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NATIONAL COLLEGE OF ART AND DESIGN

**ART HISTORY: ITS ROLE WITHIN  
THE JUNIOR AND SENIOR CURRICULA**

A DISSERTATION SUBMITTED TO THE  
FACULTY OF EDUCATION

IN

CANDIDACY FOR THE

DIPLOMA FOR ART AND DESIGN TEACHERS

BY

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APRIL, 1999.



THE HISTORY OF THE  
CITY OF BOSTON

FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME

BY  
JOHN H. COLEMAN

NEW YORK





I hereby declare that this dissertation is entirely my own work and that it has not been submitted as an exercise for a diploma or degree in any other college or university.

Signed: Shanna Bailey.



## ABSTRACT

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This dissertation is concerned with the role of art history within the curricula of both Junior and Leaving Certificate levels. It seeks to identify what art history is as a subject in itself and what can be gained by the pupil through its study.

After a discussion centred on the distinctions and relations between art history and Appreciation of the Leaving Certificate and the Support Studies of the Junior Certificate the possibilities for the integration of the two are investigated. A practical application of this, in the form of a scheme of work based on the Irish manuscripts as a stimulus implemented with a second year group, follows. It seeks to demonstrate the inherent benefits of this combination for the pupil.



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11/17/1917

Dear Mr. [illegible]

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I would like to acknowledge the assistance, guidance and support of

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Thanks must also be expressed for the continual support of my parents.

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## CHAPTER 1

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### INTRODUCTION

This dissertation is concerned with the way art history works. It aims to show that art history is a valuable subject which offers the individual a wide range of benefits. However, the view that art criticism is solely the province of people of learning has contributed much to inhibit the average person's enjoyment of art. The ways in which this very view can be avoided is central to this dissertation.

Chapter 2 will look at this view of art history and appreciation and will look at how a situation might be created within the classroom in which it is safe for pupils to express personal opinions and responses to artworks. The discussion will look at how, in an environment such as this, art history can offer much more to the individual. Along with encouraging a confidence in one's own opinion critical and analytical skills and a greater visual awareness and appreciation of environment is developed. Consideration will also be given to the variety of ways in which the subject is approached. Each will be examined in relation to its intrinsic qualities and rewards that it offers the pupil.

The role of art history within both the Junior and Leaving Certificate curricula is the concern of chapter 3. As children we all love to look at pictures but it is not





usually until our teenage years that we are enabled to become excited and informed by the visual world. Therefore, it is imperative that the study of Art History and Appreciation, at this stage, is approached in such a way as to encourage this development. An examination of the methods of teaching adopted by many teachers secondary schools is necessary in the identification of possible areas of improvement. This will involve an investigation of the differing roles which the subjects plays within these curricula. The contrast and comparison of the use of Support Studies in the Junior Certificate and the study of Art History and Appreciation in the Leaving Certificate will offer a valuable insight into ways in which each area might be developed. A situation must be created at this level in which the pupil can avail of the full range of benefits discussed in the previous chapter.

The practical element of this dissertation will form the content of chapter 4. The discussion will endeavour to demonstrate how some areas of the Senior cycle Art History and Appreciation course might be introduced at Junior Certificate level. It will also seek to examine how the successful integration of the academic and practical element of the subject can offer the pupil a great deal more than either studied in isolation. The benefits of this exercise will be identified and discussed in relation to the chosen scheme of work. Thereafter, a discussion of this scheme of work, accompanied by a wide variety of illustrations, will take place.





## CHAPTER 1

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# ART HISTORY AND APPRECIATION: THE SUBJECT

This chapter will seek to determine what this subject offers the art student and more significantly the individual. It will examine what the study of art history actually entails? Is it solely concerned with tracing the development of artistic styles and movements or does it offer more than that? Methods of teaching art history have changed in recent years and the discussion will also consider these varied approaches.

### ART HISTORY: WHAT IS IT AND HOW IS IT TAUGHT?

Art history can be viewed in a variety of different ways. First and foremost, it is viewed by many as an academic subject which investigates the history of art's development through the ages and those who created it. The subject itself has also developed into a profession in its own right. Mark Roskill refers to this as,

“a science, with definite principles and techniques, rather than a matter of intuition or guesswork” (1).

He believes that the personal and subjective element involved in making a series of opinions and judgements regarding an artwork is overrated. It takes second place to the “rewards of the discipline” in Roskill's eyes (2). This interpretation is largely in keeping with past methods of teaching Art History and Appreciation. Gaitskell and Hurwitz present a useful table which clearly illustrates a comparison of these dated methods with the new ideal that we aim for in the classroom today (3).

1-11-1912

Received of Mr. J. H. Smith

the sum of \$100.00

for the purchase of a certain lot of land  
situated in the County of ... State of ...  
to-wit: ...  
and the receipt of the same is hereby acknowledged.

Witness my hand and seal this ... day of ...  
1912.

Very truly yours,  
...

**A Condensed and simplified version of Gaitskell and Herwitz's table.**

PAST	PRESENT
1. Emphasised immediate reactions made to the work	1. Art object is examined. Judgement later.
2. Instruction teacher centred and verbal.	2. Instruction - verbalisation, perceptual investigation, studio activity, or combination.
3. Relied on reproductions.	3. Slides, books, reproductions films, and of key importance, museums/galleries and original works of art, local artists' visits.
4. Painting primarily taught because of story-telling properties.	4. Wide range from "fine arts" to applied arts, mass media, films etc..
5. Discussion on literary associations and subjects of beauty and morality related to the work.	5. Discussion on formal qualities. Range of work includes shocking and abrasive images with psychological and political motives.
6. Great and well known artworks concentrated on.	6. Reference to artists of all epochs.
7. Emphasis on anecdotal accounts of artist's lives	7. Concentrates on the work itself.

The prominent art historian Professor E. H. Gombrich represents an opinion quite adverse to that of Roskill in his book, The History of Art, where he points to the danger of possessing knowledge "to the exclusion of personal response", which can be debilitating rather than helpful. He states that it is better to really look at something than be able to accurately label it,

"... but to look at a picture with fresh eyes and to venture on a voyage of discovery into it is a far more difficult but also much more rewarding task"  
(4).





Occasionally, something chosen may surprise us by failing to generate much response or on the other hand enthrall beyond all expectation. This creates a healthy situation in which the pupil is exposed to a diversity of visual information and the chance to form her own tastes in relation to works of art. As Laura Chapman states,

“Art experiences must extend beyond the traditional confine of “school” art. [It should] enrich their vision of the world” (5).

In her book, Learning Through Art and Artefacts, Kate Stevens makes reference to a recent interview with Gombrich by Sue Lawley on Desert Island Discs. During this interview, “Gombrich was asked if he was pleased that young children should see important works of art and know something of the history of art” (6). In response he said that it was far more important that children should see many different kinds of pictures and be allowed to respond to them in a personal and feeling way rather than to know ‘facts’ and be told what they should think. This eminent art historian’s ideas on the subject should be noted as they reaffirm the importance of pupils’ own responses and the value of nurturing their reactions to the visual world.

#### WHAT CAN BE GAINED THROUGH LEARNING ABOUT ART?

Art history and its abundance of imagery/objects ignites the imagination. It functions as a rich resource for diverse experiences because of the many stories it has to tell, the varieties of information it can convey, and the different ideas that it suggests. Looking and studying the art of others can have an immense effect on how one looks at the world. We look at something afresh after an artist’s interest in the subject redirects our own perceptions of a subject and presents it in a different light. For example, a bowl of apples may never look the same after studying Cezanne and his still lives.



Art also forms a strong part of our heritage and surrounds us in every element of our daily lives. The greater visual awareness created through the study of art history and the dissection of its images can have a knock-on effect of developing a greater appreciation within the pupils of their environment. The importance of this area of Art History is often overlooked.

Robert Doupe in his book, Art History and Appreciation, states that

“[t]he real reason for ‘doing art’ in school should be to develop perception and to achieve a greater awareness of the part played in our lives (consciously or unconsciously) by shape and position of things around us and of their colours, tones, textures, and lighting” (7).

He proceeds to refer to the importance of directing pupils to consider good design in everyday living, familiar things in the world around us, both in our homes and everything we use in them as well as in our towns, cities and countryside.

Development of critical and analytical skills is central to the study of art history and appreciation. Art work in particular can evoke what Laura Chapman refers to as an aesthetic perception. In Images and Ideas, Chapman describes this aesthetic perception as one which goes beyond the perception of everyday glimpses and glances at everything in our daily lives. It involves taking a closer look enabling the pupil to look in a more open and interesting way and encourages a confidence and conviction in one’s own opinion.

Stevens refers to the fact that we,

“[a]s adults, can enjoy the experience of looking at works of art and design in the certain knowledge that our individual and personal responses are not subject to censorship or questioning” (8).

Unfortunately, pupils can not always be afforded the same luxury. Constraints of looming examinations often create the pressure of always expressing the right opinion, the general consensus and room left for personal opinion and interpretations is small. We must create a situation within the classroom and the



1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

4. The fourth part of the report deals with the results of the work during the year and the progress of the work during the year.

5. The fifth part of the report deals with the results of the work during the year and the progress of the work during the year.

6. The sixth part of the report deals with the results of the work during the year and the progress of the work during the year.

7. The seventh part of the report deals with the results of the work during the year and the progress of the work during the year.

curriculum where these kinds of reactions can be encouraged, enriched, and confidently exist.

Use of descriptions such as “that’s crap” and “that’s boring” are given the opportunity to develop into opinions that explain why an artwork creates these responses. Through constant observation and discussion of artworks, use of correct terminology at all times in the classroom, especially during evaluations of the pupils’ work, analytical and critical skills are developed. This in turn strengthens their ability to be self critical with regard to their own work. By equipping the pupil with these skills she can recognise what problems may lie in her work, locate them and rectify them to create stronger, more confident work.

Study of the content of artwork exposes how meanings are constructed and offers an insight into the context in which work is created. The development of this ability to analyse the context in which artwork is created allows the pupil to understand that meanings are not fixed but are culturally and socially bound. The ability to locate artists and their work in time, in relation to historical events, will enhance their understanding of the work, the reasons behind its production and its influences. Works of art, craft and design can provide the pupil with valuable insights into the nature of culture.

In short art history and artefacts hold much for the pupil. Kate Stevens presents much of what has already been discussed above in the form of a list (9). This forms a clear illustration of the wide variety of positive reasons for teaching art history in schools. A summary of this list with some additional points appears below.

- gain confidence in personal responses
- learn to think critically
- become sensitised to the world around them
- develop their own way of seeing by encountering other artists’ and designers’ works
- realise that their own work can be a safe place to express their emotions
- assimilate ideas , approaches and techniques to be used in their own work

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

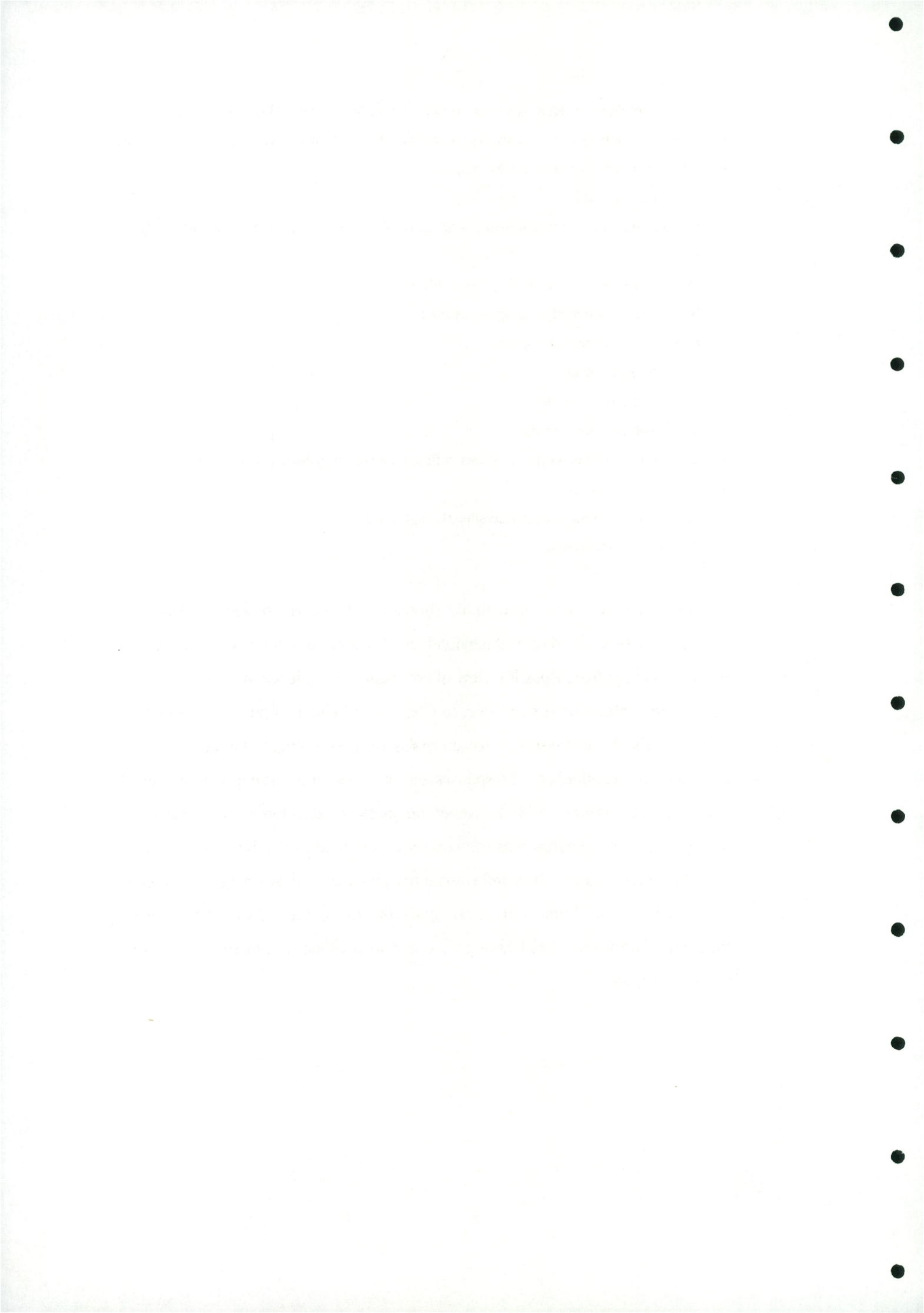
3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

4. The fourth part of the report deals with the results of the work during the year and the progress of the work during the year.

5. The fifth part of the report deals with the results of the work during the year and the progress of the work during the year.

- create confidence in being adventurous and creative in their own “doing and making”
- show them how ideas do not always succeed or satisfy at first attempt, e.g. the design process
- understand why they feel urge to create
- encounter excellence
- become aware of qualities of works of art and design leading them to become discerning consumers
- talk, discuss and develop a critical vocabulary
- learn to read content of an image or artefact
- experience enjoyment and pleasure
- open up social debate
- motivate, excite the senses
- develop observational skills
- see world through other people’s eyes, different perspectives other than their own
- more culturally aware
- can reach part of person not accessible through words
- develop observational skills

This chapter concerned itself with the discussion of what the subject Art History and Appreciation has to offer the individual. A variety of opinions exist regarding this which range from Roskill’s view of art history as a science in which personal opinion and judgement is overrated, to Chapman’s belief that pupils’ individual responses should not be subject to censorship or questioning, to Gombrich’s discussion of the pupil’s own responses and the value of nurturing their individual reactions to the visual world. However, pupils clearly develop a wide range of perceptions and understandings through the study of artworks: how, when and why they were created? It is unfortunate that this wealth of learning is afforded a very small amount of time in the Leaving Certificate course and even less in that of the Junior Certificate. The Leaving Cert. and Junior Cert. will be the concern of the next chapter.



## FOOTNOTES CHAPTER1

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1. Mark Roskill, What is Art History? (London: Thames and Hudson, 1976) p. 9.
2. Ibid., p. 9.
3. Gaitskell and Hurwitz, Children and their Art (New York: Harcourt Brace Jovanovich, inc., 1975) p. 459.
4. E. H. Gombrich, The Story of Art (London: Companion Book Club, 1956) p.13.
5. Laura Chapman, Images and Ideas (New York: Davis Publications, 1992) p. v.
6. Kate Stevens, Learning Through Art and Artefacts (London: Hodder and Stoughton, 1994) p. 18.
7. Robert Doupe, Art History and Appreciation (Dublin: Folens, 1971) p. 7.
8. Stevens, Learning Through, p. 15.
9. Ibid., p. 127.



# MEMORANDUM

TO : Mr. [Name]

FROM : Mr. [Name]

SUBJECT : [Subject]

1. [Text]

2. [Text]

3. [Text]

4. [Text]

5. [Text]

6. [Text]

7. [Text]

8. [Text]

9. [Text]

## CHAPTER 3

---

# ART HISTORY: ITS ROLE WITHIN THE CURRICULUM

### THE LEAVING CERTIFICATE

The history and appreciation of art was first introduced to the Irish art syllabus in 1971 and first examined in 1972. It introduced an academic dimension to the original Leaving Certificate's syllabus which had been solely based upon the practical and it sought to offer to a more comprehensive study of the subject. Since its implementation, however, it has remained separate from the practical elements where real links between the two are rarely manifested.

No guidelines accompanied this new addition. Art teachers were not offered information on a recommended approach to the information that needed to be taught to the pupils concerned. They remained 'in the dark' as it were until the publication of The Chief Examiner's Report in 1996. This encompassed the first feedback on the Leaving Certificate course and offered teachers the first real insight into how the course should be approached, taught and what standard was required to succeed. Some of the Report's observations of pupils' work were that the skills of description, discussion, comparison and analysis which are needed to answer the Leaving Certificate questions were frequently ignored. In particular,





the weakest element on the candidate's part was the ability to discuss visual elements/qualities of artworks, artists' personal styles and qualities, artistic movements and trends. The general approach was one based on a simple, linear chronology which lacked the ability to locate artists and their work in time and an understanding of past and contemporary influences. Either this had not been taught or it had been approached in such a manner as to have failed to communicate it to the pupils.

The year 1996 also saw the publication of the marking scheme and the addition of illustrations to the examination papers (an ironic innovation in an examination of the visual arts). These publications mark a move towards a more open and integrated approach to teaching art history and appreciation offering both teacher and pupil a clear understanding of what is required in the terminal examination.

The method of teaching art clearly needed amending and questions had to be asked as to how this situation could improve. As discussed in the previous chapter, critical and analytical skills are of key importance within the teaching of the subject. The pupil must be equipped with these skills in order to successfully answer many of the questions which will appear on the examination paper. They are also essential to the development of their own visual language and ability to apply this to the creation of successful art works.

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

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

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

4. The fourth part of the report deals with the administrative results of the work. It is divided into two main sections: the first section deals with the organization of the work, and the second section deals with the management of the work.

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

6. The sixth part of the report deals with the future prospects of the work. It is divided into two main sections: the first section deals with the future prospects of the work in the field of agriculture, and the second section deals with the future prospects of the work in the field of industry and commerce.

Various authors writing on the subject have put forward their ideas on how the teaching of art history and appreciation should be taught. Laura Chapman suggests that these guidelines be adopted in order to successfully develop these skills,

A: Describing

B: Analysing

C: Interpreting

D: Judging.

**A: *Describing***

This level is concerned with factual information, for example what pupils see before them. It also comprises factual information related to the artist or the work received from the teacher or other resources (books, slides, postcards, video etc.). Artworks which come from artists, cultures or periods with little background information should not be avoided as teachers need to emphasise to pupils that valid views can be expressed and deductions made about artworks without expert knowledge.

**B: *Analysing***

This requires closer observation of the work by the pupils. The artist's style is determined and an effort is made to decode the visual language which he/she uses.



The art elements are identified and their relationship with the principles of art are considered. The comparison and contrasting of works is an effective way to identify similarities and differences in the way artists have made use of these elements.

### **C: *Interpreting***

This phase is to do with the exploration of personal, emotional and aesthetic responses to the artwork. The above mentioned in A and B will also affect the pupil's responses to the work. The social history/backdrop to the creation of the work must also be considered by the pupil in order to understand and recognise symbols and hidden meanings which may be concealed in the work.

### **D: *Judging***

At this stage the pupil will consider if the art work is successful. This evaluation of artistic merit should consider the effect of time and cultural differences may also come into play. Judgement made by the individual should be informed by a knowledge of the artistic trends and movements which preceded the artwork and its effect on art produced thereafter.

If these stages are applied the pupil should develop critical and analytical skills and accumulate a wide knowledge of the history of art. Time spent on critical activity has a direct and beneficial influence on the richness of pupils' outcomes. The





isolation of art history to a weekly allowance of 40 minutes per week seems inadequate in relation to its beneficial effects on the pupil.

### THE JUNIOR CERTIFICATE

The Junior Certificate was introduced to secondary schools in 1989 and was first awarded to students following a three year programme in 1992. This course of study replaced the Intermediate Certificate. It consisted of a framework of eight categories one of which was Arts Education - Creative and Aesthetic Studies. Art History and Appreciation is introduced at Junior level in the form of Support Studies. These Support Studies are hailed as one of the most successful innovations in the Art curriculum to date. Another of these innovations takes the form of project based work which is submitted by pupils and on which they will be graded. This project must be developed from a theme chosen from a list of five and forms the backbone of all the work created by pupil.

The Junior Certificate, Art Craft Design Guidelines for Teachers, published for their use in 1988, outlines the intended nature of Support Studies. They should involve the development of critical, evaluative and appreciative skills and, “critical appraisal, history and appreciation of Art, Craft and Design, ..., organised to form an integral part of the learning experience”(1).



Support Studies should encourage creativity and the flow of ideas without dictating the design solutions to the pupils. Will the images or objects support, extend and challenge the pupils understanding?

Unfortunately these ideals may rarely manifest to a great extent in the pupils' work. Some pupils may find it difficult to understand what Support Studies actually are and the way in which the Department of Education intends them to be used. Sometimes these take the form of a selection of cut-outs from magazines or photocopied images which seem to have only a superficial connection with the selected project title rather than that which is supposed to "involve critical appraisal, history and appreciation of Art, Craft and Design" (2). Support Studies should involve research and the use of carefully selected visuals, articles of interest, and suitable materials which have meaning and relevance to the work in hand.

In reality some students at Junior Certificate level gain very little knowledge of Art History or the critical and analytical skills which it can encourage. Furthermore, time allotted to the interrogation of works of art, craft and design at this level is thought to be a time consuming luxury. This type of learning needs structure to be taught effectively. It is in this regard that I feel that both the Junior Certificate and Leaving Certificate have something to offer each other.



DISTINCTIONS BETWEEN HISTORY OF ART  
AND SUPPORT STUDIES

History of Art

- examined as separate subject.
- consists of set course of work covering earliest times to present day.
- emphasis on critical analysis and analytical thinking.
- emphasis on ability to dissect and discuss images.
- emphasis on use of Art Elements and Principles of Art to describe work.
- no real integration of practical and academic.

Support Studies

- not examined, yet plays role in overall mark of students work.
- no set course, Support Studies encouraged.
- no real emphasis on critical analysis, Support Studies chosen if relevant to chosen topic.
- no emphasis on ability to discuss imagery used.
- no emphasis on use of Art Elements and Principles of Art to describe work.
- practical and Art History combined.





Many believe that the new Junior Certificate highlights a great need for change within the Leaving Certificate (3). A project based approach is offered by the former and promises an experience where the combination of practical, historical and environmental concerns in art are encouraged. Unfortunately, it can prove difficult to make this 'ideal' a reality in the classroom. Reference has already been made to the difficulties encountered with the use of Support Studies. Perhaps if some time was allocated to the introduction of an art history element at Junior Certificate level some of these problems would be addressed. It would also serve to introduce pupils to artists and movements which could only add to their choice of Support Studies. Reference has already been made to the art history as an active experience which involves looking, feeling, finding out and making responses. It educates pupils through its gathering of ideas, the inspiration of finding new connections between themselves and others and the discovery of how these things can find new ways forward in their own thinking and discovery. Why is art history suddenly introduced as a subject in its own right at Leaving Certificate level? Would it not serve the pupil well to begin the study of the subject at a slower pace covering aspects and topics relevant to the developmental stage of the pupils involved? Even students who do not wish to pursue art as far as third level will only benefit from the study of the subject. They will emerge from its study more visually, aesthetically and culturally developed individuals.





The Junior Certificate's use of project based work highlights the key problems within the Leaving Certificate. These are the use of a terminal examination and a failure to encourage a true integration of theoretical/academic art history with the pupils' practical work. The art history course also presents many problems with its length and the lack of time in which to cover it successfully. Large areas of study must be disregarded as of lesser importance resulting in a highly selective education. The pressures of examinations can result in the rote learning of facts and dates in an effort to gain essential marks and the true development of taste, critical and analytical thinking and aesthetic perception is lost by the wayside. This is a complaint often made by those teaching history per se: not enough time to critically evaluate primary sources.



### FOOTNOTES CHAPTER 3

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1. An Roinn Oideachas, The Junior Certificate Art, Craft, Design Guidelines for Teachers (Dublin: W.C.C.A., 1988) p. 5.
2. Ibid., p. 7.
3. John Coolahan, Irish Education: Its History and Structure (Dublin: IPA, 1991).



## CHAPTER 4

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# THE INTEGRATION OF THE ACADEMIC AND PRACTICAL

The previous chapters have been concerned with art history as a subject, its role within the curriculum, the Junior and Leaving Certificate syllabi, the approach to the teaching of the course and what the subject offers the student. This chapter's discussion will seek to identify the benefits created through the careful integration of the academic and practical aspects of the subject itself. Through the investigation of a scheme of work implemented with a class of second year pupils these benefits and problems will be examined.

### BENEFITS OF INTEGRATION

Learning about other people's art is not meant to be a passive experience for pupils. It should involve them actively looking, feeling, finding out and making responses. The art history experience should involve the gathering of ideas which fuels inspiration through the discovery of connections between themselves and others. Art history should permeate the entire art curriculum instead of being taught as separate forty minute units as reference to art and artefacts allows pupils to make sense of their learning experiences.

By relating practical class work to ideas, media and methods encountered in the academic areas of the subject the pupil's understanding of the particular artist is enriched. In addition, their own experiences widen their knowledge and insight as well as their critical responses to work of the same type.

# THEORY

## 1. INTRODUCTION

1.1.1.1

1.1.1.2

1.1.1.3

1.1.1.4

1.1.1.5

1.1.1.6

1.1.1.7

1.1.1.8

1.1.1.9

## 2. CONCLUSION

2.1.1.1

2.1.1.2

2.1.1.3

2.1.1.4

2.1.1.5

2.1.1.6

2.1.1.7

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2.1.1.9

2.1.1.10

2.1.1.11

2.1.1.12



Pupils benefit greatly from understanding how artists and designers work.

Through this they can observe the creative and design processes involved. When pupils find it difficult to understand and appreciate the reasoning behind certain activities such as idea generation, reference to artists' work can clarify and explain their role in the creation of creative and original work.

Through the investigation of artists' and designers' influences the pupil will understand that creativity does not happen in a vacuum. Influences from both contemporary and past sources are taken and re-used in their own way or with different subject matter by artists to create new and original work. The artist uses his/her source not in the sense of reproducing them or depending on them for ideas. As Roskill so concisely states,

"Artists never begin from scratch" (1).

This can serve as a useful way of emphasising to pupils the act of looking at and absorbing their surroundings. It is the integration and interpretation of images, ideas, styles and experiences that makes art interesting and interesting art.

Adolescents are easily deterred by failure and when they experience difficulties in a particular area of their practical work they can be extremely self critical. Self criticism should be a healthy activity resulting in stronger and richer work by the individual. Unfortunately, it all too often results in pupils developing an aversion to certain activities. It can be useful to emphasise to pupils that professional practitioners work and re-work ideas. They too experience failed pieces of work or ones which they are strongly dissatisfied with. They often re-do work and yet have the potential to create masterpieces. This can prove very reassuring to pupils.

The most fundamental benefit offered to the pupil from the integration of the academic and the practical is the knowledge gained through experience. When some creative problem has been experienced for oneself, one can become more

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

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

3. The third part of the report deals with the conclusions and recommendations. It is divided into two main sections: the first section deals with the conclusions and the second section deals with the recommendations.

4. The fourth part of the report deals with the appendix. It contains a list of the names of the persons who have taken part in the work, a list of the names of the persons who have given assistance, and a list of the names of the persons who have given advice.

fully aware of how similar situations have been overcome by the artists and designers of the past. First hand experience of media, techniques and design concerns will sharpen the pupil's sensibilities, understanding and give an insight into the work of certain artists. Experience informs criticism.

### HOW AND WHERE TO BEGIN?

One of the principal concerns in relation to this is deciding when to introduce the artefact in relation to the scheme of work. Often, the first instinct is to present pupils with the art history reference at the very beginning. However, Stevens points out that if always used as the initial stimulus there is the danger of responses such as: we are shown 'X' so now we will be expected to produce something like 'X' (2). It can also become very predictable and boring for the pupils and teacher alike. There is often little point in pupils being asked to respond to something that they have no experience with. She suggests that one should consider the possibility of using artefacts in the middle of a project. Introduction to artists at this stage can be a very positive experience for pupils as they can relate to the work and identify similarities between its colours, marks and style and their own and not feel that they have copied. In this instance the scheme of work might have started with the practical exploration of the quality and nature of various media and experiments carried out prior to encountering the pictures chosen for reference.

### THE CHOSEN SCHEME OF WORK

This dissertation is concerned with the possibility of introducing the study of certain areas of art history at Junior Certificate level. Therefore, the practical element this dissertation has been implemented with a second year group. This group was chosen because they were at a certain developmental stage where I felt that they would benefit greatly from the chosen scheme.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field of research and the second section deals with the results of the work in the field of administration.

3. The third part of the report deals with the conclusions of the work during the year. It is divided into two main sections: the first section deals with the conclusions of the work in the field of research and the second section deals with the conclusions of the work in the field of administration.



Irish manuscripts was the subject/artefact used as a reference point and formed the backbone of the entire sequence. This area forms an important section of the Irish Art section of the Leaving Certificate's art history course. The aim of this scheme of work was to introduce pupils to the form and style, technique, social context of these artefacts through the design and creation of an illuminated initial combined with calligraphy text. Each pupil was given a particular month of the year to work with. By the end of the sequence the work will be hung together as a calendar.

Irish manuscripts such as the Book of Kells and Book of Durrow were used throughout the sequence as a point of reference and inspiration (see plate 1(a - b)).

This subject was chosen because the majority of the pupils would have been familiar with it. The introduction of artefacts should be progressive; from the familiar to the less familiar, from the simple to the more complex. It formed a useful platform for the introduction and development of the pupils' ability to examine form and style, use accurate vocabulary in the discussion of the art elements in relation to an artefact/image, make observations and create informed opinions.

### LESSON 1

The aim of the first lesson was to introduce pupils to the scheme of work and its theme (see plate 2). It formed a useful point of introduction as many were familiar with the Book of Kells and had even been to view it in Trinity College, Dublin. The lesson required the pupils to complete three tasks: visual investigation through discussion, investigation of form through line drawing and an exploration of natural dyeing techniques.

Through discussion the group identified and were informed of the function of these books, who made them and why. It was necessary to establish in their minds an understanding of the period of time in which they were created and what had come before this. The pupils were encouraged to think and question why, how, when in



order to gain a contextual understanding as distinct from simply a narrative.

Through a combination of questioning and information they determined that before Christianity came to Ireland the dominant religion was Paganism and that many of its beliefs were closely associated with nature.

Slides, images and a photocopied handout formed the visual references for the lesson and the pupils enjoyed searching for and discovering the illuminated initials within the intricate interlacing and design work (see plate 3 (a - e)). To further their understanding and visual investigation the pupils completed at least one line drawing detail from a slide. In hindsight the fifteen minutes allowed for this exercise could have been extended.

The introduction of the natural dyes and stains was greeted with much enthusiasm by the pupils and discussion followed which involved them guessing the substance used to produce each colour. Amazement followed when they realised that the wide variety was created from foods and spices found in the refrigerator and cupboards at home. They then created their own swatch of colours investigating their application to the paper that they were to create their finished piece on - a printing paper of high cotton content and therefore high absorbency.

Pupils received a simple worksheet as a form of revision for homework (see plate 4). This was completed and collected from the group by the next lesson. Much of the response was very satisfactory and proved effective in reemphasising of important areas of Irish manuscripts.

This approach, consisting of three main sections - information, drawing and colour technique, proved effective. Their attention and interest remained throughout the lesson's duration of eighty minutes. One problem existed, however, in the area of historical introduction. The lesson would have benefited greatly from a higher visual element in the creation of the historical context/social setting. A short video





or images of the type of environment, landscape, animals, architecture, climate of the time would have helped the pupils to create a stronger understanding of the period and the context of these books.

## LESSON 2

This lesson was concerned with the first stage of the design process. Pupils were informed of the necessity for research in equipping them with the knowledge of form and style of this type of illumination (see plate 5). Through drawings they examined and analysed the 'grammar' of this type of imagery, how formal elements are organised to produce the designs and images. Pupils were advised to consider the layout of this information in a visually interesting manner. They were to investigate use of pattern, line and various manipulations of animal and human form to create these designs (see plate ).

Through their observation the pupils successfully recorded the use of dots and interlace (pattern), contortionist animals, the manipulation and stylised quality of their forms. The ability to recognise these codes and conventions offered a deeper knowledge of the subject. Effective questioning revealed links between the animal imagery and a residue of the pagan tradition, creating the understanding that what comes before is often of great importance to how and why an art-form develops in a particular way.

## LESSON 3

Stage two of the design process was introduced to the group with an emphasis on idea generation (see plate 6). The benefit of this process was identified and pupils produced designs for their given initial. Pupils used their knowledge of the illuminated manuscripts gained through their visual research, integrated and interpreted this to produce their own original designs. Emphasis was placed on tight composition and balance. The visual aid demonstrated the use of thumbnail

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field of research and the second section deals with the results of the work in the field of administration.

3. The third part of the report deals with the financial situation of the institution during the year. It contains a detailed statement of the income and expenditure of the institution and a comparison of the actual results with the budget.

4. The fourth part of the report deals with the personnel of the institution during the year. It contains a list of the staff and a description of their work.

designs as part of this process. An analogy was also made between this and the monks' use of design investigation carried out on bones. The richness of the support study imagery used, the quality of their investigation and their personal ability ensured the production of a wide variety of original, interesting and hugely successful designs (see plate 7 (a - b)).

#### LESSON 4

This lesson began with a discussion and evaluation of all their work. Their designs had been enlarged from A5 to A3 and were hung together on the art room wall. The pupils were both proud and excited by this impressive sight upon entering the room. The discussion concentrated on the quality of design and composition. The task required pupils to effectively re-work any weak areas of their designs which often called for an economy of line and clarification of certain elements. Following this, pupils used black carbon paper to transfer their finished designs to the Somerset sheets.

#### LESSON 5 & 6

Both lessons were concerned with the application of colour to their designs. The only reference made in relation to the colour used in Irish manuscripts had been made in the first lesson. This was involved with the colours used, how they were created and ways in which we might create our own colours from natural materials today. This was revisited and applied to their colour compositions.

The contemporary artist Jim Fitzpatrick was introduced and questioning centred on his use of colour themes and influences of Celtic sources (see plate 8). Links were made between his subject matter and the fact that many of these myths and legends were first documented in manuscript form around the eighth/ninth centuries AD. This contemporary reference was directly relevant to what they were trying to achieve: use of a historical source to inspire new and original designs.

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Plans were made first for the colour composition (see plate 9). Emphasis was placed on balance and use of colours which were in keeping with their support studies. Further colour images of illuminated initials from the Book of Kells were presented to the group (see plate 10).

A group evaluation, similar to that initiated in lesson 4, identified any problem areas in their colour compositions. Questioning and dialogue which encouraged analysis, reflection and comparison helped some to modify their choice and placement of colour. Students were encouraged to make use of the natural dyes, however, the rich colour and intrigue of the bottled inks attracted most. Through careful demonstration and emphasis of the mixing of colours a wide variety of individual colours was achieved by the class and the influence of the support studies used became apparent.

#### LESSON 7

The main objective of this lesson was to introduce pupils to the type of script used by the monks in the creation of the Book of Kells (see plate 11). Handouts of how to create the Irish majuscule script were circulated and pupils spent much of the class practising the letters of the alphabet following this. Emphasis was placed on the quality of line, its varying width and fluidity. Many experienced real difficulty and frustration with this area as a result of the way they held their pens. The demonstration achieved little for these individuals. One to one tutoring was the most effective course of action and pupils eventually achieved desired results. The completed task resulted in the combination of their illuminated initial of their given month and the remainder of the word written in calligraphy (see plate 12).

#### LESSON 8

In lesson eight text as pattern was applied to their finished pieces. Reference was made to The Book of Ireland as a support study (see plate 13). This proved effective as it was directly relevant to the whole theme. The method used to apply

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

4. The fourth part of the report deals with the results of the work during the year and the progress of the work during the year.

5. The fifth part of the report deals with the results of the work during the year and the progress of the work during the year.

6. The sixth part of the report deals with the results of the work during the year and the progress of the work during the year.

7. The seventh part of the report deals with the results of the work during the year and the progress of the work during the year.

8. The eighth part of the report deals with the results of the work during the year and the progress of the work during the year.

9. The ninth part of the report deals with the results of the work during the year and the progress of the work during the year.



the text added helped to sustain their interest in the work. The technique of wax resist and washes of tea stain allowed the consideration of the background of the work (see plate 14). This also created the opportunity to increase the reference to the month with which they were working as the subject of the text was based on anything they associated with that particular month (see plate 15(a - e)).

It could be argued that to use artists' work as stimuli for pupils' own work in this fashion might simply encourage plagiarism. On the other hand, to use artists' work only,

“as comparative information after pupils have concluded their own imagery is to fail to exploit the work's potential for stimulus and imaginative extension” (3).

The direct engagement with the design making process enhanced the pupils' capability to read and appreciate this type of work and other work like it. It has also had a beneficial influence on the richness of the pupils' practical outcomes. The quality of pupils' responses is directly related to the quality of stimulus they received. In addition, these pupils have completed what could be an effective form of introduction to an area that they will have to study in the senior cycle.

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## FOOTNOTES CHAPTER 4

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1. Mark Roskill, What is Art History? (London: Thames and Hudson, 1976) p. 10.
2. Kate Stevens, Learning Through Art and Artefacts (London: Hodder and Stoughton, 1994) p. 63.
3. Gaitskell and Hurwitz, Children and Their Art (New York: Harcourt Brave Jovanovich, inc., 1975) p. 384.



## CHAPTER 5

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### CONCLUSION

In conclusion, what exactly does this scheme of work and its outcomes, described in the previous chapter, tell us of the benefits offered by the integration of academic and practical elements of Art and Design? Chapter 2 was concerned with the potential benefits of the academic subject - Art History and Appreciation. It dealt with the variety of views which are held on the subject and range from a strictly formalist approach to one which embraces personal opinion and response. Various benefits which related directly to the classroom were identified such as the expansion of visual awareness, extension of the imagination and perception. A confidence in oneself and one's own opinion could be developed through open discussion of artworks created by the pupils themselves and artists/designers.

This subject was first introduced to the Senior cycle almost thirty years ago. Its role has changed very little over this time and this was the concern of Chapter 3. The discussion also looked at the introduction of Support Studies at Junior Certificate level and an assessment was made of the relationship between the two. Problems which surface in relation to these curricula and the reality of the classroom situation were identified in this chapter.

The role of the teacher is of key importance to the address of these problems. It is her responsibility to create a suitable environment in which the pupil can openly and freely express personal feelings, judgements and responses which Gombrich holds in such high regard. Art teachers should develop the skill of effective questioning which allows the pupil to investigate artwork in a meaningful fashion. This should seek to develop a wider vocabulary and make connections with problems and solutions encountered in the pupils' own work.

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

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

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

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

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

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

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

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

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

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

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

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



Revisiting themes of art history through classwork can help to reinforce these connections. The practical application of this dissertation which has been described in Chapter 4 sought to create some of these connections.

The question of when to introduce the artefact was something discussed in Chapter 2. In hindsight, Stevens' strong inclination towards the introduction of artefacts during the mid-way stage of the scheme might have been all the better approach in this case. This observation has been stimulated by some pupils' lack of interest in the mainly historical approach of Lesson 1. Perhaps less emphasis on the historical aspects in the initial stages of the scheme would have addressed this problem? However, the results which the pupils produced reinforced the view that the use of artworks as a stimulus for classwork directly relates to the quality and imaginative extension of the work. Learning through experience is the most effective way to develop an understanding of the delicate balance needed to create a harmonious relationship between the academic and practical elements of art.

Concluding this discussion one can determine that critical studies and Art History and Appreciation should not necessarily inform the practice of art and design or that art and design practice may be undertaken for the benefit of developing critical studies. Good art and design teaching embraces a healthy balance of the two which interrelate and reciprocate. The potential result for pupils is thoughtful and skilled making, visual awareness, confidence and critical and cultural literacy.







PLATE 1 (a & b). - Book of Kells and Book of Durrow support studies.







PLATE 2. - Introductory board to scheme.







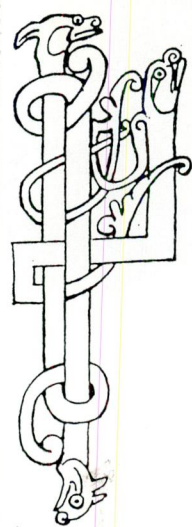
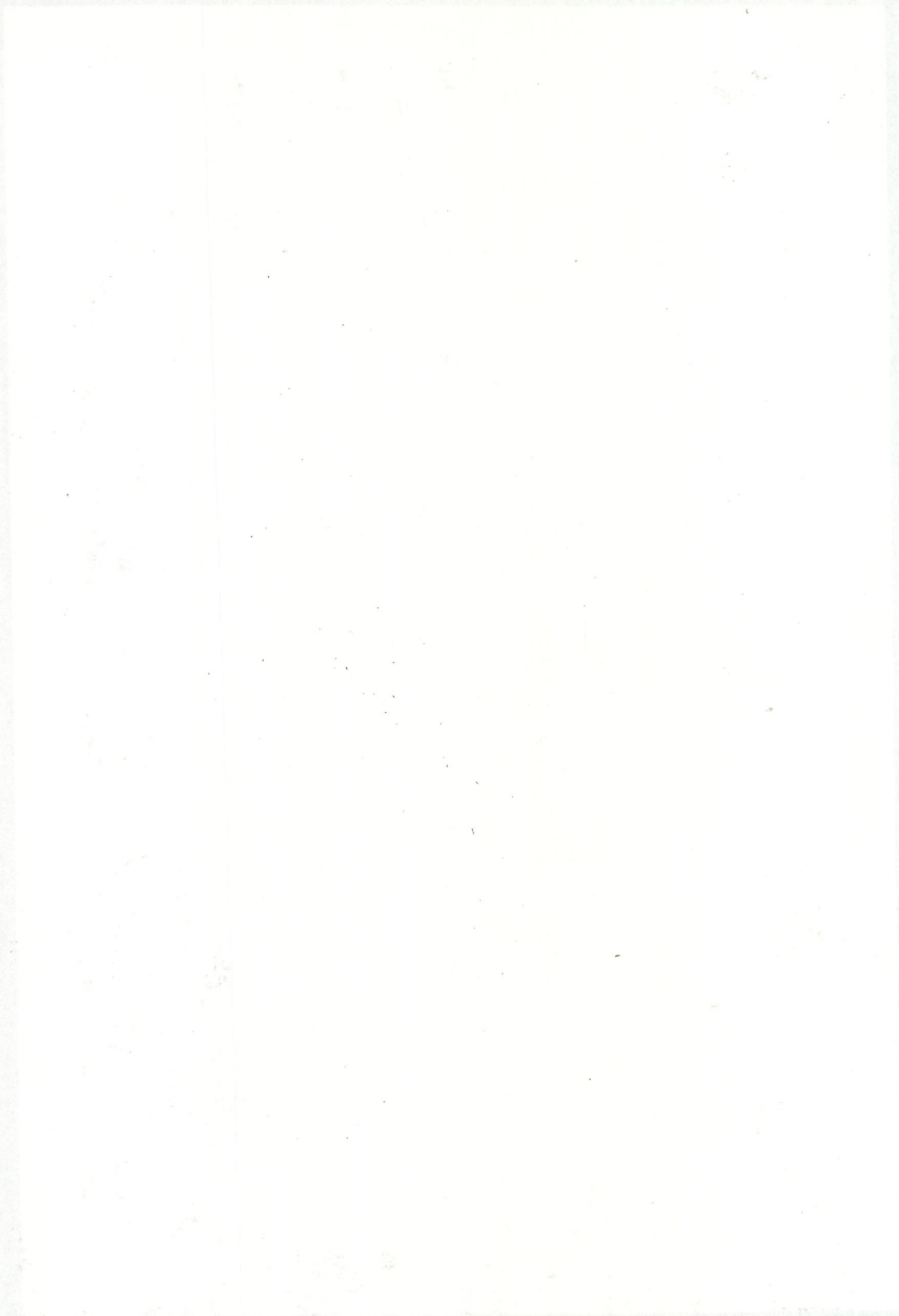
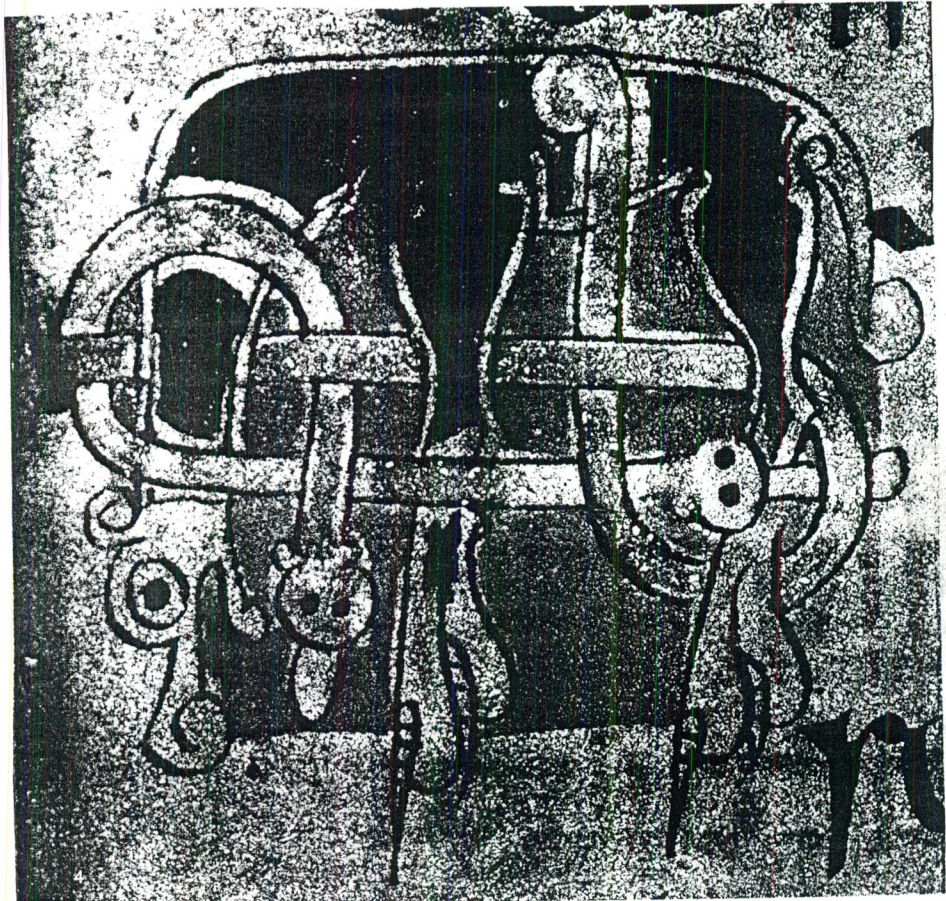


PLATE 3 (a - e) - Handout of support studies.















**I**te agamus  
 et in superi  
 districti iudi  
 et iudicis  
 prophetarum  
 et mirae an  
 elum meum ante pacem  
 tuam quiproprietatibit  
 amicum. Uox clama  
 at iudicis pante me  
 di. Vox pacis san  
 tis. Vox iudicis  
 iudicis iudicis  
 pante me. Vox pacis









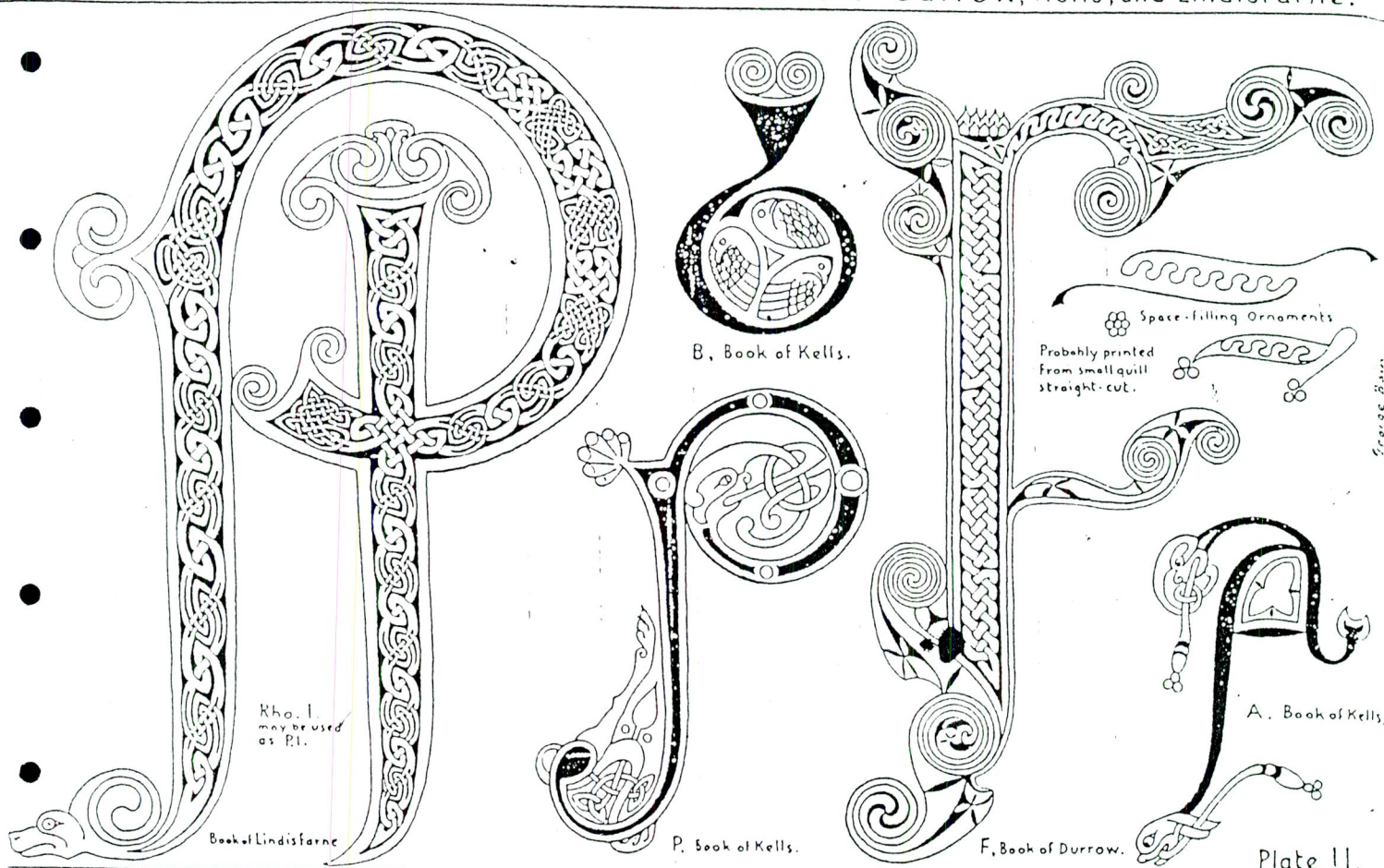
The Tuna Brooch. Cat. 48. detail of ornament on the reverse



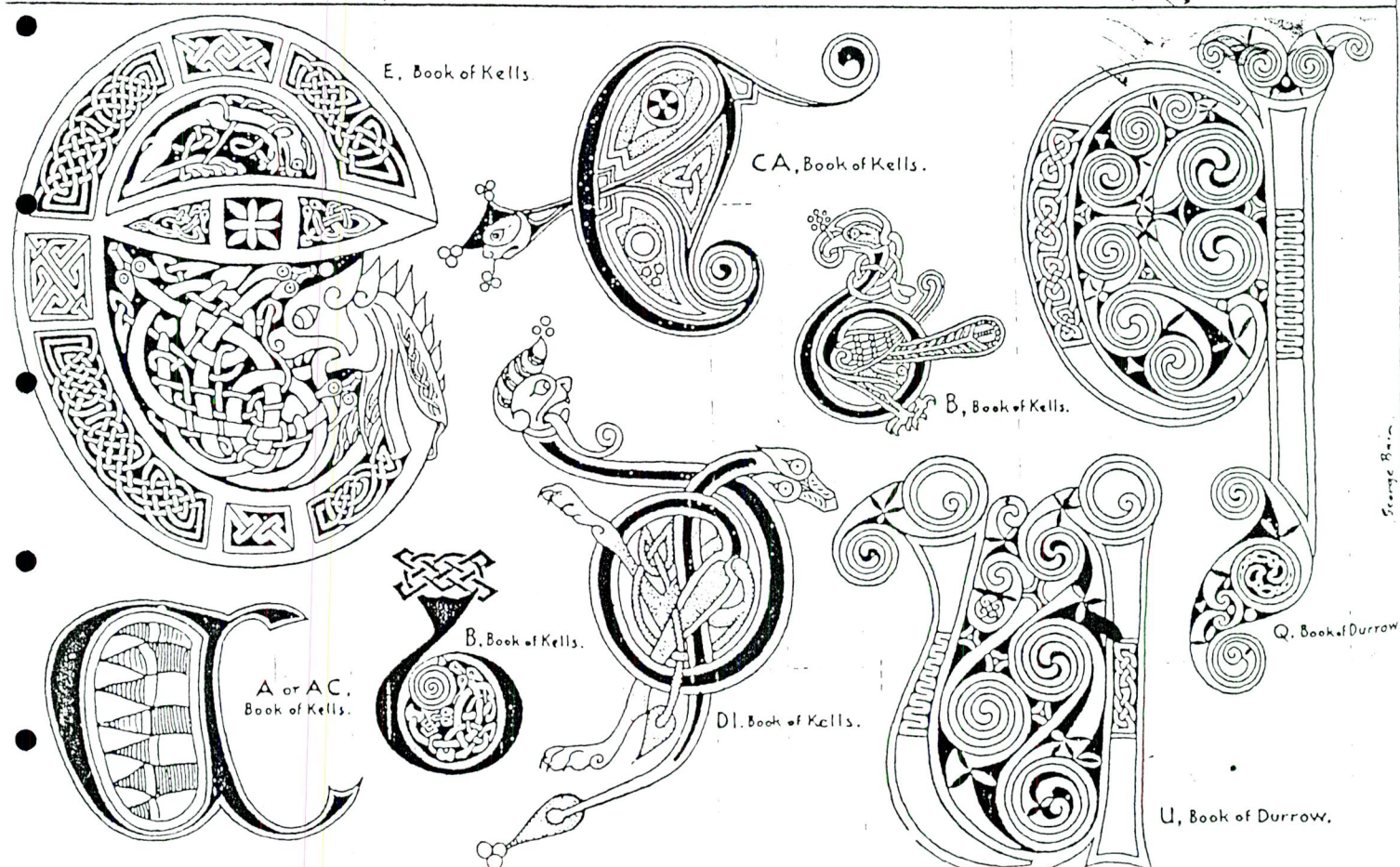




## Ornamented Celtic Capital Letters from the Books of Durrow, Kells, and Lindisfarne.



## Ornamented Celtic Capitals from the Books of Durrow and Kells







Excellent  
Work Anna

## WORKSHEET ON MANUSCRIPTS.

YOU WILL HEAR THE ANSWERS IF YOU LISTEN!

1. What was the religion of the Irish people before Christianity?

Paganism was the religion of the Irish people before Christianity.

2. Manuscripts are...

Pages of drawing and writing, normally about the 5 holy gospels, and nearly always written in Latin. ✓ good

3. Who made them and why?

The monks made them for other monks in the future to learn and study the gospels. ✓ good answer.

4. Vellum comes from what animal?

Vellum comes from calves.

5. What kind of writing did they use?

They used Calligraphy.

6. List and name as many of the different colours that are used in the manuscripts.

Red, green, blue, brown, white ✓

7. If you look closely at the designs what are they made up of?

A lot of the designs are made up of animals and birds heads. ✓





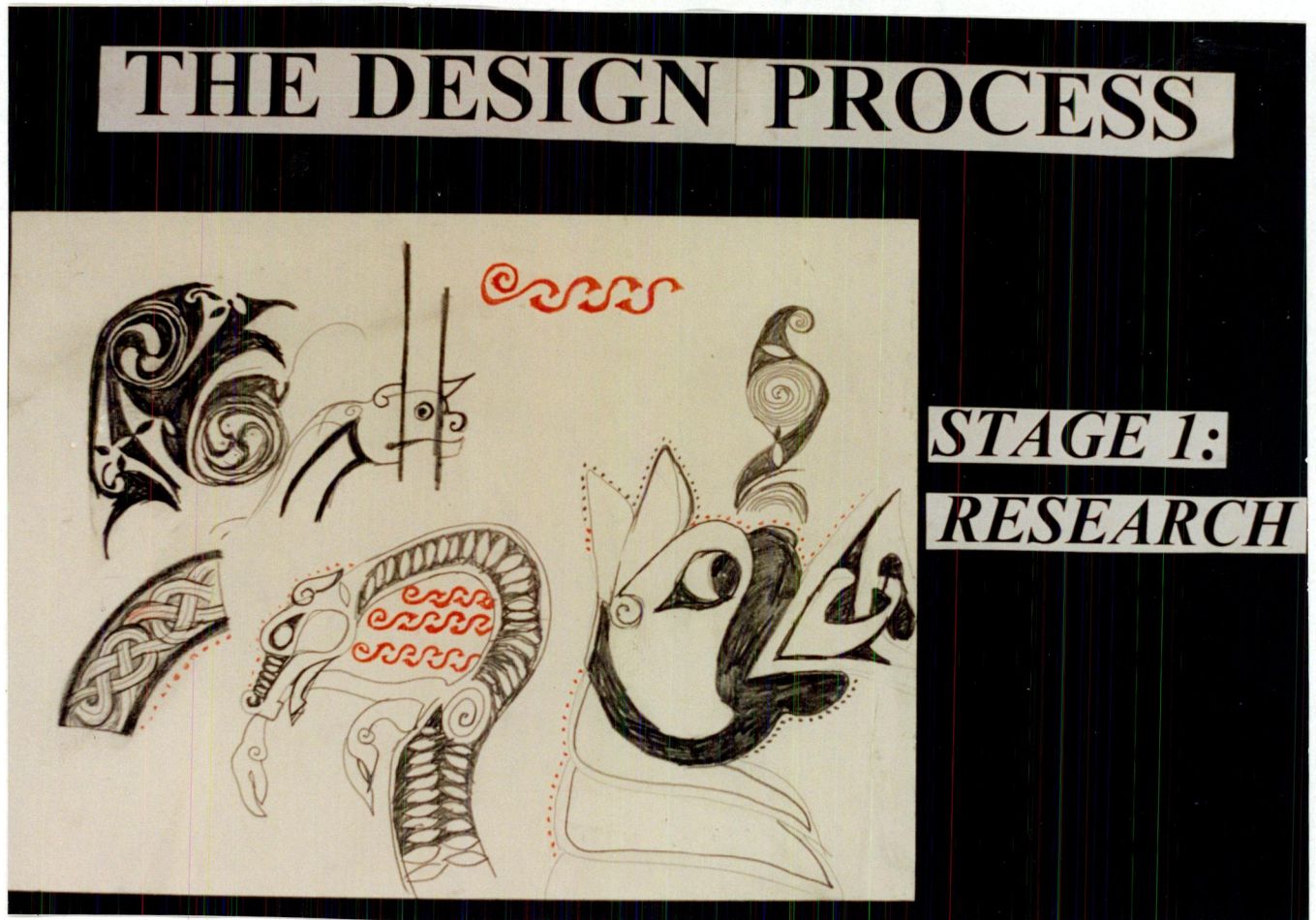


PLATE 5. - Stage 1 Research.





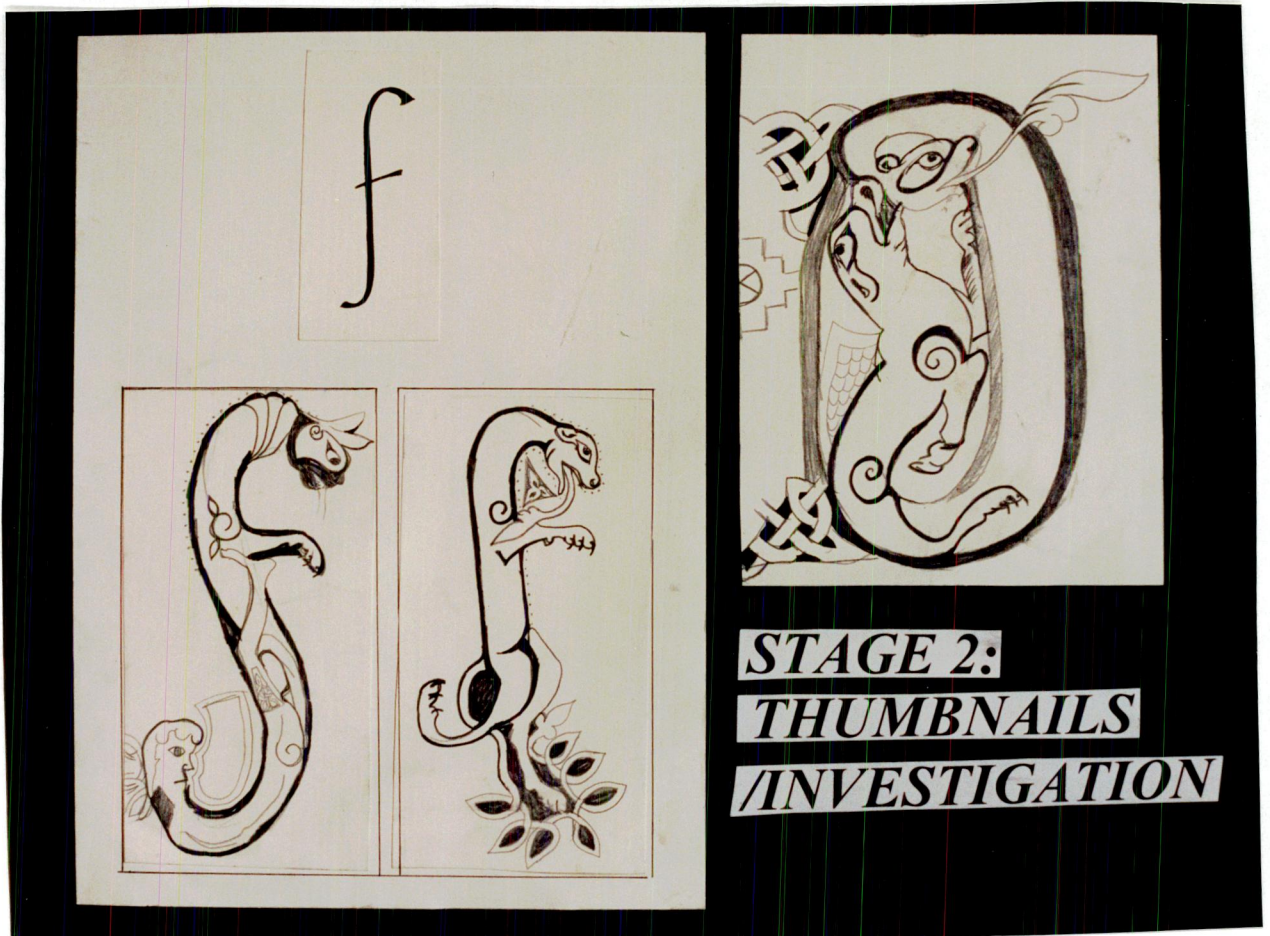


PLATE 6. - Stage 2 Idea generation.





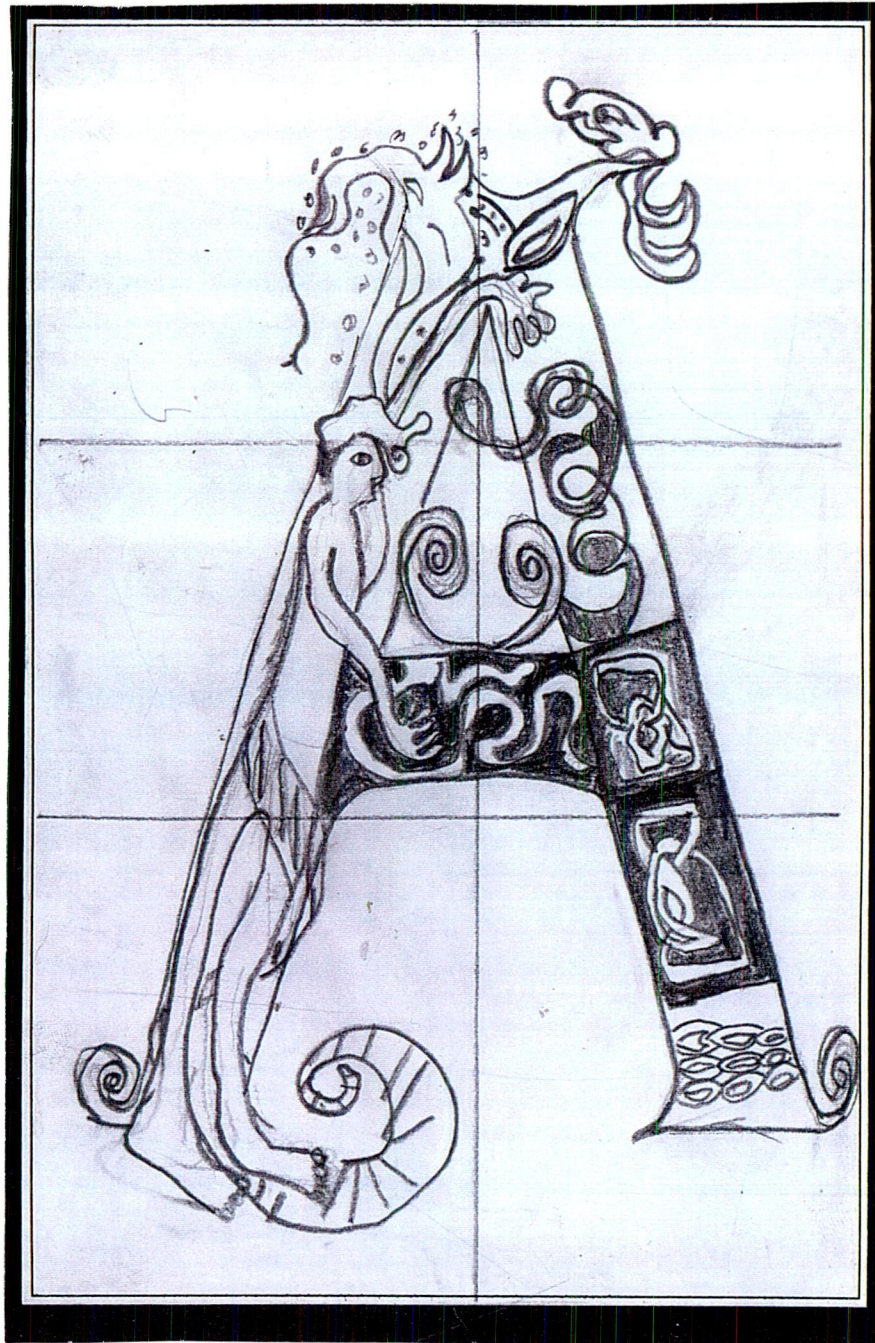
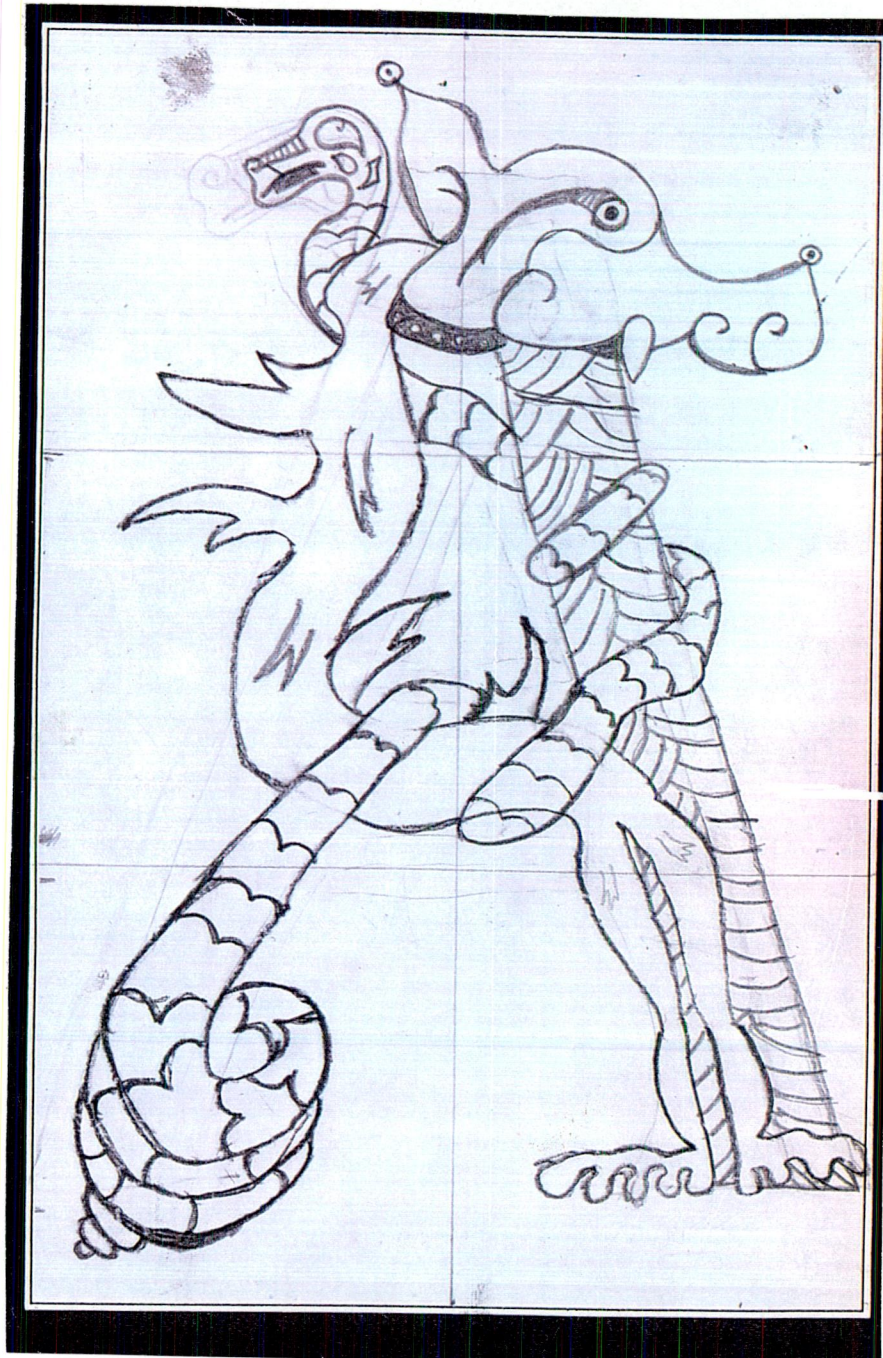


PLATE 7 (a & b). - their designs.











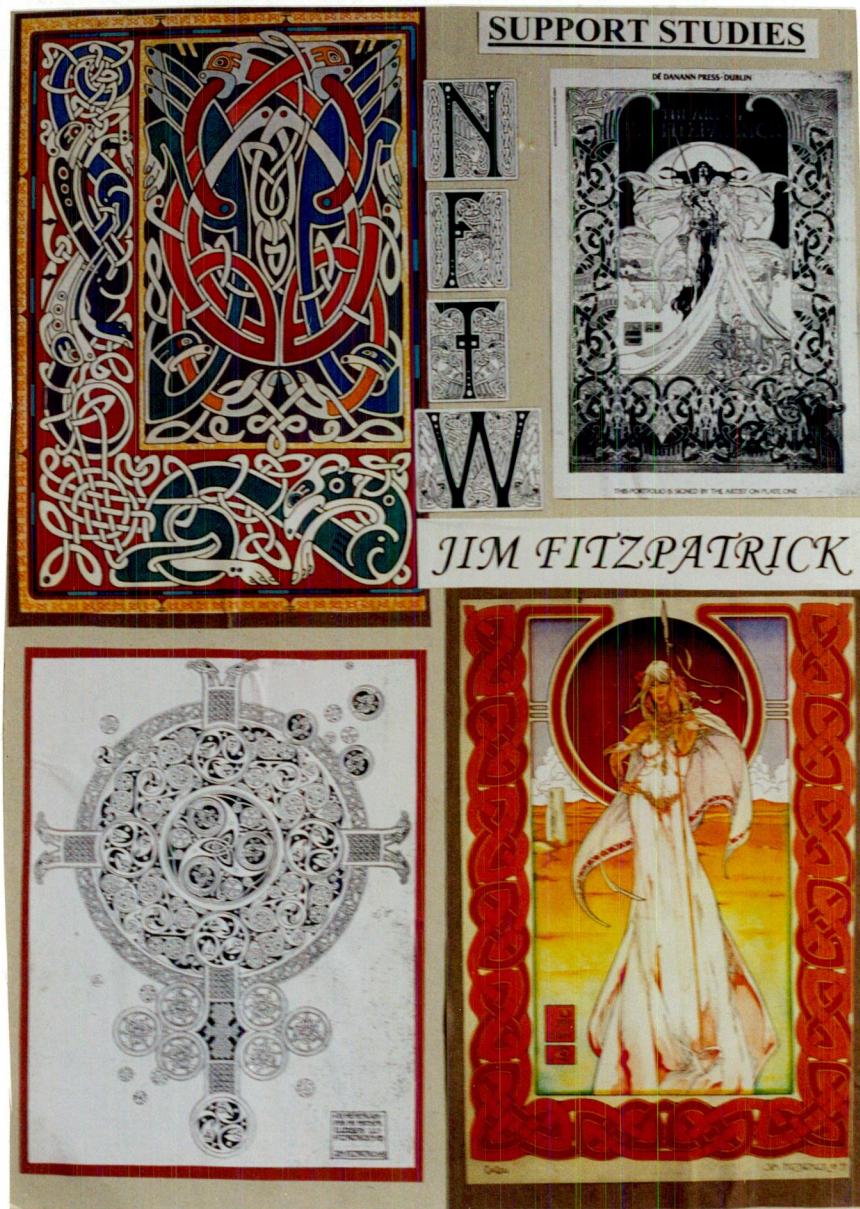


PLATE 8. - Jim Fitzpatrick - contemporary support study.







PLATE 9. - Kevin's colour plan.





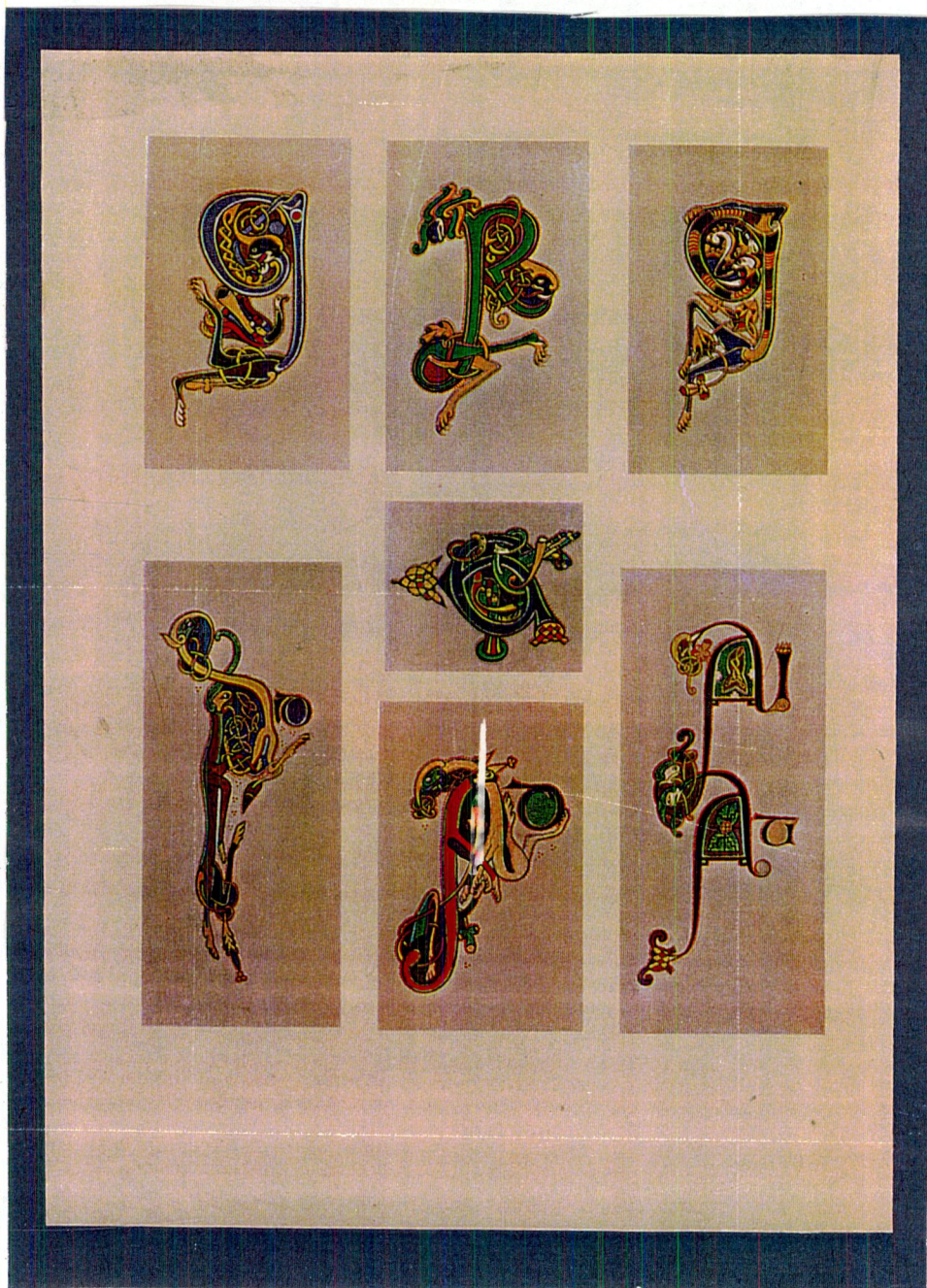


PLATE 10. - Book of Kells illuminated initials.







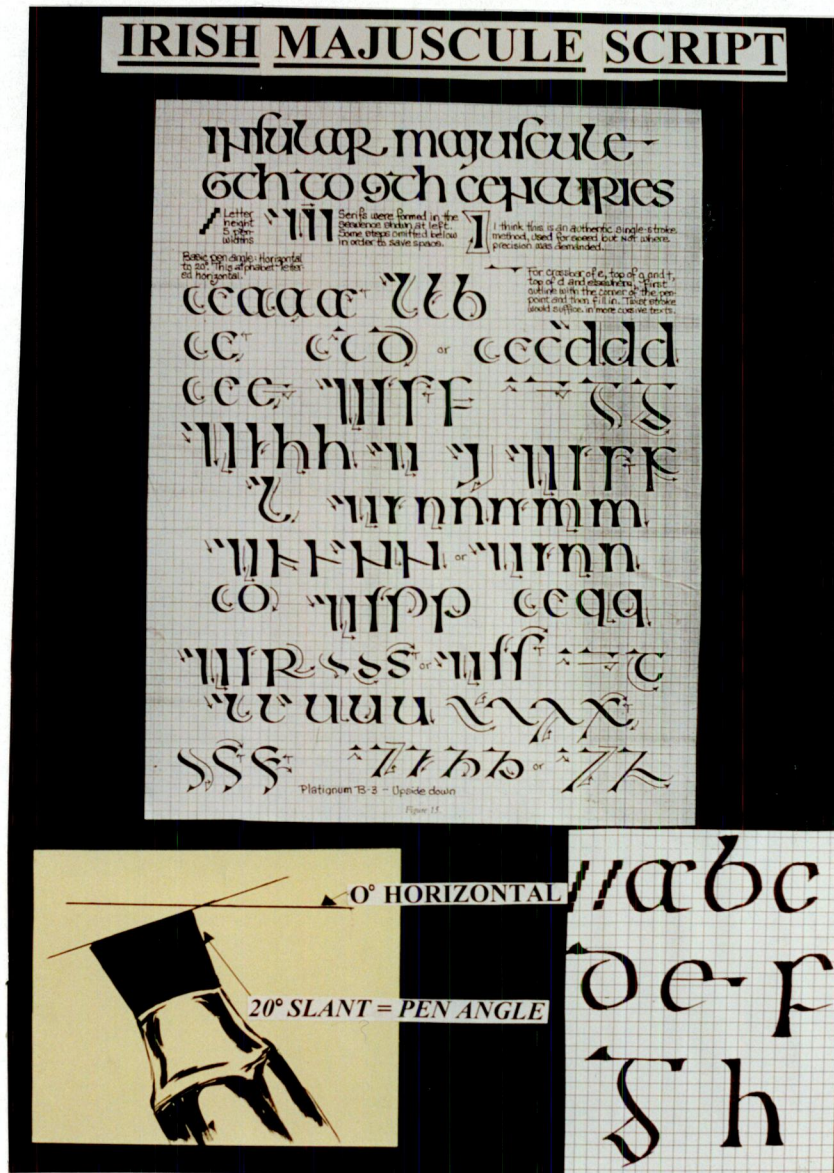


PLATE 11. - Irish majuscule script introduction.







PLATE 12. - Amy applying her text.







PLATE 13. - The Book of Ireland support study.







PLATE 14. - My visual aid of the application of this technique.







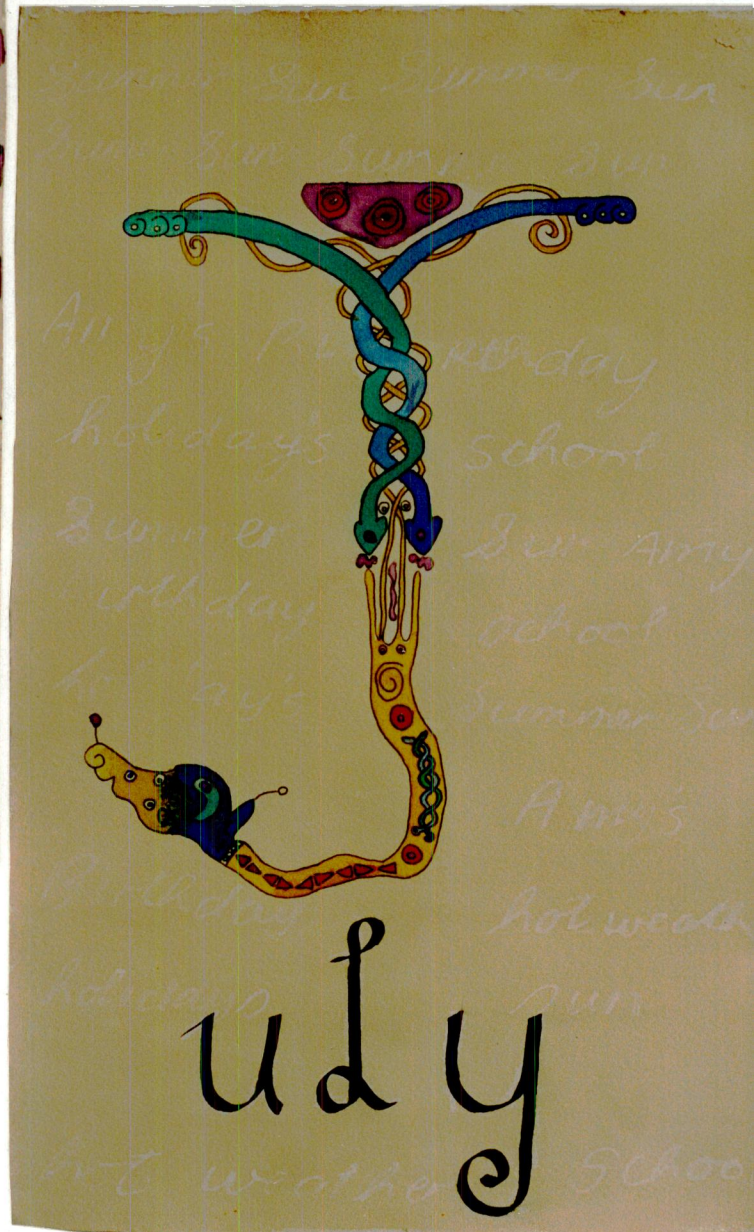
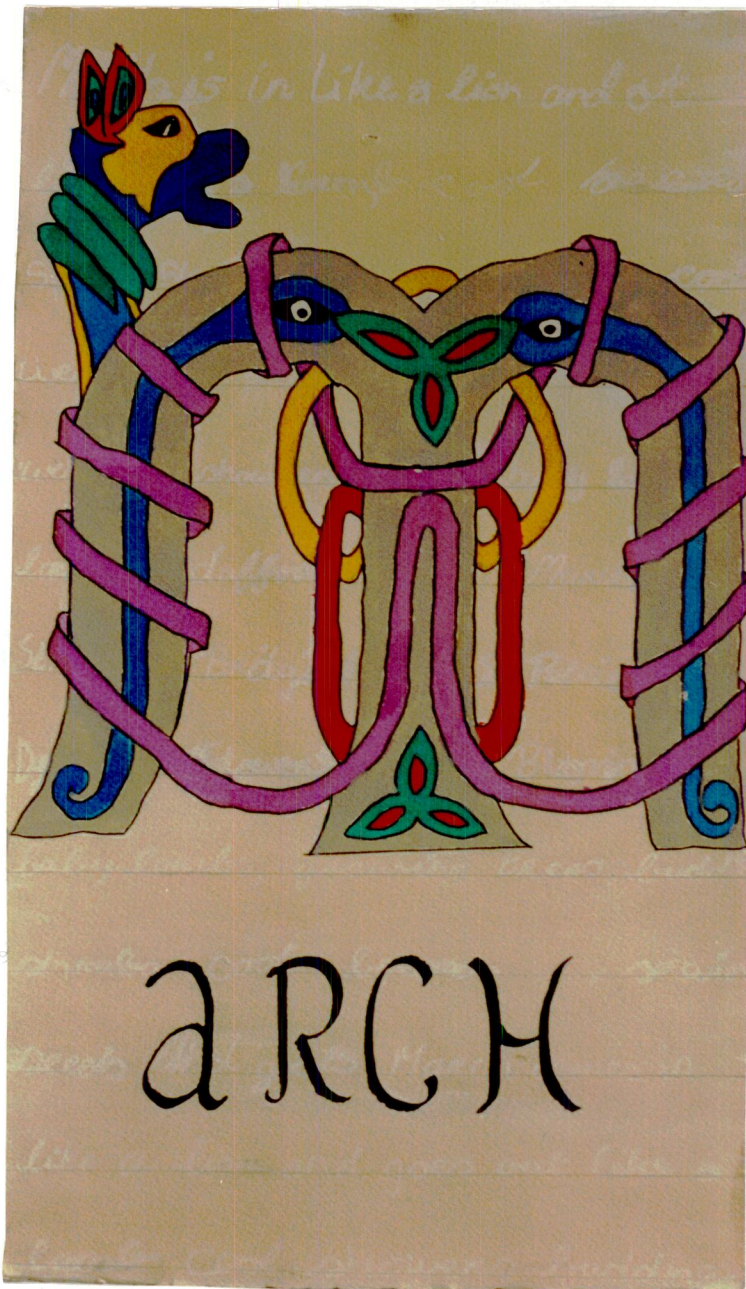


PLATE 15 (a - d). - some examples of their finished work with text applied.













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