing agencies, who are the local institutions; the resources applied, the prevailing economic, social and political conditions, the attitudes of the objectors and the commitment and capacity of the bureaucratic system

When a new syllabus is introduced, individual schools must prepare their subject teachers for its implementation and this would involve what are known as 'In-service' courses. The White Paper on Education states that "the fundamental aims of in-career professional development programmes are to equip teachers with the capacity to respond effectively to major changes in the Education System. Ideally the school climate should be one which welcomes and seeks to manage change" ⁽³⁾ The ASTI publishes resource packs as guidelines for teachers and "wishes to encourage and support teachers who are planning for change in the challenging years ahead". ⁽⁴⁾

Policy termination or change. Comes after much discussion, planning, research and hard work.

Local Level

Popular opinion on the subject of cross curricular connections in schools is that it is a favourable experience for the student. Indeed, we as students in the Education Faculty of the National College of Art and Design are always encouraged to include references to cross curricular connections in our teaching practice schemes. So on a small scale this practice does exist but only according to individual teacher preferences. It is easy to see that any existing subject in the curriculum today would be under pressure to modify if it is to be brought into a standing relationship with another subject. Those teaching the subjects become defensive if the syllabus they teach is altered or if they need to work in close contact with other teachers. Teachers may feel that they are losing their independent status. They must have good working relationships with the teachers they are working in conjunction with. Leslie R. Perry in his "Thoughts on the Curriculum", (1989) is extremely aware of the problem of encouraging some teachers to alter their techniques in the hope that they may accommodate another subject teacher-

.....but the sore and sorry road would be for teachers to confer as to how, in order to please someone else, they might alter what they do.....Asking teachers to confer and agree is the path of conflict, given the defensiveness of subject teachers.....⁽⁵⁾

While this opinion is a trifle pessimistic, it does outline one of the major factors necessary for the success of cross curricular teaching, voluntary teacher participation. Unfortunately, where this does not occur, interdisciplinary schemes are impossible to engineer.

In relation to the examination based programmes, the Junior Certificate and the Leaving Certificate, parents and teachers may have concerns that students might suffer on account of cross curricular ventures. Now by suffering, I do not mean that the quality of what is

being learned is lessened. The students may be fully educated about a variety of important academic and personal issues, but the content may not be valid in terms of what is required in a state examination. If a school were to change its system, it must be kept in mind that on the larger scale, the state examinations would remain unchanged and the school's ideas would not be accommodated. The aim is to achieve satisfactorily enhanced learning experiences combined with quality results of an equal, or indeed, improved standard. To many parents and teachers, this may seem an impossible task.

A lot of time and effort is involved both at local and government level and I realise that the introduction of a cross curricular system would involve more than the usual amount of research and development that a normal syllabus update requires. Ultimately the question again is, if subjects were linked together, would the student learn more about both subjects and actually enjoy the learning process more? Or indeed, is it worth all the trouble of change? I think it most definitely is.

FOOTNOTES – CHAPTER 2

1. Department of Education, White Paper on Educational Development (Dublin : Stationary Office, 1980), p. 5.
2. S. O’Buachalla, Educational Policy in 20th Century Ireland (Dublin : Wolfhound Press, 1988), p. 312.
3. Department of Education, Charting our Education Future : White Paper (Dublin : Stationary Office, 1995), p. 126.
4. A.S.T.I., “The Transition Year”, in Resource Pack (Dublin : A.S.T.I., 1993), p.5.
5. L.R. Perry, Notebook : Thoughts on the Curriculum (London : Institute of Education, 1982), p. 12.

Chapter 3

The Syllabi & The Possibilities

In this chapter I shall give an outline of what the Junior Certificate consists of in general, moving along then to focus on the features of the Art, Craft and Design course and the History course. Then we shall look at some areas of study which are common to both syllabi and how a cross curricular approach can be applied in the Junior and Leaving Certificate Syllabi and in the Transition Year Programme.

The Junior Certificate

In September 1988 the Minister for Education, Mary O'Rourke TD formally launched the Junior Certificate which was to replace the Intermediate and Day Group Certificates. According to the National Council for Curriculum Assessment (NCCA), the Junior Certificate Programme is based on certain principles – Breadth and Balance, aiming to cover a wide and varied range of educational experiences ; Relevance, aiming to cater for the immediate and prospective needs of the young person ; Quality, aiming that every young person should achieve the highest possible standards of excellence, with due regard to aptitudes, abilities and international comparisons. Relating to my chosen topic for dissertation, I note that in the foreword of the NCCA Junior Certificate 'Guidelines for Teachers', it is stated that "numerous opportunities exist for cross curricular linkages : these should be exploited through collective teacher planning and through individual teacher initiative." ⁽¹⁾

The Art, Craft and Design Syllabus

Art, Craft and Design are three separate disciplines which are dependant on each other. Each involves a different way of thinking.

- Art emphasises ideas, feelings and visual qualities
- Craft emphasises the correct use of tools, materials and equipment
- Design emphasises planning, problem solving and completion using drawing as a means of thinking

It can be said that Art, Craft and Design provide a unique part of the education of the whole person, through heart, head and hand. Not only do students develop a competence in the practical elements of the subject, but they also build personal qualities such as initiative, creativity, patience and self-analysis. ⁽²⁾

The History Syllabus

According to the preamble of the syllabus issued by the Department of Education, History should introduce young people to the sources and techniques which historians use to find out about the past. It should also provide young people with a wide tapestry of past events, issues, people and ways of life. The syllabus is divided into 3 sections –

Section 1 – How do we find out about the past ?

Section 2 – Studies of change.

Section 3 – Understanding the Modern World. ⁽³⁾

Crossovers between The Junior Certificate History Syllabus **and Art, Craft and Design Syllabus**

Areas such as the study of Renaissance painting, Medieval architecture, Stone-age cultures and those of the Bronze-age are all covered in the Junior certificate History course. These areas are also covered in the Leaving certificate Art History course. They are similar subjects but are learned at different times. The practice of teaching these similar areas separately seems to be a considerable waste of time and energy for both students and the individual teachers. It is worth considering a strategy whereby the common topic could be covered just once but in a more effective manner, involving the co-operation of both the Art and the History teacher, and drawing on the particular strengths of both. By these strengths I mean the deep level of knowledge that the History teacher would possess about the historical content of what is being taught and the Art teacher's ability to assess the aesthetic qualities of the same topic.

A fairly straightforward plan of action would involve the Junior Certificate Art and History teachers meeting at the beginning of the school year and comparing the classes they share and their intended topics during the next term or two. They may discuss how and where areas could be made to overlap, accommodating each other and thus saving a later loss of valuable time and energy. Of course this would be extremely challenging to engineer and it would depend on the teachers having, as I mentioned before, a good working relationship. A new system would surely mean a considerable disruption of previous techniques and timetable constructions. Approval for any changes would of course involve the Principal or Head of Administration. If the proposal were to combine

classes or alternate assignments, there would be a definite need for adequate, possibly additional classroom space.

If the Art syllabus were to be linked with the History syllabus, there are so many ways in which it could be achieved. In Art, a project could be based on a theme which compliments a topic being taught in History, as I have done in my research project, documented in the following chapter. The students completed a project based on the Vikings which is also included as a topic on their History syllabus. The themes chosen in Art throughout the year can be made to vary in accordance with the History syllabus. In the Art, Craft and Design syllabus, 'Support Studies' are an important part of any assignment; why not let the students research Pre-Christian Architecture like Crannogs and Ring-Forts, for example? The students would learn the history of them, and then use this knowledge in the construction of a mixed media model of the buildings, using all the elements and techniques of Art and Design that must be learned in the Art, Craft and Design course.

Considering the Senior Cycle

Certainly when students complete the Junior cycle and enter into the Senior cycle, there are many areas of study which are common to both the History syllabus and the Art syllabus, especially through the inclusion of the History of Art in the Art and Design course; For example, if students were studying French politics and focusing on the French Revolution they could rely quite heavily on the work of Jacques Louis David for information, not only about the figures involved, but also the atmosphere and feeling at the time. Now this work would of course have sprung from the mind of David and would

portray his personal view of the scene depicted. Some may regard this source to be of a less reliable nature than that of diplomatic documents, private letters, diaries and other public and private primary sources, but it can be said that David has gone to great pains to decipher the facts of the situation and to convey them in this emotional, readily understandable manner, thus allowing the information to be perceived by a wider audience, some of whom may not have grasped the intentions behind the official documents. Of course, any work of Art, when used as a primary source, has its strengths and weaknesses, but if we consider the words of John Berger regarding historical works of Art –

No other kind of relic or text from the past can offer such a direct testimony about the world which surrounded people at other times. In this respect images are more precise and richer than literature. To say this is not to deny the expressive or imaginative quality of Art, treating it as mere documentary evidence; the more imaginative the work, the more profoundly it allows us to share the artist's experience of the visible. ⁽⁴⁾

Berger also says that “when we see a landscape, we would situate ourselves in it. If we saw the art of the past, we would situate ourselves in history”. ⁽⁵⁾

Transition Year – A Possibility

It is worth considering the Transition Year Programme as a possible year when certain experiments can be carried out. Set up in 1973 by the then Minister for Education, Richard Burke, the programme emphasises active interdisciplinary and modular learning and is free from examination pressures. The design of the Transition Year Curriculum varies within individual schools and it is the teachers themselves who devise their own programmes, therefore there would be plenty of scope for cross disciplinary connections. One of the aims of the scheme is to “.....break free of overly compartmentalised subject

teaching and give pupils the space and time to grow in maturity and develop self-confidence".⁽⁶⁾ This would appear to be an appropriate time to study the effects of the cross curricular approach to education.

Other Syllabi

In the Junior Certificate, this theory of cross curricular linkage does not only apply to the Art and History courses but also to syllabi such as Mathematics, Science and Home Economics, each of which contain topics which are identical to topics taught in other subjects e.g. the Biology section of Home Economics is quite similar to that of Junior Certificate Science. Any scheme which hopes to integrate subjects in the curriculum will obviously constitute additional work-time on the part of both teachers, but through planning together, they can learn to help each other and also learn where and how to save time and energy.

Like the Junior Certificate, in the Leaving Certificate, it is not only Art and History that can be linked, but other subjects can also be introduced into the cross curriculum, for example, English or Drama. If one were to consider "September 1913", a poem by Yeats, based on that troublesome time and related to the Hugh Lane pictures, one can see how a project could be devised which would link Art, History, English and Drama in an interesting and exciting way. In a similar way, a Mathematics teacher could work with an Applied Mathematics teacher and a Physics teacher on that area of Physics called Mechanics which is closely linked to the former two subjects.

These are just a few examples of where subjects could be made to overlap and compliment each other. To pose my question again – would it be possible to plan an education system whereby teachers would work together through an interdisciplinary approach with the aim of creating a significantly enhanced learning process for the student and a more enriching teaching experience for the teacher ?

FOOTNOTES – CHAPTER 3

1. Department of Education, N.C.C.A., Junior Certificate Art, Craft and Design : Guidelines for Teachers (Dublin : Stationary Office, 1988), p. i.
2. Department of Education, Junior Certificate Syllabus, Art, Craft and Design (Dublin : Stationary Office, 1988), p. 1.
3. Department of Education, Junior Certificate Syllabus, History (Dublin : Stationary Office, 1988), p. 1.
4. J. Berger, Ways of Seeing (London : Penguin Books Ltd., 1972), p. 10.
5. Ibid. p. 11.
6. Department of Education, T.Y. Programme – An Evaluation by the Inspectorate (Dublin : Dublin Stationary Office, 1995), p. 1.

CHAPTER 4

THE RESEARCH PROJECT

In this chapter I shall give a brief description of the nature of the school in which I completed my teaching practice and also the Purpose, General Aims and Objectives of my chosen research project, giving a step-by step outline of the scheme, including illustrations, and my ideas behind each stage.

Margaret Aylward Community College, Whitehall

Margaret Aylward Community College was founded in the early 70s and was originally known as 'The Holy Faith Secondary School, Whitehall' until it was taken over by the V.E.C. in 1984. It is an 'all girls' school of approximately 230 pupils and its catchment area encompasses mainly Whitehall, Santry, Coolock and Drumcondra.

The facilities in the Art room are quite substantial, considering the relatively small size of the school. The average Junior Certificate Art class contains, usually, about 20 – 23 pupils. The numbers are lower at Leaving Certificate level. The students themselves are quite lively and I found this an advantage in my teaching practice. The group with which I carried out my Dissertation project was a second year class comprising 22 pupils, all of whom also study History.

My Reasons for Choosing the Project

I chose 'The Vikings' as a theme because of the renewed interest at the time in the whole area of these Scandinavian people and also because it is a topic included in the Junior Certificate History Syllabus. The National Museum, Kildare St. contained an entire section devoted solely to Viking artifacts and history and I saw this exhibition as an ideal introduction to a project combining the Art syllabus and the History syllabus. I also have contact with a variety of Historical Re-enactment groups around Ireland and am a member of the 'Mac Tague Rua Historical Re-enactment and Living History group'. Through these associations I knew I could provide the students with all the visual and physical information they would need as sources for the project. I engaged the services of Derek Gallagher, Auditor of the U.C.C. Medieval and Renaissance Society to give us a talk about the Vikings and also a display of a wide selection of replica weapons, armour, clothing, tools, jewellery, cooking utensils and food. This was part of their new Educational scheme which involves travelling to different schools to give re-enactments and talks based on Irish, Norman, Viking, Celt or Medieval History from 500-1400 AD. This new scheme has subsequently won an award from U.C.C. as 'The Best New Society Event , 1998/1999'.

The Purpose of the Project

The purpose of the project was to give an introductory awareness of Art, Craft and Design through the exploration of design and construction techniques involving Papier Mache, Cardboard and Found Objects. The students found the sources for their designs in the theme of the 'Vikings', and through their research, developed an understanding of the

History behind the Viking people. It was my aim that the integration of the two normally isolated disciplines would enhance the learning process of both subjects for the pupils.

General Aims of the Project

- To enable students to become visually literate in terms of the fundamental elements of Art, Craft and Design.
- To enhance and explore Viking history and lifestyles through a variety of visual experiences
- To develop an understanding of the processes involved in the construction of objects using card board, papier mache and found materials.
- To develop design skills that are appropriate to the materials used.
- To acquire an acceptable level of competence in the use of these materials
- To create an awareness of contemporary artists working with these media.
- To create an awareness of how visual interpretations of historical eras and occurrences can be a valuable aid to learning and the retention of knowledge.
- To encourage students to pursue this technique in other areas of study, for example, looking at the aforementioned paintings by David in the study of the French Revolution.
- By gentle reinforcement of the facts learned through visual sources, students will develop a competency in answering questions and thus their self-esteem will be increased, which, as discussed earlier, should lead to greater academic achievement.

Objectives of the Project

Objectives are more specific than Aims and form the basis for student assessment

Objectives – Research and Design Stage

- To select and record images and motifs from a variety of primary and secondary visual sources, relating to the theme 'The Vikings'.
- To adapt these source images for a design suitable for the technique of Papier Mache, Pulp and 'Found Objects' decoration, thus learning valuable critical analysis skills.
- To use knowledge about the Art elements of Line, Shape, Colour and Pattern in the creation of these designs.
- To experiment with ideas suggested by source images, through thumbnail sketches, giving consideration to Balance.
- To plan the final design, again learning about Balance and Composition and also how in fact the final design will be created using chosen materials.
- To develop an understanding of the history of the Vikings and an ability to discuss knowledge learned.

Objectives – Practical Construction Stage

The learner should be able to –

- Investigate how shapes may be combined to become 3 dimensional objects. (Show an awareness of the term 'Form').
- Demonstrate an understanding of how different weapons may be constructed from cardboard.
- Understand the history, process and materials involved in the Papier Mache technique.
- Evaluate the work of various artists who have worked in this field.

- Apply learned knowledge and understanding of these construction materials and techniques in the transfer of their designs to their 3 dimensional weapons.
- Create a decorative finished piece and a folder containing an entire body of research, documenting each stage of the project.
- Critically evaluate her own work and the work of others.

Content

The Viking section of the National Museum, Kildare St., served as a powerful introduction to the scheme, along with the in-school display and talk by re-enactor Derek Gallagher and also, the short video of the 'Vikings'. A vast range of books, catalogues and visual data were included in a permanent classroom display which also held a considerable selection of replica Viking objects. All of these were instrumental in the initial motivation of the students and in the ongoing reinforcement of the historical facts being learned.

Week 1

The project began with an introduction to the Vikings through the historical paintings of Angus McBride and a prepared handout briefly outlining the background to the Vikings. The lesson was then directed towards the distinctive 'Runic' alphabet of the Vikings and the students were to use this lettering to write their Viking names on the front of their individual Support Study or Project folders. Colour was introduced in an informal way, according to the tastes of the pupils and from the colours used by Angus McBride in his

works. For Homework the students completed a worksheet based on the handout given (Appendix 1a).

I felt it was an appropriate way to begin the project, both in terms of assessing their working abilities and of introducing the project with an interesting aspect of Viking History. With such a straightforward task, the confidence of the students would increase when they gained immediate satisfaction from producing attractive folders which would later contain all research, designs and Support Studies from the project.

Week 2

Students watched a video called 'The Vikings' which displayed aspects from Viking life, like modes of transport, leisure activities, food, drink, clothing, houses and general customs. Students observed and engaged in discussion about the lifestyle of the characters and the similarities and differences between contemporary life and the life depicted here (Plates 1a & 1b). They recorded images and motifs that they found of interest. They also recorded their findings in note form.

I felt that this video was an ideal way to prepare students for a visit to the National Museum, where they would encounter rusted and ancient examples of what they could see being used in the video. It was also an introduction to the idea of recording images and motifs, which they would use in the Museum.

Week 3

Derek Gallagher of the Medieval and Renaissance Society of U.C.C. (Plate 2) attended the school for this class to bring a display of replica Viking weapons, tools, armour, clothing, jewellery, cooking utensils and food and to deliver a talk on the subject of Viking History (Plates 3a). The students were invited to examine all the objects, to wear the costumes and the jewellery and to experiment with the weapons and armour (Plate 3b). It gave them the opportunity to physically experience the objects they had seen in the video and were due to see in the Museum. During the class the students made notes and sketches and also completed a quiz sheet (Appendix 1b) on the facts given. They were encouraged to ask questions and had questions put to them. Homework involved reading a handout based on Viking weapons and answering an accompanying worksheet (Appendix 1c).

Week 4

This week the students visited the Viking section of the National Museum, Kildare St. The visit consisted of an introductory talk by myself, informing the students about the exhibition and the objects to be found (Plate 7a & 7b), recapping on previous information learned about the Vikings. I then gave a demonstration as to the requirements of the visit. Their task was to complete a worksheet which called for careful examination of the motifs, images and patterns used to decorate a wide variety of the objects in the exhibition (Plates 4a-4f). There was a brief discussion of colour at this stage also.

Week 5

Students discussed the Museum visit and using a selection of replica re-enactment weapons and tools, they made observational drawings of an axe, a sword, a dagger and a

key (Plate 5), using my own drawings of the objects as Visual Aids (Plate 6). The graphic work of Claes Oldenburg and Jim Dine were referred to as Support Studies.

I felt this task would be beneficial in the sense that the students would get to know the objects they were intending to make. A handout outlining basic elements of Viking food and farming was discussed and an accompanying worksheet was completed for homework (Appendix 1d).

Week 6

Students began experimenting with their collected images, motifs and patterns and produced thumbnail sketches, juxtaposing the shapes and considering the essential design elements of Balance and Composition (Plate 7a & 7b). Colour is again considered in a simple way, using Viking jewellery in primary and secondary colours as Visual Aids.

Week 7

Students chose the elements of their thumbnail sketches which they felt comprised the most interesting composition. They were obliged to exercise good evaluation and critical skills at this stage. They drew their final composition giving due consideration to Line, Colour, Pattern, Shape, Balance and Composition. This lesson saw the discussion of Papier Mache techniques and the variety of Found Objects to be used for decoration. Using the work of David Best for reference (Plate 8), the students then planned and recorded what materials and techniques they would use for their weapons. Recapitulation occurred on Viking decoration seen on weapons and other primary sources researched. I

decided to devote two classes to the design stage with the aim that students would realise how essential the process of designing is in any project.

Week 8

This was the beginning of the construction stage and required some exploration into the concept of form and how a variety of shapes can be combined to produce an object of three dimensions. The students then began to experiment with possible combinations of cardboard shapes that would be suitable for the construction of her particular weapon or tool. Consideration was given to the safety requirements of this lesson. The objects were glued, stotted, layered and sellotaped together.

Week 9

The practicalities of using Papier Mache and Paper Pulp were tackled here as students began to strengthen their objects with layers of newspaper and wallpaper paste. When beginning the process of decoration, the students reverted to the earlier designs and they applied Paper Pulp to the object, according to the way in which they had designed it (Plate 9). There were unavoidable alterations to the initial designs, so the changes, and indeed the motives behind the changes, were noted in the student's folder.

Week 10 & 11

With all the weapons and tools fully dry, it was time then to make use of the huge amount of 'Found Objects' that had been collected by the students, including beads, pipe-cleaners, plastic bags, tin foil, sweet wrappers and many other examples of found materials. These were applied using PVA glue, wallpaper paste and paper pulp, and again, like the pulping

in the previous week's class, the students applied the Found Objects and pulp in accordance with the designs already chosen for decoration. A variety of techniques were encouraged to be used, including twisting, bending, layering, fraying, slotting and swirling. A Visual Aid of a fully constructed and decorated axe was shown as a motivational tool (Plate 10). Students were asked to work slowly and with patience. Evaluation of contemporary artists' work was necessary and something which the students enjoyed (Plates 11a & 11b).

Week 12

This lesson consisted of what I considered to be a 'finishing up' class. The students completed their objects and many of them chose to paint certain sections of them (Plate 12), so part of this lesson was given to that purpose. The remainder of the time was allocated to the very simple process of binding the pages of their research together into their folders, thus creating a form of homemade book to accompany their weapon. The folder contains all handouts and worksheets and general Viking information collected, along with all drawings, research and designs for the weapons and tools.

At the end of class, all students exhibited and evaluated all work (Plates 13 & 14).



PLATE 1a & 1b : Viking Lifestyles.

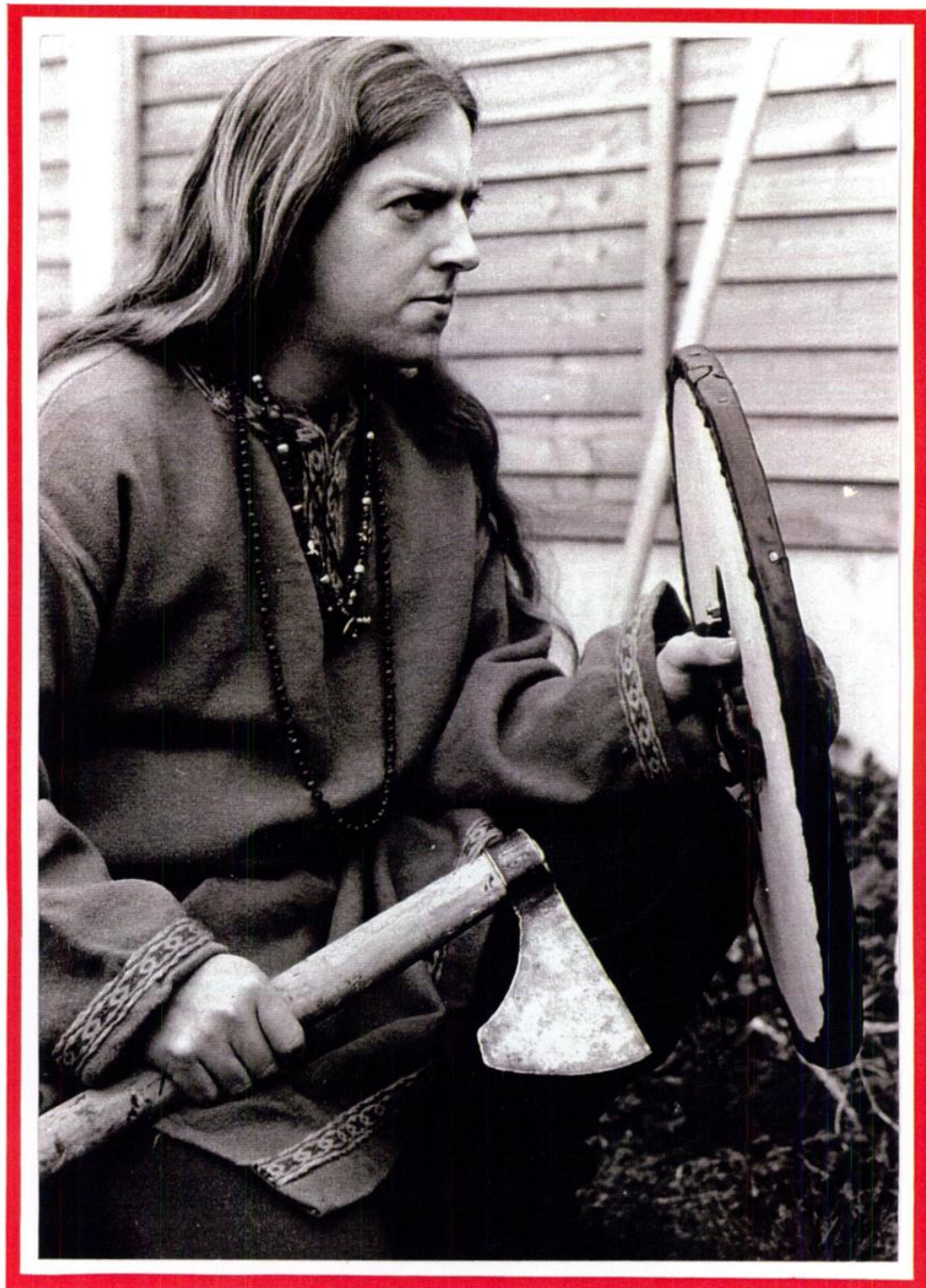
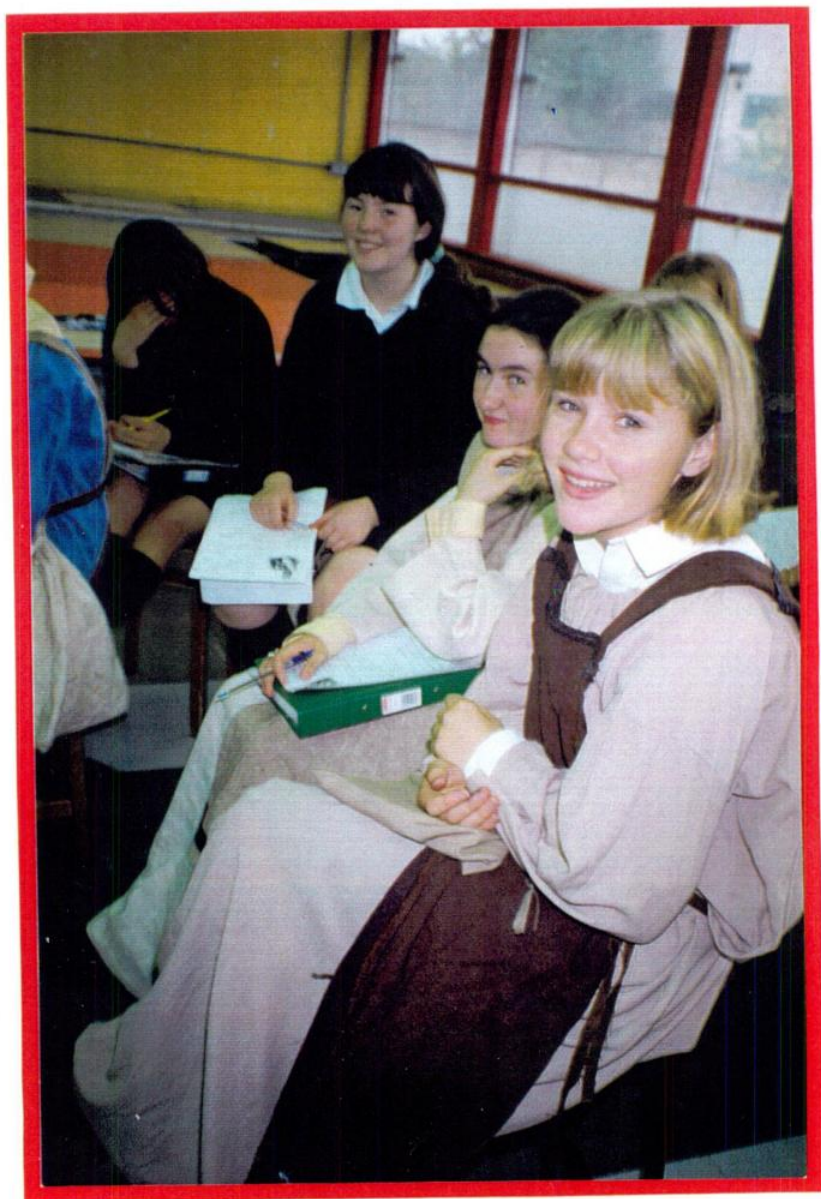
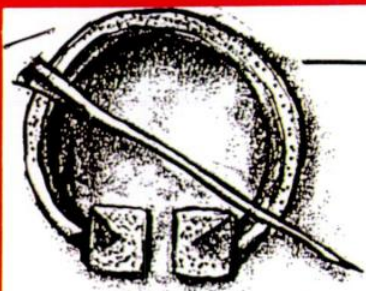


PLATE 2 : Derek Gallagher – Medieval and Renaissance Society, UCC.

PLATE 3 (overleaf) : a. Talk and Display – Viking History

b. Students wear Viking Costumes





Lynsey Caffrey 20th 10

THE NATIONAL MUSEUM of IRELAND, KILDARE ST.
THE VIKING SECTION.

WORKSHEET

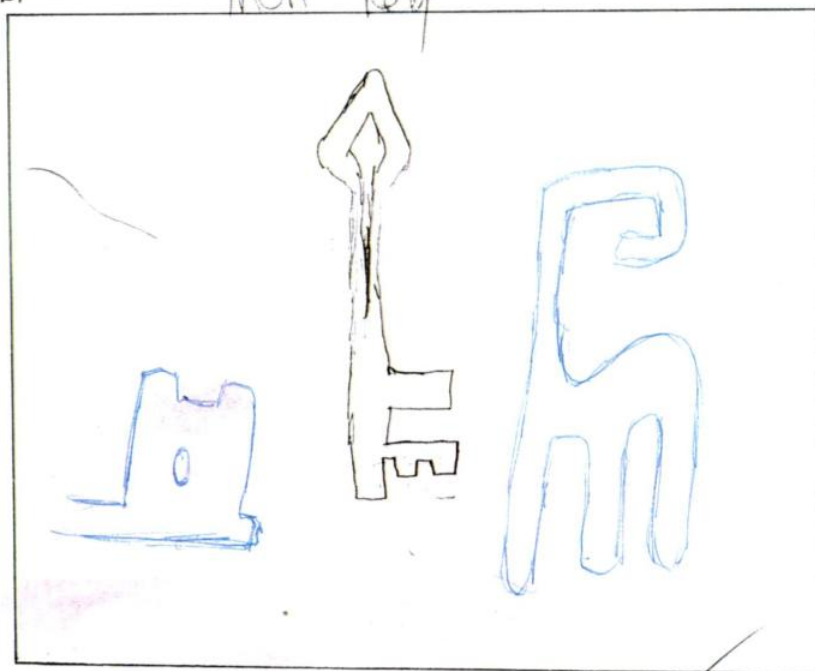
24

THURSDAY OCT 1st 1998

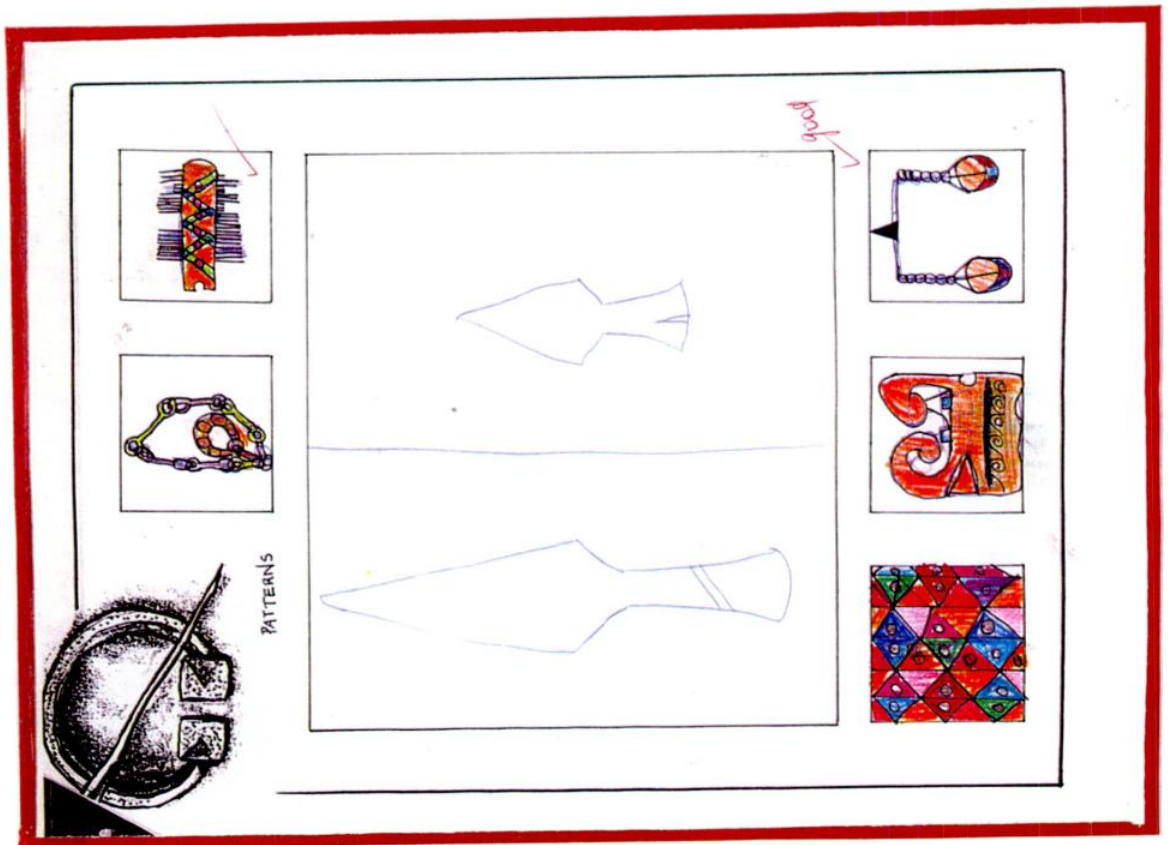
TRAVEL AROUND THE COLLECTION. DO LINE DRAWINGS OF THE FOUR OBJECTS NAMED. MAKE THEM LARGE. FILL THE BOXES. CONCENTRATE ON THE ACCURACY OF THE SHAPES DRAWN. INCLUDE DECORATION IF WISHED. WHILE YOU DO THIS BE AWARE OF THE OTHER ITEMS ON SHOW. IN THE SMALLER BOXES OF THE WORKSHEET QUICKLY AND SIMPLY RECORD ANY PATTERNS OR DECORATIONS FOUND ON ANY ITEM. ESPECIALLY, LOOK AT BROOCHES, WOODEN CARVED HANDLES AND BOXES, CARVED BONES, SWORD HILTS. USE YOUR OWN DISCRETION.

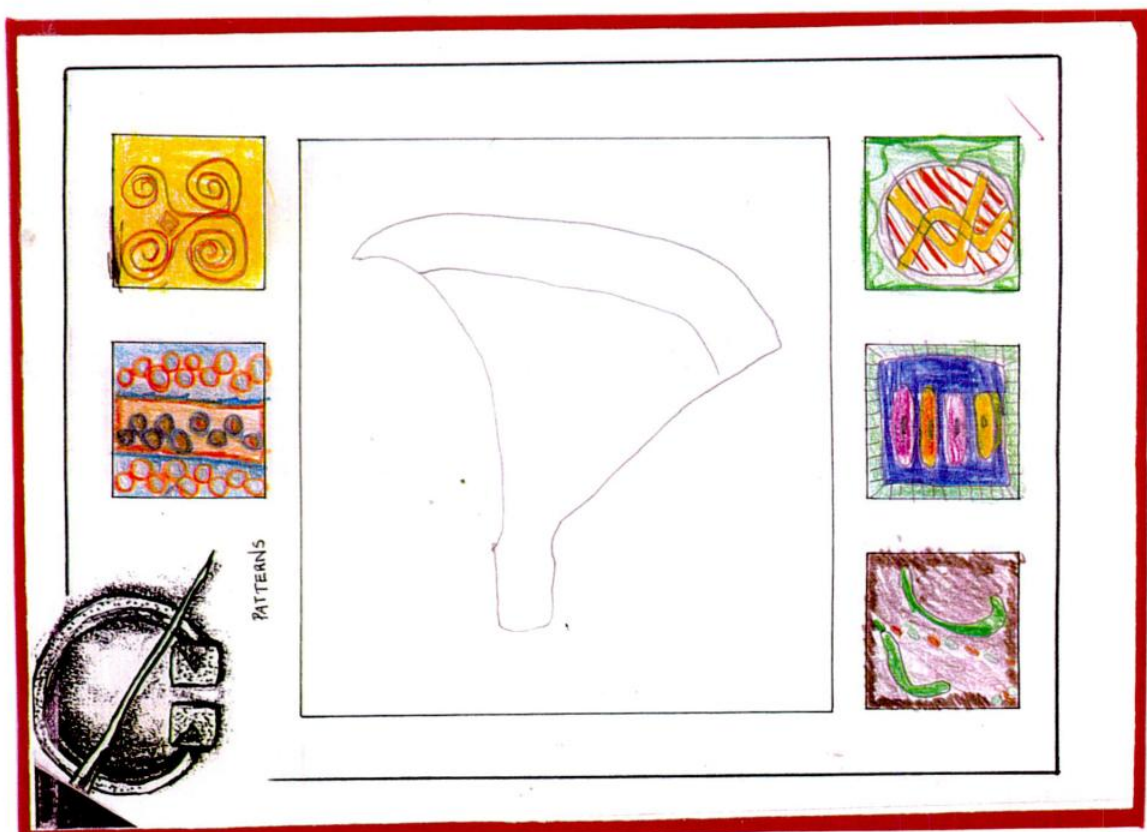
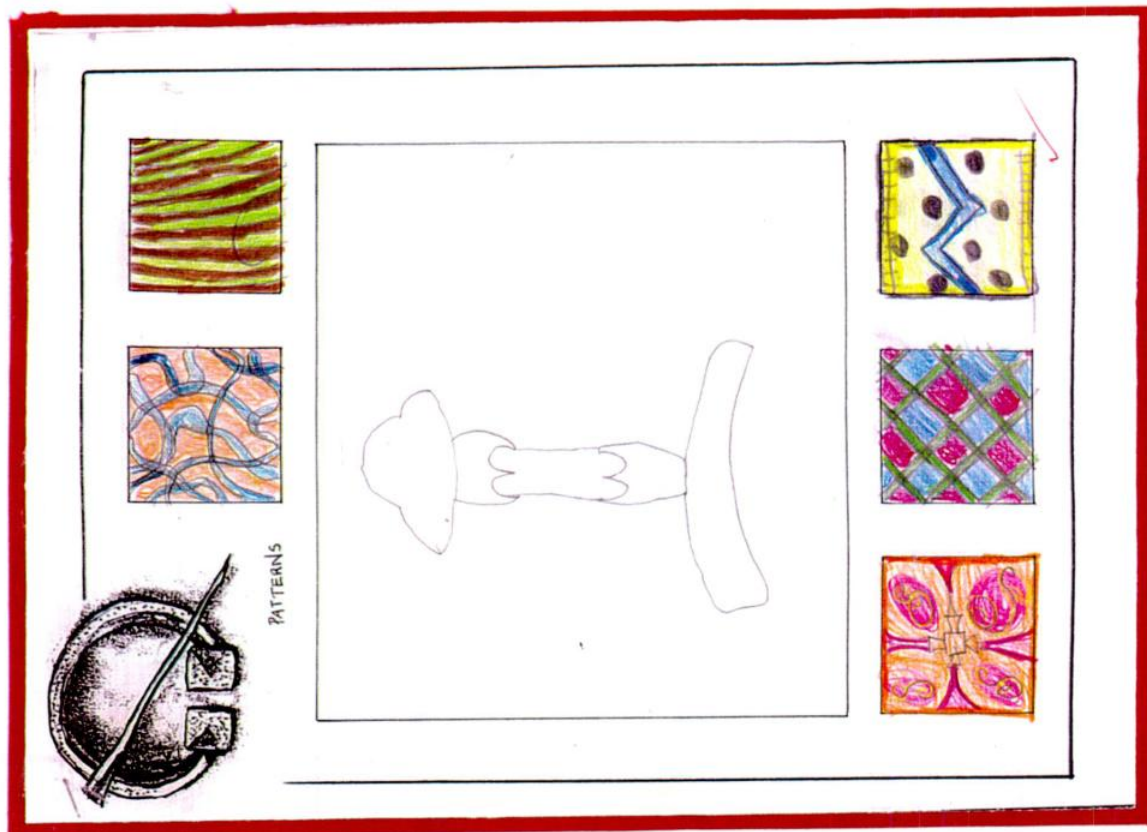
KEY

IRON KEY



PLATES 4a – 4f: Student Work – Worksheet completed in the
Museum





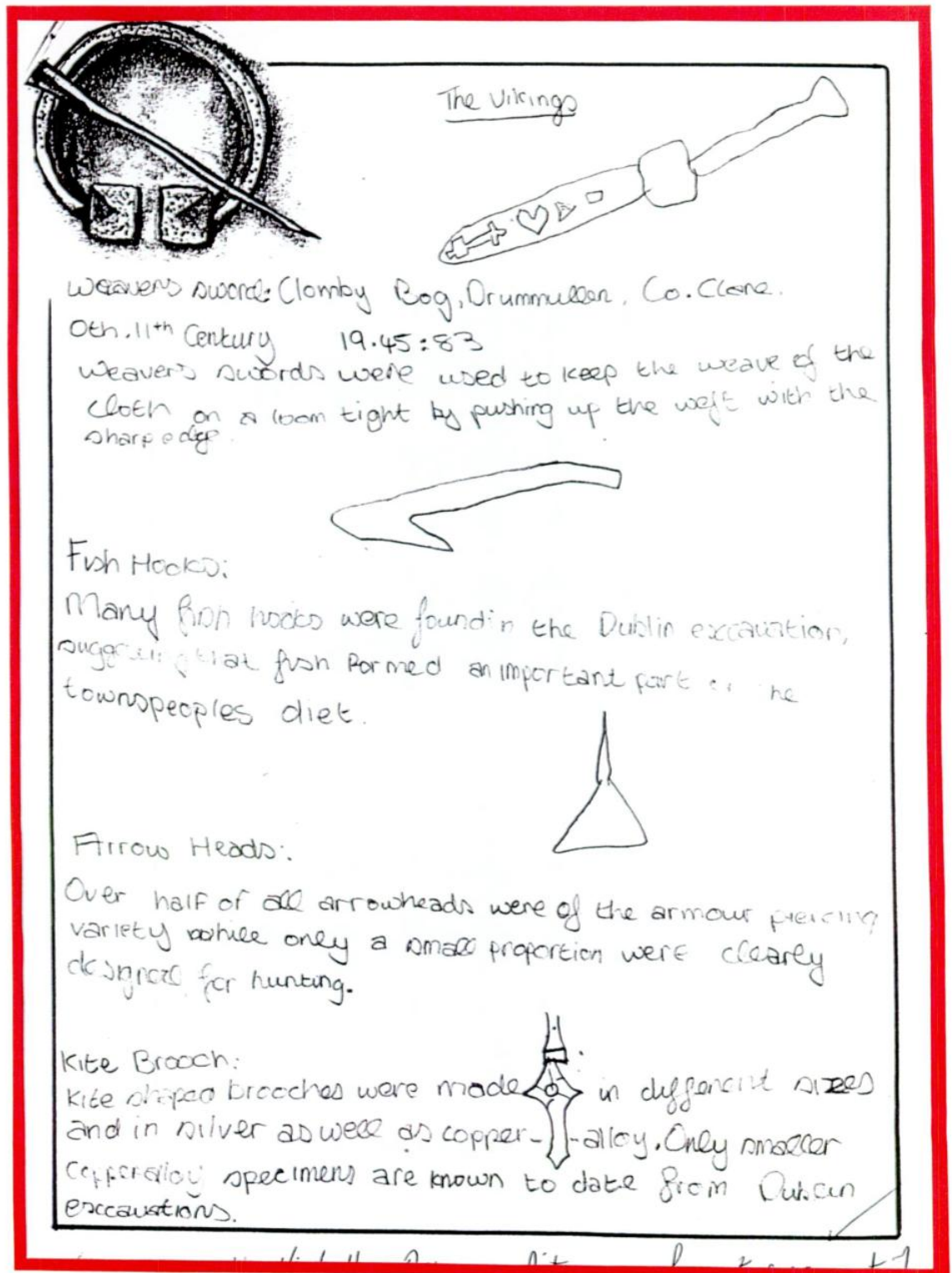
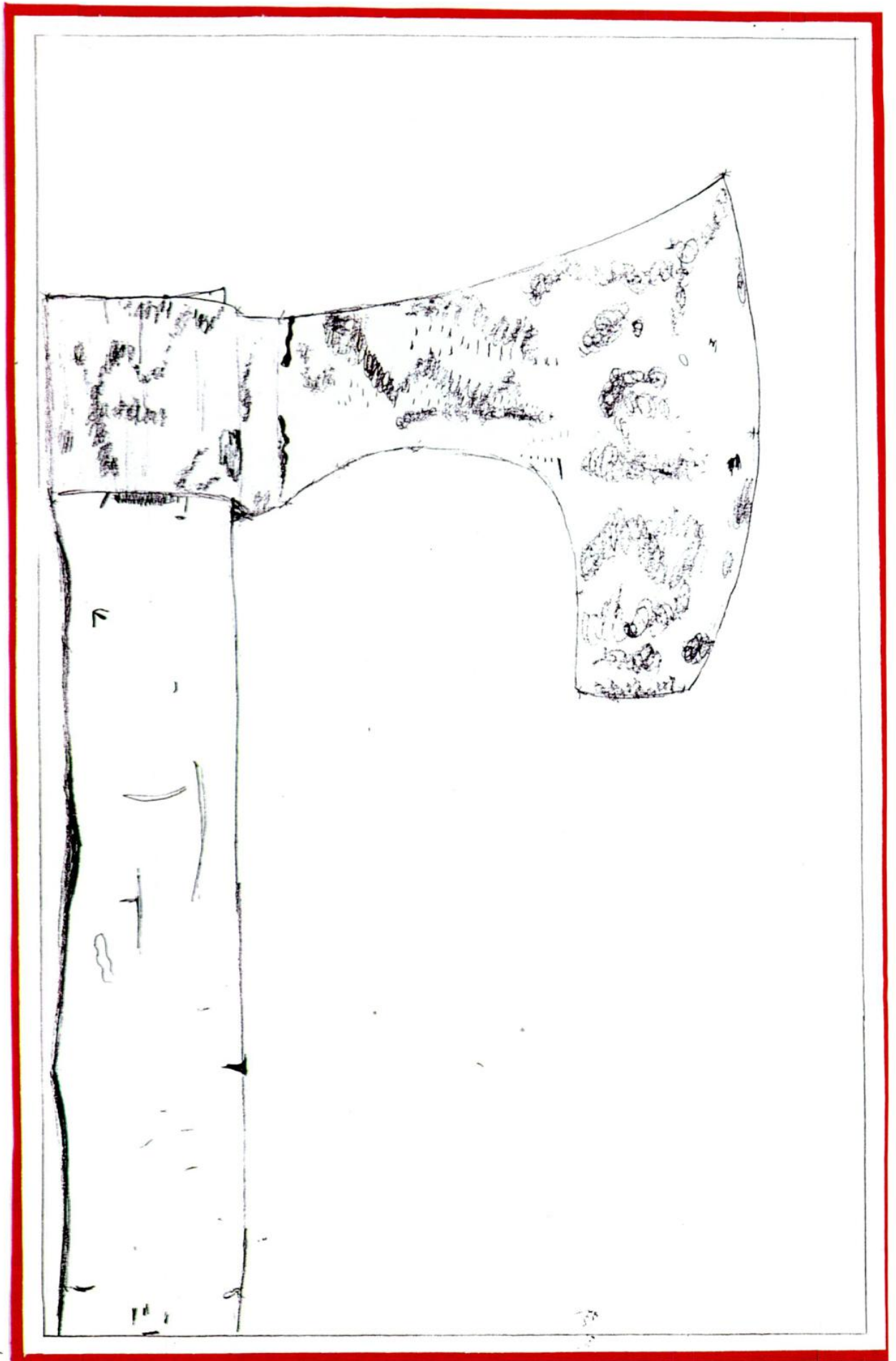
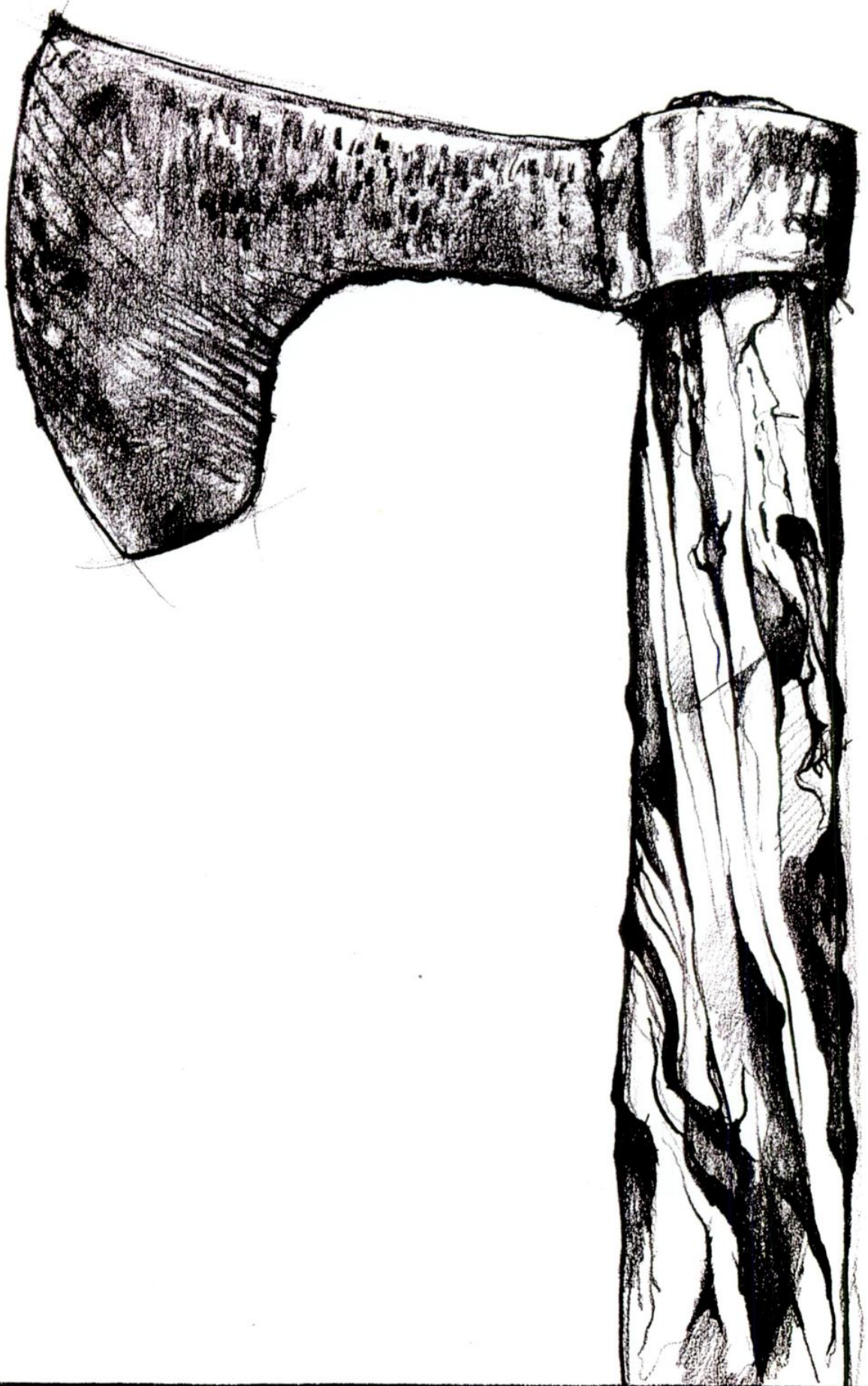


PLATE 5 : (overleaf p.39) Student Work - Observational Drawing of axe

PLATE 6 : (overleaf p.40) Visual Aid - Observational Drawing of axe





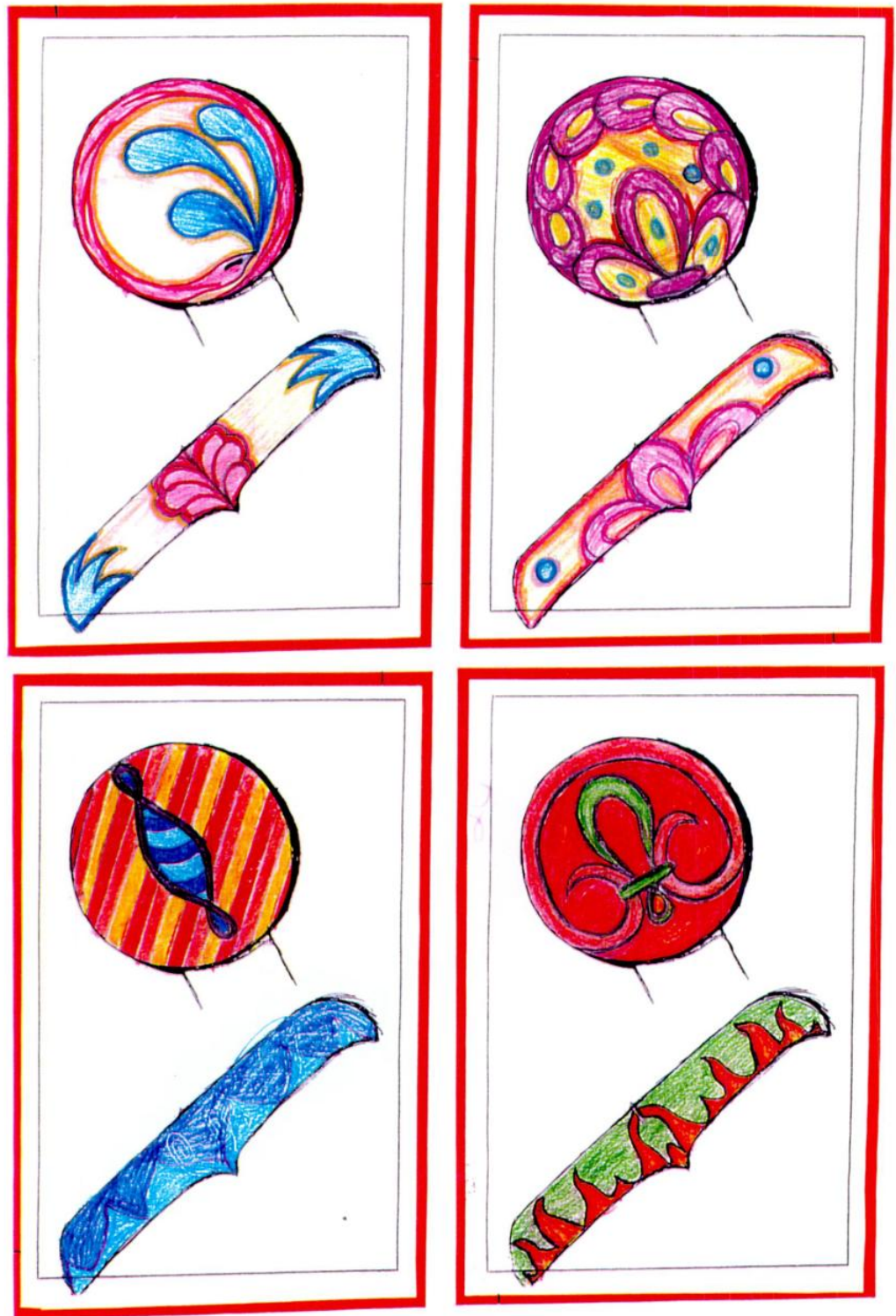


PLATE 7a – 7d : Student Work – Thumbnail Sketches for
Decoration of weapon

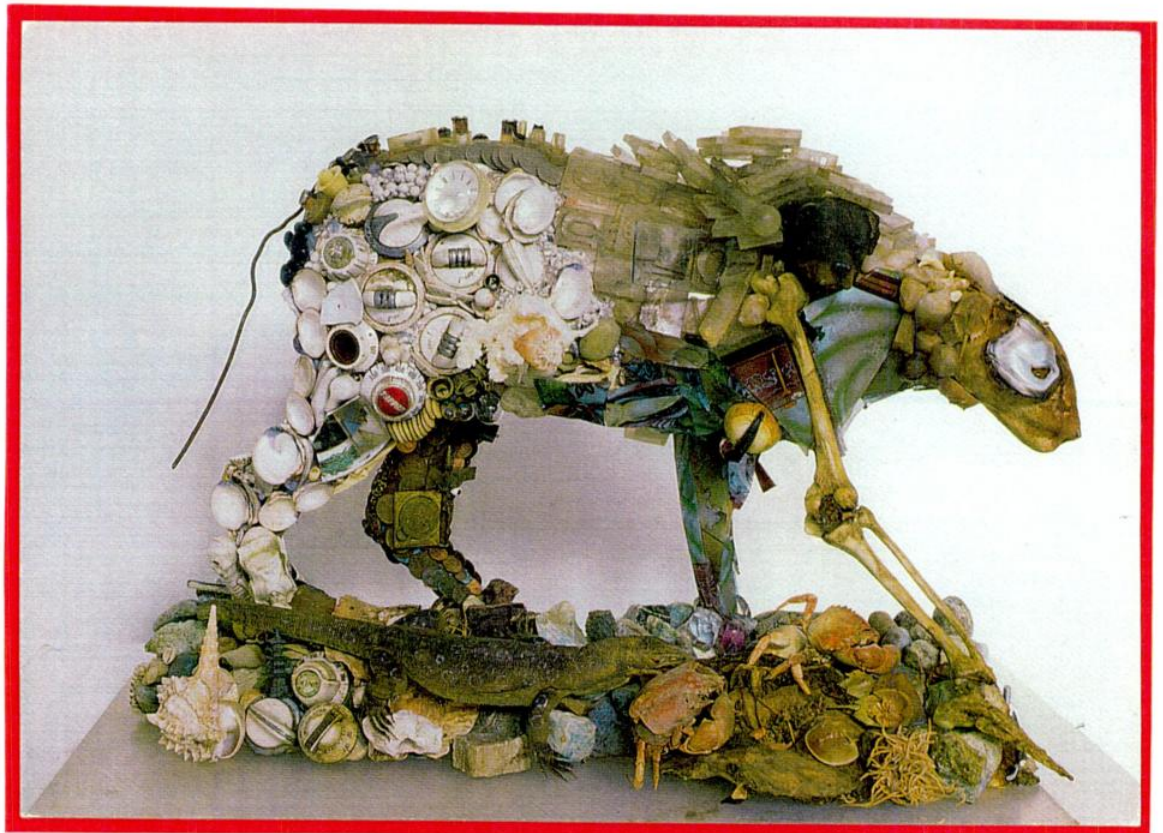


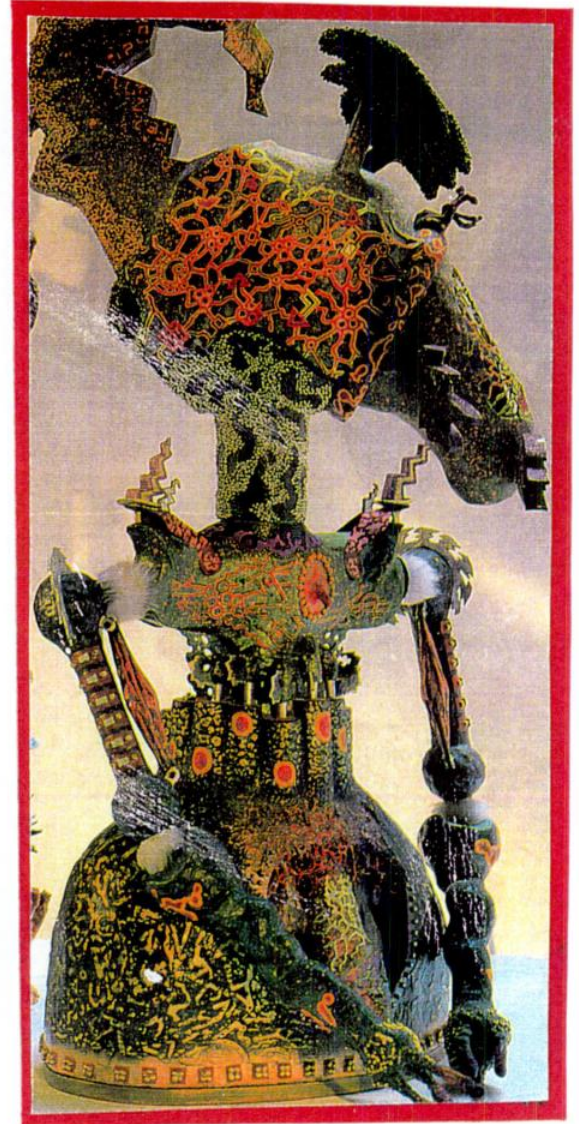
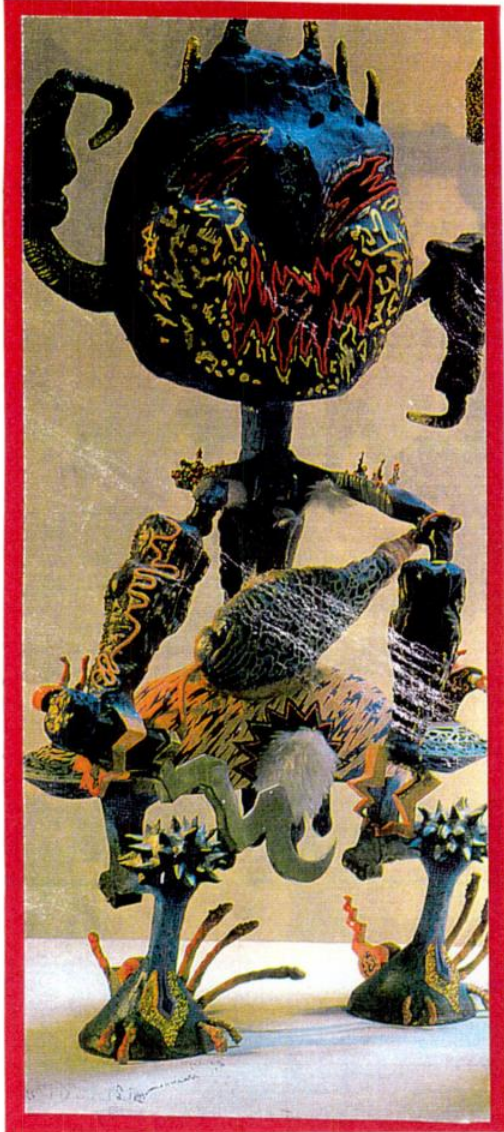
PLATE 8 : Support Study – Mixed Media Sculpture by David Best



PLATE 9 : Student Work – Application of Paper Pulp



PLATE 10 : Visual Aid – Fully Constructed and Decorated axe



PLATES 11a & 11b : Support Studies – Contemporary Artists' Work –

Papier Mache



**PLATE 12 : Students Work – Application of Paint and
Found Objects**

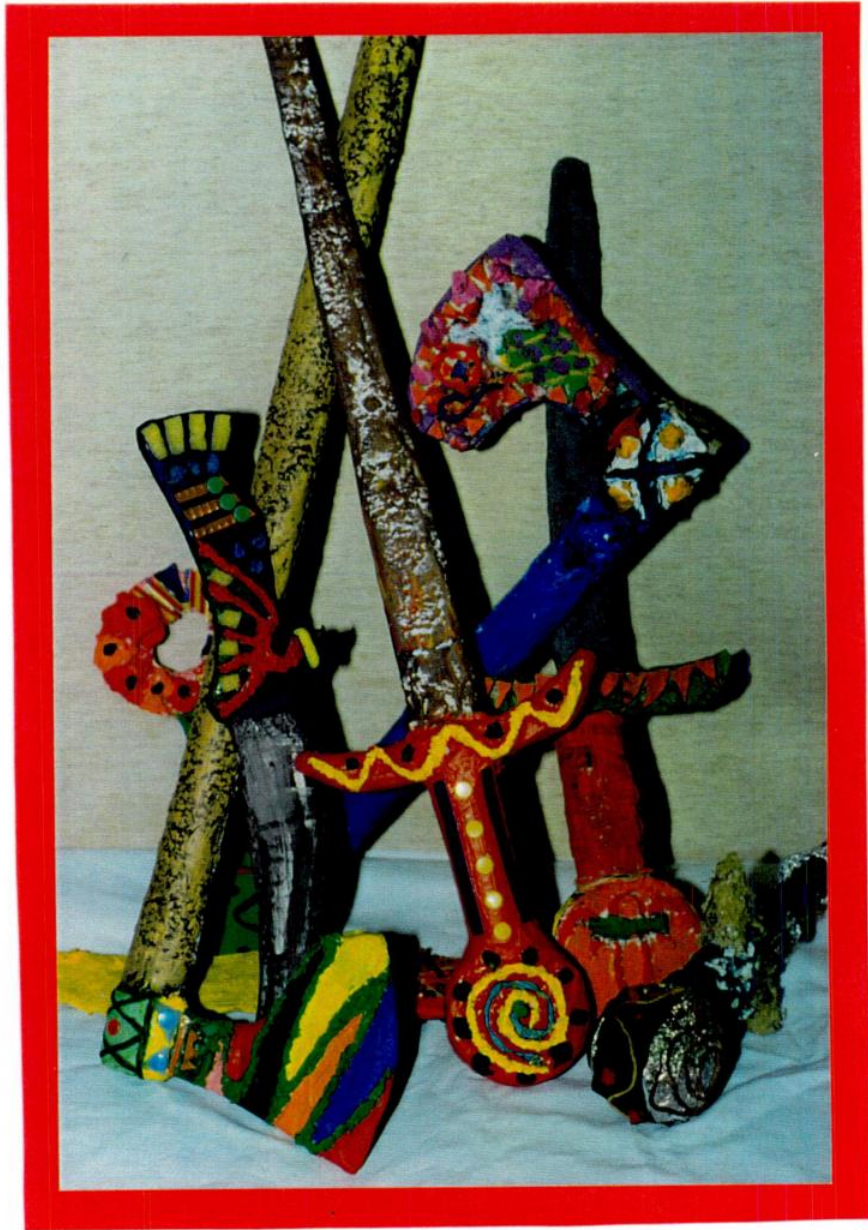


PLATE 13 : Students Work - Final Pieces



PLATE 14 : Evaluation of Work

Assessment Criteria

In a normal Art, Craft and Design Project there is a usual list of criteria to be assessed, e.g. Design Adaptation, Experimentation, Use of Materials, etc. In this cross curricular project, it was necessary to add to this list and include items like – General Knowledge of Historical Facts and Ability to discuss them. The assessment had to be based on both Art and History and adhere to the usual requirements of a second year Art, Craft and Design assessment and a second year History assessment. For the latter assessment requirements it was necessary to consult the school's Junior Certificate History teacher.

In my opinion 'Ongoing Assessment' is one of the most important aspects of any course. Students in any given class differ from one another in physical character, social character, emotional character and intellectual character. Today's teacher can expect to have a wide variety of students who differ in abilities, talents and backgrounds. Ongoing assessment is therefore the most suitable form of assessment which a teacher can adopt. Ongoing assessment can be formal, for example a test, or informal, when a teacher walks around the classroom initiating students' response. This can be a normal part of everyday activity. In this project I made use of both types of assessment, using worksheets as formal ongoing assessments and discussions as informal. It was my intention to encourage discussions on a regular basis in order to foster ideas, form opinions and develop a deeper understanding of the historical, the aesthetic and the technical aspects of the project. The criteria I used for the assessment of the project are listed in the marking sheet (see Appendix 2).

CHAPTER 5

EVALUATIONS AND RECOMMENDATIONS

In this chapter I will evaluate the project in terms of pupils' response and also my own personal response. I will draw some conclusions based on the results that I have found, and finally, I shall make some recommendations for cross curricular approaches, based on my findings.

Evaluation – The Pupils

From the beginning the students responded very well to the project. I found that with the correct motivational tools, their interest soared and, in their own words, History became 'alright, really'

The first task, which involved creating their own personal folders and writing their names in the 'Runic' alphabet, raised their self confidence, as I had hoped it would. They immediately had an impressive unique 'finished product', which encouraged them to continue and create more unique items.

From the first day I introduced them to the historical side of the project, whether it was distributing visually interesting, informative handouts, accompanied by homework worksheets, or interjecting 'tit-bits' of information into class conversation. They responded extremely well to the latter practice and eventually they began to expect it during the class and to enjoy it. I introduced the idea to them that they might find some

item of historical information during the week, between classes, that they would tell their classmates while doing the practical Artwork of the lesson. This venture seemed to be a success and it became a competition for them to find the most unusual fact.

Regarding the research that the students carried out, they seem to have coped well with the variety of primary and secondary sources that they were faced with and their designs show a good exploration and adaptation of these sources. At the onset it was a challenge for them to make quick sketches of images and to record their thoughts about these images but with practice they became quite adept at the process. I think that was one of the most important achievements of the project, to be able to record information from a variety of sources and then to include thoughts and ideas about the research so as to produce a fully documented and thorough design process, which is, in my opinion, just as important as the finished product, if not more so.

When encouraged, the students were experimental, creative and imaginative. They showed a good understanding of the elements of art and design and when it was time to design and construct the weapons they had little difficulty in understanding the concept of 'Form'. Their handling of the materials was, at first, quite hesitant, but before long they mastered the technique of Papier Mache and the use of 'Found Objects' and showed much originality and creativity.

I was interested to know what the students themselves felt they had learned from the project and I asked them a series of informal questions -

- When asked if they enjoyed researching and making the weapons, all 22 girls admitted that they did.
- When asked if they enjoyed learning about the Vikings, again, all 22 girls answered 'Yes'.
- I inquired if they would be interested in doing further projects based on historical periods or historical people and they also answered in the affirmative.
- I asked them if they had changed their view on the subject of History and most of the class said that they found it more interesting now.
- I asked why this was so and they said that it was the way that we had been looking at the everyday lives of the Vikings and comparing them to our own lives today. They felt they could relate to them more and this made them more interesting.
- I asked them what their opinion was of the mixing of the two subjects Art and History. They thought it was 'different' but on the whole they liked the novelty of it.
- I wondered if it was a regular thing would they still find it a fun way to learn. They said that talking about it in class, 'while doing something like painting or something', helped them to 'understand everything better and enjoy it aswell'.
- I asked them if they became more interested in the Vikings by researching them for the project than if they had been reading about them in their history books. They said they had, that they 'had got more into it'. They said that making the weapons and wearing the clothes had encouraged them to think about the Vikings more and become more 'in-tune' with them so that meant they could rely more on common sense when discussing them, than remembering facts.

Evaluation – Myself

I felt that the motivation for this project needed to be very strong and that I would need to interest the students from the start in order to rely on their co-operation throughout the 12 weeks. I was confident in my ability to decide exactly what motivational tools to use, due to my experience with the reactions of young people attending our Re-Enactment and Living History shows with the aforementioned Mac Tague Rua group. A different selection of replica Viking objects was introduced each week and remained on permanent classroom display during the project. Each item prompted a detailed classtime discussion as to its probable and possible uses, the person who used it and the circumstances in which it was used. In every case I tried to incorporate the modern world so as to provide a link between the historical era and today

The class-time discussion did not just concentrate on historical facts. Once the students got into the habit of it, they were willing to discuss what they thought about Art, and in this way they learned important evaluative skills. They were not just learning History through Art but also Art through History. These discussions helped in establishing discipline in the classroom. During the practical Art tasks, I controlled and directed the conversation, which meant that I had the attention of the pupils and there were very little discipline problems.

Even though I have a keen interest in History, I am not training to be a history teacher and therefore could not have attempted to educate the students about historical facts without the help of someone who is trained in this area. In an ideal cross curricular project and one which I would like to see occur, the History teacher and the Art teacher would work

together on the project, both utilising her own strengths. In this case, it was not possible to work in conjunction with the History teacher, although she did give me very helpful guidelines. I also consulted Derek Gallagher of U.C.C. as to the content of the History section of my project, and he too guided my research.

Suitability of the project

At times I felt that I had undermined the abilities of the students in the sense that some parts of the project seemed too easy for them. At these times I needed to introduce extra tasks to feed their creativity and work their minds.

The theme chosen was very suitable because being a dynamic and forceful race, the Vikings provided many interesting facts to motivate the students. This approach can be applied to many historical themes, as all eras have their gory details which students love hearing about.

The structure of the project was divided into three parts – Research, Design Process and Practical Construction. This division was obvious and gave the students real goals and guidelines. In a way they had a finished product at the end of each section and this spurred them on to achieve more. The pupils had not encountered the technique of Papier Mache before and this was another bonus, given that the mastering of a new technique would also increase their motivation. The use of 'Found Materials' in the decoration of the weapon, was a cheap and exciting way to inspire their creativity.

Other teachers

By no means do I think that cross curricular systems in schools can be achieved overnight but I do think that more of an effort could be made to include them in the everyday running of the school and still meet the targets set by the Junior and Leaving Certificates assessment requirements. In order to see if my opinion was shared by the teachers in the school, I made a few inquiries –

- To the question “ Have you ever included a cross curricular approach in any of your schemes?” 7 of the 10 teachers asked said Yes, and of those, 6 of them had used Art as the linked subject. It had been used mainly through the drawing and painting of images contained in the course and the ‘decoration’ of project type folders.
- To the question “ Do you think subjects should be linked together more often within the school?” again 7 said Yes and the remainder did not see the need for it.
- The 7 who said Yes were asked how they would introduce more interdisciplinary connections and all of them said that they had never really considered it before, but they considered it possible for the majority of subjects to be linked with another subject.
- When asked if they would be prepared to invest extra time and energy into the planning of some simple cross curricular ventures if the system were being introduced into the school, again 3 of the 10 said they saw no need for it but the remaining 7 said they would be interested in it if enough research had been carried out in the area. They also said they would be prepared to work alongside other subject teachers and actually inferred that they might enjoy the process.

This discussion does not attempt to illustrate the opinion of all subject teachers on the topic of cross curricular connections, but it does indicate that there may be a lack of

thought being given to the area in many circumstances. With sufficient guidelines and suggestions, teachers, in the main, would be willing to make an effort to work together to provide an education which may eventually lead to an enhancement of the learning process. In "The Changing Curriculum", Iseult McCarthy expresses the view that "curriculum change".... "offers considerable challenge to the practising teacher", and that "the vast majority of teachers perceive such challenge in a positive light and respond to it with dedication and enthusiasm"⁽¹⁾. One would hope that she is right.

Recommendations

In the case of this project, it was not possible for me to work in conjunction with the History teacher so I carried out the project alone. In any cross curricular activity it is recommended that teachers work in conjunction with each other and I stressed the importance of this fact earlier. A busy teacher in a normal school would not be able to afford the time it would take to research and develop an interdisciplinary scheme. She would need the help of the other teacher or teachers involved. I was fortunate that I had a prior interest in the subject of History and I had the time to ask advice and to plan the project.

Regarding the linkage of Art projects with History I think success in small scale ventures can be achieved quite easily, and if using Museums as a primary source proves to be overly expensive and time consuming, I would recommend inviting a re-enactor, or group of re-enactors to visit the school. Apart from the Medieval and Renaissance Society in U.C.C., there are many businesses providing this service for schools. One of these, 'Montague Heritage Services', (see Appendix 3) is run by a Mayo couple, Alan Montague

and Jessica De Buirce and they will travel to any school in the country for a very reasonable fee.

It is not just ancient history that can be used as a theme. An interesting suggestion might be to introduce 20th Century History through the study of, for example. Picasso's 'Guenica', a statement on the Spanish Civil War, or indeed, the work of the German Expressionists, some of which describes the effects of war on Germany. Computer Technology and Art, Craft and Design are complimentary to one another also and hold considerable potential for integration, a fact which many people today already recognise.

Conclusion

When discussed, the list is endless and I think all of the points I have suggested could be implemented at some stage. My main recommendation is for schools to make an effort to include any cross curricular connections that they can. I realise that my view, for various reasons, may not be shared by all who are involved in both curriculum development and the teaching profession, but I would like to see, at least, some more thought and research being invested into the area. I think it would be well worth the effort.

FOOTNOTES CHAPTER 5

- 1 : I. McCarthy, "An External Perspective", in The Changing Curriculum, ed.
T. Crooks (Dublin : O'Brien Educational Ltd., 1990), p. 37.

LIST OF APPENDICES

- APPENDIX 1a -1f : Selection of Worksheets completed during the project
- APPENDIX 2 : Marking Sheet – Assessment Criteria for Project
- APPENDIX 3a & 3b : Montague Heritage Services - Information



WORKSHEET 1. WHO WERE THE VIKINGS ?

- o THE VIKINGS CAME FROM SCANDINAVIA. WHICH 3 COUNTRIES MAKE UP SCANDINAVIA ?

1. _____ , 2. _____ , 3. _____

- o WHAT OCCUPATIONS DID THEY HAVE BEFORE THEY LEFT SCANDINAVIA ?

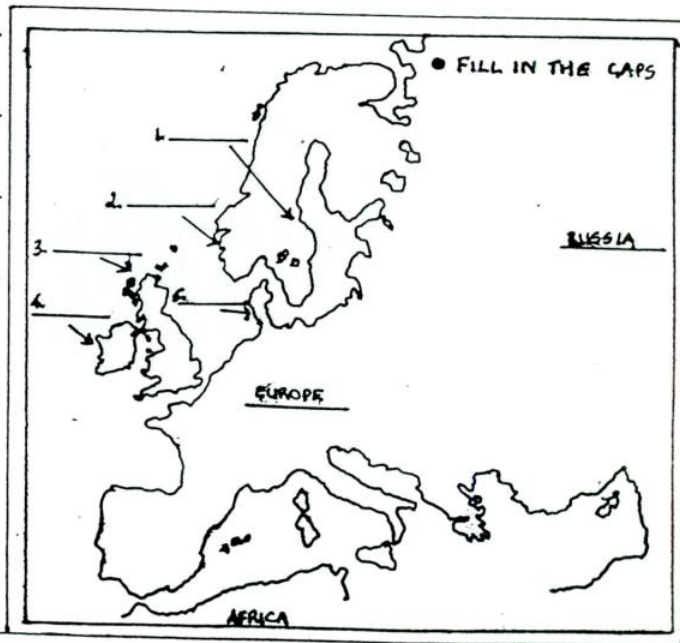
_____ , _____ , _____ .

- o THE VIKINGS LIVED IN SCANDINAVIA BETWEEN _____ + _____ .

- o VIKING TRADERS TRAVELLED TO PLACES LIKE _____ , _____ + _____ .

- o WHY DO YOU THINK SOME VIKINGS TURNED TO RAIDING AND PLUNDERING ?

- o IN WHAT YEAR DID THE IRISH DEFEAT VIKINGS AT THE BATTLE OF TARA _____





WORKSHEET WHAT THE VIKINGS WORE.

- O MOST PEOPLES CLOTHES WERE MADE OF _____ AND
 _____ AND DYED WITH _____ AND _____
 O QUALITY AND DESIGN DEPENDED ON THEIR _____
 AND _____
 O WOMEN WORE TUNICS OVER THEIR LONG DRESSES.
 THESE TUNICS CONSISTED OF 2 _____
 _____ JOINED AT THE SHOULDER BY _____
 O SOME WOMEN WORE PERSONAL ITEMS LIKE _____
 _____, _____ + _____.
 O BOTH MEN AND WOMEN WORE LEATHER _____ AND _____.
 O OVER THEIR LINEN _____ AND WOOLLEN _____, MEN WORE LONG
 SLEEVED _____. AROUND THEIR WAISTS THEY WORE LEATHER _____
 FROM WHICH THEY HUNG A _____ OR A _____.
 O VIKING WOMEN HAD _____ HAIR, WHICH THEY _____ OR TIED IN A _____.
 ONCE MARRIED, THEY COVERED THEIR HAIR WITH A _____.
 O MOST MEN HAD LONG HAIR. SOME _____ THEIR HAIR, OR TIED A
 _____ AROUND THEIR FOREHEAD. MOST MEN GREW _____ ON
 THEIR FACES. THEY SOMETIMES _____ THESE IN ONE OR TWO
 _____.

- O DO YOU THINK VIKING CLOTHES
 AND HAIR WERE ATTRACTIVE AND
 EASY TO WEAR? WOULD YOU LIKE
 TO DRESS THAT WAY? EXPLAIN.

FILL IN.

1. _____

2. _____

3. _____

4. _____



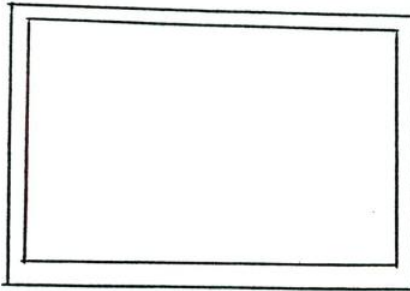


FOOD + FARMING.

1. VIKING FARMERS GREW _____, _____ AND _____ WHICH THE WOMEN GROUND BY HAND AND COOKED TO MAKE HEAVY _____ OR _____.
2. NAME 6 VEGETABLES THAT THE FARMERS GREW _____
3. NAME 7 ANIMALS THAT THE VIKINGS KEPT _____
4. HOW WAS SALT MADE? _____
5. DRIED COD WAS EATEN WITH _____ AND _____
6. MANY WILD CREATURES PROVIDED FOOD AND ALSO _____, _____ AND _____
7. NAME 3 OF THESE WILD CREATURES _____
8. BIRDS FEATHERS WERE USED TO MAKE WARM _____ AND _____.
9. WHAT DID THEY USE TO SHOOT BEARS, FOXES AND SQUIRRELS? _____
10. DEER WERE HIGHLY PRIZED. THEIR ANTLERS WERE USED TO MAKE _____
11. WHAT OBJECT WAS MADE WITH THEIR BONES? _____
12. WHAT OBJECT WAS MADE WITH THEIR SKIN? _____
13. NAME 3 TYPES OF ALCOHOLIC DRINKS THAT THEY DRANK _____
14. NAME 2 FARMING TOOLS USED FOR HARVESTING CROPS _____
15. WHAT WERE THEY NORMALLY MADE FROM? _____
16. DRAW A ROUGH SKETCH OF ONE OF THEM.

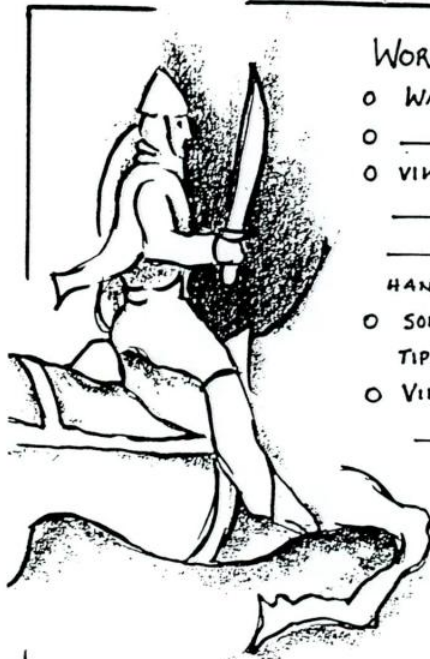
FOOD + COOKING

17. WHAT WERE SPOONS MADE FROM? _____
18. WHAT 2 MATERIALS COULD BOWLS BE MADE FROM? _____
19. A GRIDIRON WAS USED FOR _____
20. VIKINGS IMPORTED WINE FROM _____ AND _____.
21. _____ WERE USED FOR COOKING VEGETABLES AND SOUP.



22. DRAW A SKETCH OF A GRIDIRON

23. COWS' AND GOATS' MILK WERE USED TO MAKE _____ AND _____



WORKSHEET - VIKING WARRIORS

- WHAT WAS A VIKING MERCENARY _____
- _____ MEN OFTEN JOINED _____ PARTIES.
- VIKINGS CARRIED TWO TYPES OF SPEAR.
_____ FOR THROWING, AND
_____ FOR THRUSTING IN HAND TO
HAND COMBAT.
- SOME MEN HAD WOODEN _____ AND METAL
TIPPED _____.
- VIKING _____ WERE HUGE, WITH 1M LONG
_____ AND ROUNDED _____.
- VIKING SWORDS WERE HELD IN ONE
HAND AND THEIR _____
MADE THEM PERFECT FOR SLASHING.
- WARRIORS GAVE THEIR SWORDS _____
- A WARRIOR KEPT HIS SWORD IN A HOLDER
CALLED A _____
- IN BATTLE, A SPECIALLY CHOSEN WARRIOR
CARRIED A _____, DECORATED WITH AN EMBLEM SUCH AS A
_____ OR A _____.
- LOYALTY TO THE _____ WAS EVERYTHING.
- _____ WERE THE MOST FEARED GROUP OF VIKING WARRIORS.
THEY DEMONSTRATED THEIR BRAVERY BY FIGHTING WITHOUT WEARING ANY
PROTECTIVE CLOTHING. THEY BIT THEIR _____ IN THEIR FURY.
- THE QUALITY OF A WARRIOR'S _____ DEPENDED ON HIS
WEALTH AND STATUS. WEALTHY MEN OR PROFESSIONAL WARRIORS WORE
A KIND OF _____ SHIRT CALLED A BYRNIE. THIS WAS EITHER
KNEE HIGH OR THIP LENGTH AND MADE OF THOUSANDS OF HAND-MADE,
INTERLOCKING _____. POORER FIGHTING MEN HAD TO RELY ON
_____ TO PROTECT THEM.
- WARRIORS CARRIED LARGE ROUND WOODEN _____ WHICH WERE
ABOUT 1M (3 FT) IN DIAMETER AND COVERED THEIR BODIES FROM CHIN
TO _____. THE SHIELDS WERE REINFORCED WITH A _____.
THE CARRIER'S ARM WAS PROTECTED BY A METAL CAP, CALLED A _____.
- MOST WARRIORS WORE HELMETS MADE OF _____ OR _____. SOME
HELMETS HAD A ROUNDED TOP AND AN EYE AND _____.
OTHERS HAD A CONICAL (SLIGHTLY POINTED) TOP AND A STRAIGHT _____.



Viking Quiz

THURSDAY SEPT 24TH

SECTION ONE - THE VIKINGS IN IRELAND.

1. WHEN DID THE FIRST RAID ON IRELAND BY THE VIKINGS OCCUR? WAS IT

795 1095 1995

☐

2. NAME ANY 2 TYPES OF TRADE THAT THE VIKINGS PRACTICED IN DUBLIN A. _____

B. _____

3. WHAT TOOK PLACE ON EASTER SUNDAY 1014? _____

4. NAME 3 TOWNS THE VIKINGS ESTABLISHED IN IRELAND _____

SECTION TWO - THE WEAPONS

1. WHAT MATERIAL WERE SWORDS MADE FROM? CHOOSE A, B, OR C.

A. TIN

B. IRON

C. COPPER

ANSWER. ☐

2. WHAT WAS THE MOST COMMON WEAPON USED? _____

3. WHEN WOULD A WOMAN FIGHT? CHOOSE A, B OR C

A. IN EVERY BATTLE

B. IF SOMEONE STOLE HER WASHING

C. IF THE HOME WAS BEING ATTACKED

☐

4. WHAT WAS A GAUNTLET WORN ON? _____

CLOTHES

1. VIKING KIRTLES OR SHIRTS WERE MADE OUT OF EITHER _____ OR _____

2. WHY WOULD A VIKING HAVE STUDS ON THE SOLES OF HIS SHOES? _____

3. MARRIED WOMEN KEPT THEIR HAIR COVERED WITH A HEADSCARF?

TRUE / FALSE

☐

4. HOW WOULD YOU EASILY RECOGNISE A SLAVE? _____

TRADING

1. WHERE WERE THE FIRST COINS MINTED? _____

2. NAME TWO ITEMS VIKINGS IMPORTED _____

EXPORTED _____

MARGARET AYLWARD COMMUNITY COLLEGE		
ART, CRAFT AND DESIGN/ HISTORY		
VIKING WEAPONS PROJECT – 2A GROUP – 1998/1999		
MARKING SHEET		
STUDENT NAME :	DATE :	
	MAXIMUM MARK	STUDENT MARK
DESIGN STAGE		
Variety of Research	12	
Design adaptation	13	
Experimentation	13	
SUBTOTAL	38	
PRACTICAL STAGE		
Adequate skills of construction and use of Papier Mache	13	
Creative use of a variety of materials and techniques in decoration	13	
Accurate expression of design – quality finish	12	
SUBTOTAL	38	
HISTORICAL SECTION		
Correct Completion of worksheets	8	
General knowledge of Vikings - ability to discuss	16	
SUBTOTAL	24	
TOTAL	100	

APPENDIX 2

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400 A.D. - 800 A.D. The age of monks, saints and scholars. From the early contemplative monasteries to the latter, more worldly, foundations.

VIKING AGE IRELAND

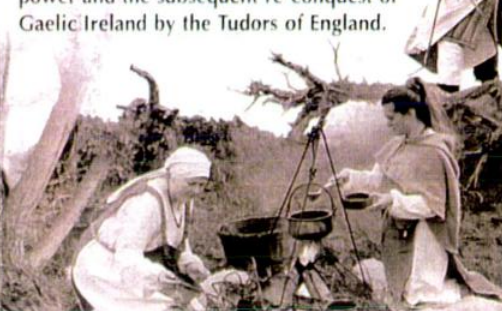
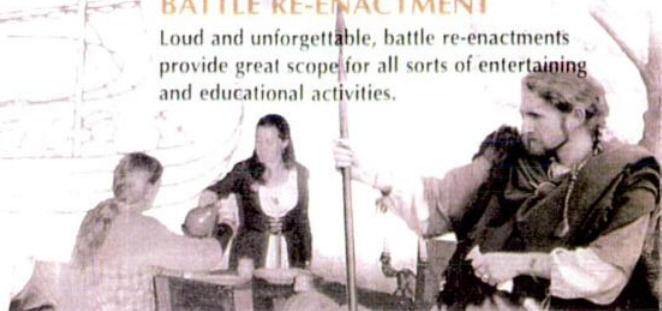
795 A.D. - 1200 A.D. The first raids, the settlements and wars, the establishment of the Viking trading towns.

THE NORMAN INVASION

1169 A.D. - 1300 A.D. The invasion and settlements of the fearless Norman knights, one of the most significant events in Irish history.

GAELIC RESURGENCE & TUDOR CONQUEST

1400 A.D. - 1603 A.D. The resurgence of Gaelic power and the subsequent re-conquest of Gaelic Ireland by the Tudors of England.



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300 B.C. - 400 A.D.

the age of the great Irish sagas.

celtic christian ireland

400 A.D. - 800 A.D.

missionaries & monks, saints & scholars.

viking age ireland

795 A.D. - 1200 A.D.

raids, settlements & wars.

the norman invasions

1169 A.D. - 1300 A.D.

invasions & settlements by the fearless norman knights

gaelic resurgence & tudor conquest

1400 A.D. - 1603 A.D.

the resurgence of gaelic power
& the

re-conquest of ireland by the tudors of england



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