

# THESIS





T H E S I S

" QUEUING FOR THE BEACH "

- THAT THE AIM OF FOSTERING A MORE SENSITIZED  
RELATIONSHIP BETWEEN THE STUDENT AND HER  
SURROUNDINGS CAN BE DEVELOPED, FIRST THROUGH  
A THEMATIC APPROACH IN THE ART ROOM AND  
SUBSEQUENTLY THROUGH AN ENVIRONMENTAL STUDY  
PROJECT.

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Principles of Teaching Art Course

1980

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## INTRODUCTION



## INTRODUCTION

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I HAVE COME TO BELIEVE THAT TO BE A TEACHER, AND ESPECIALLY AN ART TEACHER, ONE HAS, SURELY, TO BE A GENEROUS PERSON.

GENEROUS ENOUGH TO GIVE ALL ONE'S GOT IN THE DESIRE TO SHARE ALL THE LOVE AND KNOWLEDGE OF THE CHOSEN SUBJECT, AND TO ENTHUSIASTICALLY WORK TOWARDS DRAWING FORTH A RESPONSE FROM THE STUDENT.

WHAT ATTRIBUTES WILL BE CALLED FOR ? WE CAN INCLUDE PLENTY OF MENTAL AND PHYSICAL ENERGY, PATIENCE AND UNDERSTANDING OF THE STUDENT'S NEEDS AND PERSONALITY, AND A GENUINE INTEREST IN HIS OR HER ACHIEVEMENTS.

ADD TO THIS AN ABILITY TO GIVE CLEAR DIRECTIVES, AND TO MOTIVATE, STIMULATE AND CONTROL THE TEACHING SITUATION IN ORDER TO ARRIVE AT SPECIFIC AIMS AND OBJECTIVES FOR THE GROWTH AND DEVELOPMENT OF THE STUDENT.



I SAY THE STUDENT, SINGULAR, WITH INTENT. THIS IS BECAUSE I BELIEVE THAT NO MATTER HOW LARGE THE CLASS OR SHORT THE TIME IT IS THE INDIVIDUAL APPROACH THAT IS REALLY MEANINGFUL; THE ONE-TO-ONE RELATIONSHIP BETWEEN STUDENT AND TEACHER. THIS IS NOT ALWAYS POSSIBLE OF COURSE, AND TECHNOLOGY IS INCREASINGLY COMING TO THE AID OF THE TEACHER WHERE LARGE CLASSES ARE CONCERNED. NEVERTHELESS, I REGARD THAT IT IS IMPORTANT THAT THE TEACHER SHOULD AT LEAST MAINTAIN EYE CONTACT WITH THE STUDENTS, AND MAKE A REAL EFFORT TO GET TO KNOW THE NAMES OF THE STUDENTS AS QUICKLY AS POSSIBLE SO THAT THEY CAN BE ADDRESSED AND ANSWERED AS INDIVIDUALS.

-- ooo --

WHEN APPLYING FOR A PLACE TO ATTEND THE PRINCIPLES OF TEACHING COURSE, I WROTE, AS REQUESTED, IN ANSWER TO THE QUESTION -- " briefly give your opinion of the role that art should play in education " , THIS REPLY :

" ART INTRODUCES THE STUDENT TO THE PLEASURE WHICH MAY BE GAINED FROM CREATIVE ACTIVITY, AND ART MUST HAVE A PLACE IN THE CURRICULUM FOR BOTH THE BRIGHT AND THE NOT SO BRIGHT STUDENT.

ENCOURAGED AND GUIDED BY THE ART TEACHER, THE STUDENT'S SUCCESS, HOWEVER MODEST, CAN BE A SOURCE OF REAL



DELIGHT TO BOTH. IT CAN BUILD THE STUDENT'S CONFIDENCE AND GIVE HIM OR HER A SENSITIZED RELATIONSHIP TO HIS OR HER SURROUNDINGS, THEREBY RAISING THE STANDARD OF APPRECIATION IN THE ELEMENTS OF ART " .

MY THESIS IS THAT THESE VIEWS ARE PRACTICABLE. THE FOLLOWING CHAPTERS ARE AN ACCOUNT OF SOME OF THE MEANS BY WHICH THEY HAVE BEEN IMPLEMENTED AND VERIFIED.

A MAJOR FUNCTION OF THE EDUCATIONAL SERVICE IS TO HELP THE DEVELOPING YOUNG PERSON TO ADJUST TO THE ENVIRONMENT IN WHICH HE OR SHE LIVES. ART CAN HELP HIM OR HER TO ENJOY IT AND TO DEVELOP THE ABILITY TO DISCRIMINATE ABOUT ITS QUALITIES.

-- ooo --

AS THE TITLE OF THIS THESIS SUGGESTS, I CHOSE TO STUDY THE ENVIRONMENT OF THE SEASHORE AS THE MAIN SUBJECT FOR STUDY DURING THE PRINCIPLES OF TEACHING COURSE, BOTH PERSONALLY AND WITH THE PUPILS INVOLVED IN MY TEACHING PRACTICE.







HAVING BEEN BORN AND BROUGHT UP BY THE SEA, I SPENT A GREAT DEAL OF TIME, SUMMER AND WINTER, AT THE BEACHES, HARBOURS, ROCKS AND ISLANDS OF DALKEY, CO. DUBLIN. IT WAS NOT, HOWEVER, UNTIL I CAME TO LIVE AND STUDY ART IN BRAY, CO. WICKLOW, THAT I CAME TO REALISE THE POTENTIAL AND EDUCATIONAL VALUE AFFORDED BY THE SEASHORE AS A STIMULUS TO CREATIVE ACTIVITY, AND I WELCOMED THIS OPPORTUNITY TO DEVELOP THESE IDEAS NOW.

THIS CHOICE WAS NOT, HOWEVER, INEVITABLE. BEFORE DECIDING FINALLY, I HAD FIRST CONSIDERED TWO OTHER AVAILABLE OPPORTUNITIES.

ONE POSSIBILITY WAS A MOST INTERESTING COPSE OF TREES IN THE GROUNDS OF THE SCHOOL WHICH COULD HAVE LENT ITSELF TO AN EXPLORATION OF THE QUALITIES AND CHARACTER OF TREES, AND COULD PERHAPS HAVE RESULTED IN A LARGE MURAL COMPOSED OF INDIVIDUAL WORK MAKING UP THE WHOLE.

ANOTHER ALTERNATIVE WAS THE SITE OF A LARGE COMPLEX OF PRIVATE APARTMENTS, NEWLY BUILT ABOUT 100 YARDS FROM THE SCHOOL. THE CASTLE TURRET MOTIF USED IN THE ARCHITECTURAL DESIGN COULD HAVE PROVED A STARTING POINT FOR A STUDY OF THE BUILDINGS IN THE AREA, MANY OF THEM CASTLES IN THEIR OWN RIGHT, AND MANY OTHER DOMESTIC AND HOTEL BUILDINGS USING CASTLE FEATURES IN THEIR DESIGN. I DID, IN FACT, MAKE A LIMITED PERSONAL STUDY ON





THIS THEME AS PART OF MY OWN WORK.

I WAS FINALLY INFLUENCED TO DECIDE IN FAVOUR OF THE SEASHORE AS THE SUBJECT FOR AN ENVIRONMENTAL STUDY PROJECT BY THE FACT THAT THE SAME STRETCH OF BEACH SERVES BOTH THE SCHOOL AT KULLINEY WHERE I WOULD HOLD MY CLASS, AND MY OWN HOME IN BRAY, AND WAS, THEREFORE, A PRACTICAL CHOICE.

IT IS SAID THAT IN ORDER TO KNOW ONE MUST EXPLORE. THE SEASHORE PROVED TO BE AN INEXHAUSTIBLE SOURCE FOR THAT EXPLORATION.

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THE FOLLOWING CHAPTERS SET OUT TO EXPLAIN HOW ONE TEACHER AND 28 GIRLS IN THEIR SECOND YEAR AT ST. JOSEPH OF CLONY SECONDARY SCHOOL APPROACHED THIS CHALLENGE.

CHAPTER I SHOWS THE PROCESSES OF PROBLEM SOLVING IN ART AND DESIGN, LINKED UNDER THE TITLE OF OUR THEME -- " THE BUS QUEUE " . THIS THEME PROVIDED THE MEANS BY WHICH WE BRIDGED THE WORK IN THE CLASSROOM WITH AN ENVIRONMENTAL STUDY.

CHAPTER II DEALS WITH THE PROGRESS OF THIS



ENVIRONMENTAL PROJECT AT KILLINEY BEACH AND THE PROMOTION OF  
THE AIM OF FOSTERING A MORE SENSITIZED RELATIONSHIP BETWEEN THE  
STUDENT AND HER SURROUNDINGS.

CHAPTER III ASSESSES THAT WORK, EVALUATES AIMS  
AND OBJECTIVES, AND EXPLORES POSSIBLE FURTHER DEVELOPMENT BOTH  
FOR INTERMEDIATE AND ADVANCED LEVELS.

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## CHAPTER I

" THE POWER OF ART AS AN EDUCATIONAL TOOL CONSISTS NOT SO MUCH IN DRAWING, AND PAINTING AND THE OTHER ART ACTIVITIES, AS IN THE AESTHETIC EXPERIENCES PROVIDED BY THE BASIC ELEMENTS OF ART, i.e., COLOUR FORM, LINE, PATTERN, TONE, TEXTURE AND SHAPE: AND THE USE OF DRAWING, PAINTING, COLLAGE, PRINT-MAKING, CRAFT, AND THE OTHER FORMS, TO EXPLORE THESE ELEMENTS MORE DEEPLY AND BY SO DOING, TO DEVELOP IN THE PUPILS AN AWARENESS OF THE QUALITIES OF THE ELEMENTS. "

( KENNETH JAMESON )

-- ooo --

### MEETING THE CLASS

WHEN I FIRST MET THE PUPILS OF CLASS 2X AT THE END OF SEPTEMBER, THE WEATHER HAD TURNED COLD AND DARK AND NOT VERY TEMPTING AT THAT TIME FOR IMPLEMENTING OUTDOOR STUDIES. I ALSO







DISCOVERED IN DISCUSSION THAT THEY HAD CONCENTRATED ALMOST ENTIRELY ON CRAFT WORK IN THE PREVIOUS YEAR AND HAD EXPERIENCED LITTLE OR NO ART AND DESIGN OUTSIDE THAT SCOPE.

#### THEMATIC APPROACH

AND SO, IN ORDER TO REMEDY THAT SITUATION, I DECIDED TO INITIATE A SERIES OF SEQUENTIAL LESSONS ON THE ELEMENTS OF ART - FORM, LINE, COLOUR, TEXTURE, SHAPE AND PATTERN - LINKED TOGETHER BY THE THEME OF " THE BUS QUEUE ". THIS THEME EVENTUALLY PROVIDED THE LINK BETWEEN THE ART ROOM AND THE ENVIRONMENT FOR A PROJECT ON KILLINEY BEACH.

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#### THE BUS QUEUE

THE FIRST LESSON CONCERNED ITSELF WITH THE ELEMENT OF FORM. THE LEARNING OBJECTIVE WOULD BE TO DISCERN THE PROPORTIONS OF THE STANDING FIGURE THROUGH PERCEPTION AND TO INTERPRET THOSE PERCEPTIONS THROUGH FORM.

TO BEGIN WITH, A VOLUNTEER WAS SOUGHT FROM THE CLASS SO THAT WE MIGHT DISCOVER THE PROPORTIONS OF THE BODY BY ACTUALLY LOOKING, AND BY RELATING ONE PART TO ANOTHER.





I THEN PRODUCED SOME GOOD MODELLING CLAY. AS THEY HAD NOT EXPLORED CLAY BEFORE, THIS IN ITSELF WAS A GOOD MOTIVATING FACTOR.

AFTER A SHORT DEMONSTRATION OF THE QUALITIES AND CHARACTERISTICS OF CLAY, THE DIFFERENCE BETWEEN ' MODELLING ' AND ' CARVING ' WAS DISCUSSED.

BY NOW THE CLASS WAS EAGER TO ' HAVE A GO', AND THEIR BRIEF WAS CLEAR AND SIMPLE: EACH GIRL WOULD MAKE ONE STANDING FIGURE, EITHER A MAN, WOMAN, OR CHILD, KEEPING IN MIND WHAT HAD BEEN DISCOVERED ABOUT THE PROPORTIONS OF THE BODY. IT WAS EXPLAINED THAT THESE FIGURES WOULD TAKE THEIR PLACE AT " THE BUS QUEUE " FOR DISPLAY AT THE END OF THE CLASS.

TOWARDS THE END OF THE LESSON, A TREBLE PERIOD, ONE OF THE GIRLS, HAVING FINISHED HER FIGURE, OFFERED TO TAKE CHARGE OF ASSEMBLING THE FIGURES IN LINE. AS OTHERS JOINED HER, I NOTICED THAT THEY WERE ATTEMPTING TO PROVIDE AN ' ENVIRONMENT' BY MEANS OF IMPROVISED TREES, PATHS, BUSHES ETC. WITHOUT ANY PROMPTING FROM ME.

WHEN ALL THE FIGURES WERE LINED UP WE HAD A DISCUSSION AS TO WHETHER OR NOT THE FIGURES WERE, IN FACT, WELL PROPORTIONED. IT HAD TO BE ADMITTED THAT MANY WERE NOT, BEING MOSTLY VERY SHORT IN THE LEGS.



FORM

THE CONCEPT OF FORM WAS NOW MORE EASILY UNDERSTOOD, AND THE LESSON ENDED WITH A SHORT MENTION OF HOW SCULPTURE IN THE ROUND SHOULD BE LOOKED AT - FROM ALL ANGLES.

WE HAD, HOWEVER, GOT OFF TO A GOOD START, AND IT WAS DECIDED TO KEEP THE FIGURES TO BE USED FOR A FURTHER LESSON.

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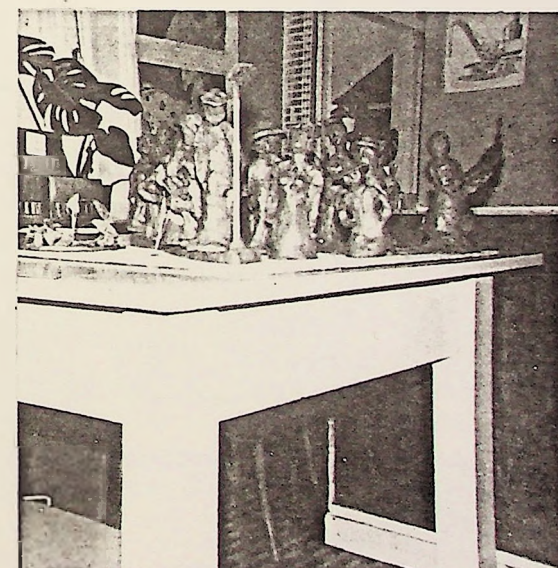
CHARACTER THROUGH LINE

WHEN WE REJOINED FOR THE FOLLOWING WEEK'S LESSON, ALL WERE EAGER TO SEE WHETHER OR NOT THE CLAY FIGURES, NOW DRY, WERE STILL INTACT. THEY WERE, AND WE SET TO WORK.

THE LESSON OBJECTIVE WAS NOW TO IDENTIFY CHARACTER THROUGH BODY POSTURE AND ITS REPRESENTATION THROUGH LINE.

IT HAD BEEN OBSERVED AT THE PREVIOUS LESSON WHEN THE FIGURES WERE IN LINE AT THE ' BUS QUEUE ' THAT ALTHOUGH THEY WERE ALL ' STANDING ' , NEVERTHELESS EACH FIGURE IN ITS PARTICULAR STANCE HAD AN ATTITUDE, MOVEMENT OR BODY POSTURE DENOTING ITS CHARACTER.







I EXPLAINED THAT THIS WAS ONE OF THE GREAT DISCOVERIES OF THE GREEKS IN THE 5TH CENTURY B.C. THEY HAD MASTERED THE MEANS OF CONVEYING SOMETHING OF THE UNSPOKEN FEELINGS SET UP BETWEEN PEOPLE AND COULD PORTRAY THE ' WORKINGS OF THE SOUL ' . WE HAD A LOOK AT A REPRODUCTION OF ' ULYSSES RECOGNIZED BY HIS OLD NURSE, From a red-figured vase, 5th c. B.C.,' AND ' TOMBSTONE OF HEGESO', about 420 B.C.

THE GIRLS WERE ASKED TO TRY AND CAPTURE THE CHARACTER AND FEELINGS CONVEYED BY THE CLAY FIGURES. INSTEAD, HOWEVER, OF WORKING FROM JUST ONE FIGURE IT WAS SUGGESTED THAT THE FIGURES BE ARRANGED IN GROUPS, EACH GROUP CONSISTING OF EITHER WORKMEN, ELEGANT LADIES FROM GRAFTON STREET, SCHOOLCHILDREN, HOUSEWIVES, OR BUSINESS MEN. THE CHOICE WAS OPEN AS TO WHICH GROUP THEY WISHED TO WORK FROM, AND FORTUNATELY THE DISTRIBUTION WORKED OUT WELL.

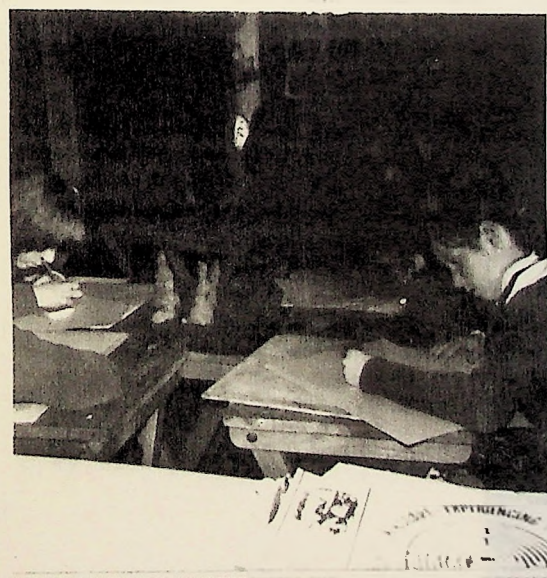
A WIDE VARIETY OF MATERIALS WAS OFFERED - CHARCOAL ( THICK AND THIN ) AND WHITE CHALK ON GREY PAPER, BLACK AND BLUE BIROS ON WHITE PAPER, CONTE IN BLACK, WHITE AND SANGUINE ON TINTED PAPER, MARKERS OR PAINT. ONLY THE LAST TWO WERE IGNORED.

THEY WERE ALSO ENCOURAGED TO WORK THE FIGURES AS BIG AS POSSIBLE INTO THE PAPER, AND AFTER SOME INITIAL HESITATIONS THIS WAS ACHIEVED.

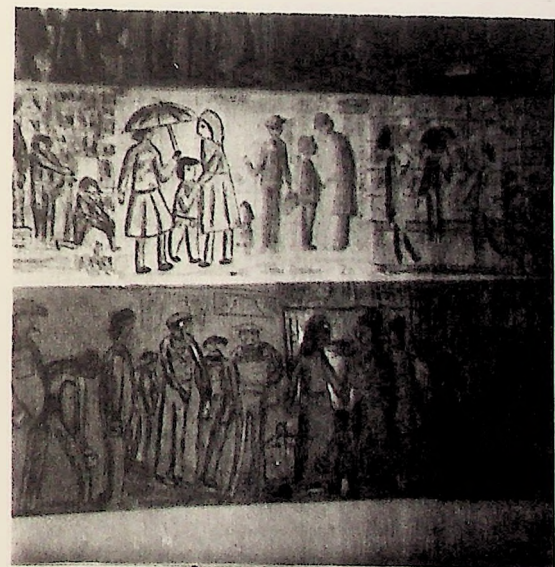
TOWARDS THE END OF THE CLASS I BEGAN TO ' LINE UP '













THE RESULTING DRAWINGS IN THREE 'BUS QUEUES' ON THE CORRIDOR WALL OUTSIDE THE ART ROOM AS THERE WAS INSUFFICIENT SPACE INSIDE. THERE WAS GREAT EXCITEMENT AS ADDITIONAL FIGURES AND 'BELONGINGS' WERE DRAWN IN TO CONNECT THE GROUPS.

#### DISPLAY

I GUESSED THAT IN SUCH A SCHOOL AS THIS THERE WOULD BE NO RISK TO THE WORK ON DISPLAY, AND THIS WAS PROVED TO BE TRUE, AND THE GIRLS HAD THE PLEASURE OF HAVING THEIR WORK EXHIBITED TO THE OTHER CLASSES.

AS WE STOOD BACK TO ADMIRE THE WORK, ONE OF THE GIRLS REMARKED THAT IT REMINDED HER OF AN EGYPTIAN 'FRIEZE'. SHE AGREED TO LOOK UP THIS POINT IN THE LIBRARY, AND DID IN FACT BRING IN TO CLASS THE NEXT WEEK A 'COLMAN'S MUSTARD' ADVERTISEMENT WHICH DID POINT TO THE SIMILARITIES, AS IT SHOWED ROWS OF EGYPTIAN FIGURES, AND WE DISCUSSED THE DIFFERENCES BETWEEN THE TWO.

THIS WAS THE END OF OUR WORK ON THE CLAY FIGURES AS, SINCE WE HAD NO FIRING FACILITIES, THEY WERE NOW DISINTEGRATING.

HOWEVER, WE NOW HAD THE DRAWINGS FROM WHICH WE COULD CONTINUE WORK ON OUR THEME.

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#### DISCOVERING SCALE WITH A VIEWFINDER





THE NEXT PROBLEM SET THE CLASS WAS TO EVOLVE A PICTORIAL COMPOSITION BASED ON THE SUBJECT OF ' THE BUS QUEUE '.

THE CONCEPT OF SCALE WAS NOW INTRODUCED.

ALTHOUGH NOT ONE OF THE ELEMENTS OF ART, ITS IMPORTANCE RELATIVE TO PERSPECTIVE MADE ITS INCLUSION WORTHWHILE.

A VIEWFINDER WAS PRODUCED AND ONE OF THE GIRLS ASKED TO GO TO THE FARTHEST CORNER OF THE ROOM. WHEN LOOKING THROUGH THE VIEWFINDER SHE WAS ASKED TO OBSERVE IF THE PERSON NEAREST TO HER APPEARED TO BE THE SAME SIZE AS THE PERSON FARTHEST AWAY . MORE VIEWFINDERS WERE PRODUCED AND CONCLUSIONS DRAWN, WHICH LED TO A SHORT DISCUSSION ON PERSPECTIVE.

THE GIRLS WERE THEN ASKED TO DIVIDE AN A3 SHEET OF PAPER IN FOUR, AND TO EXPERIMENT WITH PICTORIAL IDEAS IN ORDER TO CONSTRUCT AN IMAGINATIVE COMPOSITION ON OUR SUBJECT, USING THEIR DRAWINGS FROM THE PREVIOUS LESSON AS SOURCE MATERIAL AND KEEPING THE OBSERVATIONS MADE ON SCALE AND PERSPECTIVE IN MIND.

IT WAS ALSO NOTED DURING THE CLASS THAT OVERLAPPING THE FIGURES GAVE A FEELING OF DEPTH TO THE COMPOSITION.

THESE LEARNING OBJECTIVES WERE RE-INFORCED DURING THE EVALUATION TOWARDS THE END OF THE CLASS.



AS WE WERE DISCUSSING THE DEVELOPMENT OF THESE IDEAS, IT BECAME APPARENT THAT THE GIRLS HAD LITTLE OR NO KNOWLEDGE, NOR HAD THEY EXPERIMENTED WITH, COLOUR, AND SO IT WAS DECIDED THAT BEFORE CONTINUING, SOME LESSONS ON COLOUR WOULD BE HELPFUL.

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#### ADAPTATION

BEFORE MOVING ON TO THESE LESSONS I WOULD LIKE TO MAKE THE POINT THAT THE THREE LESSONS JUST DESCRIBED WERE AIMED AT SECOND YEAR STUDENTS. THEY COULD EQUALLY WELL HAVE SERVED A MORE ADVANCED CLASS WITH SOME SUITABLE ALTERATIONS.

INSTEAD OF STARTING WITH FORM DIRECTLY, THE LESSON ON LINE COULD HAVE PRECEDED IT. THE STUDENTS COULD HAVE BEEN INVITED TO ACT OUT VARIOUS ' FEELINGS ' THROUGH BODY LANGUAGE - IMPATIENCE, BEING FED UP, DISTRESSED, DREAMY, ETC., WHILE THESE MOVEMENTS ARE EXPLORED BY THE REST OF THE CLASS, EACH STUDENT TAKING A ' TURN ' - IN A LONGER POSE, THE HEAD COULD BE MEASURED INTO THE BODY, AND POINTS OF REFERENCE NOTED. FINDING THE MIDDLE OF THE BODY COULD ALSO PROVE VERY USEFUL IN THE FOLLOWING LESSON WHEN THE DRAWINGS COULD BE INTERPRETED IN CLAY TO PRODUCE MEN, WOMEN AND CHILDREN IN THE ' ROUND ' .

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COLOUR

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WE RETURN TO OUR PROPOSED LESSONS ON COLOUR WITH THE SECOND YEARS.

TONE IN RELATION TO COLOUR

THE FIRST ' BRIEF ' GIVEN WAS FOR EACH STUDENT TO DIVIDE HER PAPER IN HALF HORIZONTALLY, AND THEN MAKE FIVE DIVISIONS VERTICALLY, MAKING 10 RECTANGULAR DIVISIONS IN ALL.

NOW FOR THE COLOUR.

THEY WERE THEN ASKED TO CHOOSE BLACK AND WHITE FOR ONE ROW, AND EITHER BLUE & WHITE OR BROWN & WHITE FOR THE OTHER ROW, AND THEN PAINT FIVE TONES FROM BLACK TO WHITE ON ONE ROW AND FIVE TONES FROM EITHER DARK BLUE TO VERY PALE BLUE, OR FROM DARK BROWN TO VERY PALE BROWN ON THE OTHER ROW.

THESE DIRECTIVES WERE GIVEN IN STAGES TO MAKE SURE THAT EVERYONE UNDERSTOOD AND WAS KEEPING PACE.

WHEN EACH STUDENT HAD SOLVED THIS TONAL PROBLEM FOR HERSELF, SHE NOW HAD TWO PAINTED ROWS OF TONAL COLOUR .

THE NEXT PART OF THE LESSON WOULD TEST AND AID THE DEVELOPMENT OF SENSITIVITY, DISCRIMINATION AND APPRECIATION ABOUT



COLOUR AND THIS IS HOW IT HAPPENED.

#### COLOUR MATCHING GAME

EACH STUDENT WOULD SEPARATE EACH COLOUR TONE BY CUTTING, MAKING TEN TONES. SHE NOW CUTS EACH TONE IN HALF, AGAIN, MAKING TWENTY COLOUR TONES. PUTTING ANY NUMBER SHE FANCIES, BUT THIS SAME NUMBER ON BOTH HALVES, ONE ON THE FRONT AND ONE ON THE BACK, SHE THEN PLACES THE TEN HALF-TONES WITH THE NUMBER ON VIEW, AT THE BACK OF THE CLASS ON A TABLE, AND THE OTHER TEN, WITH THE NUMBER HIDDEN, AT THE TOP OF THE CLASS.

#### TEAMS

TWO TEAMS ARE FORMED, AND WHEN I CALL ONE NAME FROM EACH TEAM THE GIRLS GO TO THE TOP OF THE CLASS AND PICK A TONE, THEN HAND IT TO ME, HAVING STUDIED THE COLOUR TONE CAREFULLY.

THEIR TASK IS NOW TO RETAIN AND CARRY A MENTAL PICTURE OF THE COLOUR TONE, SELECTED FROM THE TOP, TO THE BACK OF THE CLASS, AND THERE PICK OUT FROM ALL THE OTHER, QUITE SIMILAR TONES, THE EXACT COLOUR TONE TO 'MATCH' THE ONE I AM HOLDING FOR HER IN MY HAND. WE COMPARE THE NUMBERS, AND IF THEY TALLY, SHE SCORES A 'POINT' FOR HER TEAM. THIS GENERATED A GREAT DEAL OF EXCITEMENT AND EFFORT ON THE PART OF THE PARTICIPANTS TO CONCENTRATE ON THEIR TASK.



## PERCEPTION AND SENSITIVITY TO COLOUR

IT WAS, OF COURSE, MUCH MORE THAN A GAME. IT WAS INTENDED TO DEVELOP AND IMPROVE COLOUR PERCEPTION AND INCREASE SENSITIVITY TO COLOUR - THE LEARNING OBJECTIVE OF THE LESSON.

WHEN THE TIME CAME TO GATHER THE COLOUR TONES TOGETHER AT THE END OF THE LESSON, ONE OF THE GIRLS REMARKED THAT IT WAS A SHAME TO THROW THEM OUT, AND I SUGGESTED THAT WE MIGHT USE THEM FOR THE FOLLOWING LESSON, WHICH IS WHAT WE DID.

### EDUCATIONAL VALUES

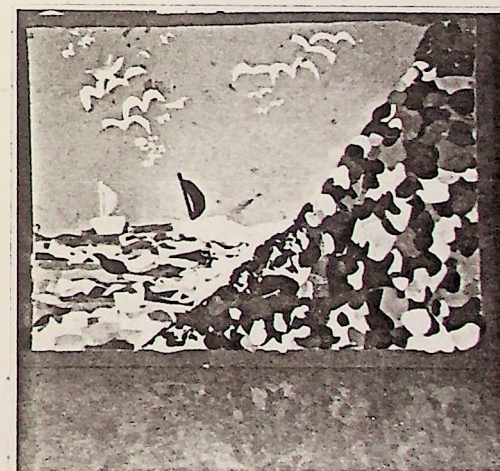
IT WILL BE APPARENT THAT IF COLOUR IS OUR OBJECTIVE THEN WE ARE NO LONGER CONFINED ONLY TO PAINTING. COLLAGE, EMBROIDERY, MOSAIC, APPLIQUE, PRINT-MAKING, BATIK, COLOURED LIGHT, TRANSPARENCIES, COLOUR PROJECTIONS, ALL CAN BE INCLUDED IN THE CLASSROOM ACTIVITY.

### COLLAGE

LET US TAKE THE EXAMPLE OF COLLAGE.

THERE IS NOT MUCH OF EDUCATIONAL VALUE IN MERELY STICKING BITS OF PAPER ON TO ANOTHER SHEET OF PAPER, OR BITS OF ANY SORT OF MATERIAL ON TO ANY BACKGROUND, OR, FOR THAT MATTER, USING PAINTED TONES JUST BECAUSE WE DON'T WANT TO THROW THEM OUT.







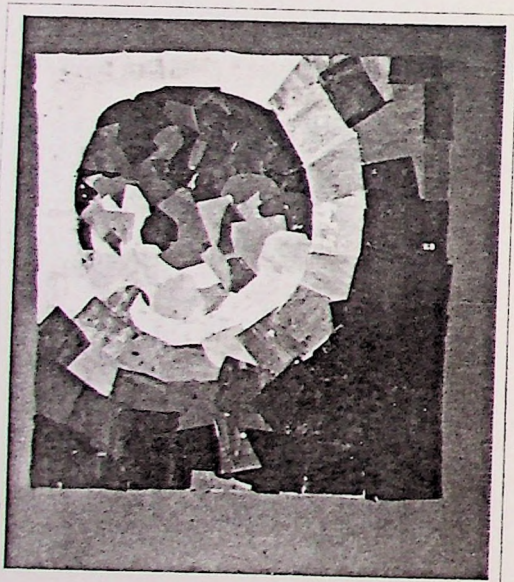
BUT IF WE STAY WITHIN THE CONTEXT OF COLOUR THERE MAY BE MUCH OF EDUCATIONAL VALUE IF A SIMPLE AESTHETIC PROBLEM IS SET, SUCH AS PROVIDING A LIMITED COLOUR RANGE OF TONES, SUCH AS WE ALREADY HAD, AND SUGGEST TO THE STUDENTS THAT THEY ENDEAVOUR TO BALANCE THESE TONES ON A LARGE PIECE OF PAPER, OR THIN CARD, MOVING THEM AROUND UNTIL A PLEASING RESULT IS ARRIVED AT.

AS THERE WERE NOT ENOUGH COLOUR TONES FOR 28 SUCH WORKS, I DIVIDED THE CLASS INTO 4 GROUPS.

WHAT ARE THE EDUCATIONAL VALUES ? - ' APPRECIATION OF BALANCE ' ? , ' SENSITIVITY TO TONAL VALUES ' ? , ' CONFIDENCE IN A SENSE OF THE RIGHTNESS OF THEIR CHOICES ' ? , A COMBINATION OF ALL THESE AND MORE ? - IN ANY CASE RESULTING IN EXPERIMENTATION WITH THE CONCEPT OF BALANCING TONAL VALUES.

#### GROUP WORK

THE DIRECTIVE GIVEN WAS THAT EACH GROUP SHOULD AGREE AFTER DISCUSSION ON HOW THEIR ALLOCATION OF COLOUR TONES SHOULD BE DISTRIBUTED IN ORDER TO ARRIVE AT A PLEASING PIECE OF WORK IN WHICH TONAL BALANCE IS ACHIEVED. NOT ALTOGETHER EASY, YOU MIGHT THINK, FOR A SECOND YEAR CLASS. WE ARE, HOWEVER, DEALING HERE WITH ESPECIALLY BRIGHT AND RESPONSIVE STUDENTS, AND THE SUBJECT WAS





EXTENSIVELY STUDIED BEFORE WORK BEGAN.

NEVERTHELESS, ONLY ONE GROUP ARRIVED AT A SATISFACTORY SOLUTION. THIS WORK, ENTITLED " THE UNIVERSE" BY THE GROUP MADE A VERY GOOD ATTEMPT AT SOLVING THE BALANCE PROBLEM.

ONE GROUP COULD NOT AGREE AT ALL, AND, ALTHOUGH I TRIED TO SUGGEST SOME WAYS OUT OF THEIR DILEMMA, THEY FAILED TO ACHIEVE ANY RECOGNIZABLE SOLUTION. HOWEVER, I DID MAKE SOME INTERESTING OBSERVATIONS ABOUT THE PERSONALITIES IN THIS GROUP WHICH WAS TO HELP MATTERS LATER WHEN WE CAME TO WORK ON OUR ENVIRONMENTAL PROJECT.

ANOTHER GROUP WORKED WELL BUT DID NOT ILLUSTRATE THE OBJECTIVES, AND THE THIRD GROUP PRODUCED A PICTORIAL VIEW OF THE SEASHORE, TENDING TO ILLUSTRATE ' CONTRAST ' RATHER THAN ' BALANCE ' OF TONAL VALUES.

ALL OF THESE WORKS, WHEN DISPLAYED SINGLY ON THE EASEL FOR DISCUSSION, PROVIDED EXAMPLES OF WHAT WAS AGREED TO WORK OR NOT TO WORK, AND THEREBY ESTABLISHED THE CONCEPT MORE CLEARLY IN THE EYES OF THE STUDENTS.

IT IS HARDLY POSSIBLE TO OVER-EMPHASISE THE IMPORTANCE OF THIS KIND OF EXCITED AND INVOLVED PARTICIPATION, OR THE VALUE OF THUS FOCUSING THEIR LOOKING.



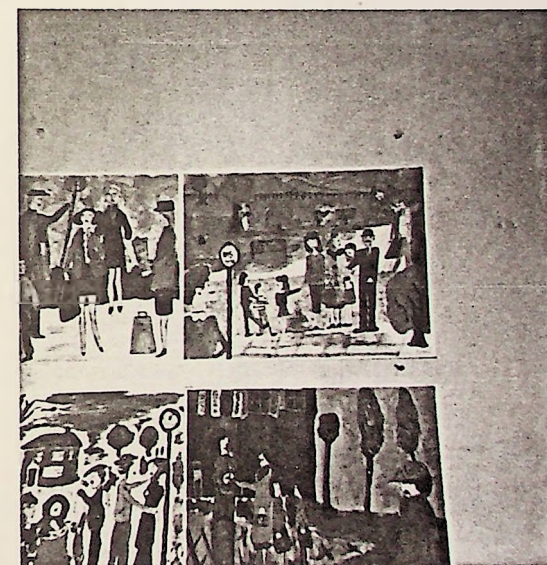
IT WOULD BE INTERESTING TO SEE HOW A MORE SENIOR CLASS WOULD COPE WITH THIS CONCEPT OF BALANCING TONAL VALUES AND I SHALL CERTAINLY TRY IT OUT AGAIN TO SEE WHAT HAPPENS. THE PREVIOUS COLOUR MATCHING GAME COULD ALSO BE TRIED, PERHAPS WITH THE MODIFICATION THAT INSTEAD OF MERELY FINDING THE ' MATCH ', THE STUDENTS COULD BE ASKED TO PAINT THE MATCHING COLOUR TONE. INSTEAD OF USING NUMBERS, THE STUDENTS COULD WRITE THEIR NAMES ON THE ORIGINAL AND ALSO ON THEIR PAINTED ATTEMPT TO MATCH THE ORIGINAL FROM MEMORY. AT THE FINAL COUNT, WHERE THE TWO TALLY, THE STUDENT WOULD SCORE A POINT FOR HER TEAM. THIS WOULD INVOLVE A GREATER DEGREE OF COLOUR SENSITIVITY AND DISCRIMINATION.

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WE NOW MOVED ON, IN OUR NEXT LESSON, TO THE TASK OF COMPLETING THE WORK, STARTED IN AN EARLIER LESSON, OF A PICTORIAL COMPOSITION ON THE SUBJECT OF " THE BUS QUEUE ".

HAVING BY NOW BEEN EXPOSED TO SOME ASPECTS OF COLOUR, THEY WERE SOMEWHAT BETTER EQUIPPED TO TACKLE THIS PROBLEM, AND THE CONCEPT OF CONTRAST IN TONE WAS INTRODUCED AND THE MAIN OBJECTIVE OF THE LESSON.







## CONTRAST IN TONE

AS AN AID TO THE INTRODUCTION OF THIS OBJECTIVE, WE HAD ANOTHER LOOK AT THE COLLAGE NAMED " SEASCAPE" PRODUCED BY ONE OF THE GROUPS AT THE PREVIOUS LESSON.

WE WERE NOW ABLE TO VIEW THIS CONCEPT MORE EASILY FOR HAVING A GOOD SIMPLE EXAMPLE TO PUT BEFORE US ON THE EASEL. THE VERY FACT THAT IT WAS SOME OF THEIR OWN WORK PROVIDED GREATER INTEREST.

### PREPARATORY WORK

THE NEXT STEP WAS TO GET OUT THE PREPARATORY SKETCHES FROM THE PREVIOUS LESSON, AND SET TO SCALING UP THEIR FINAL CHOICE OF IDEAS TO A 3 SIZE. I NORMALLY PREFER THE USE OF A2, BUT IN PRESENT CIRCUMSTANCES TIME WOULD NOT PERMIT.

THEY WOULD NOW DEVELOP THEIR WORK IN COLOUR, KEEPING IN MIND THE CONCEPT OF CONTRAST IN COLOUR TONE.

AS THE WORK PROGRESSED A LITTLE I WOULD INVITE ANYONE WHO FELT READY, TO PUT HER WORK ON THE EASEL IN THE CORNER, AND WE WOULD BOTH STAND BACK FROM THE WORK AND DISCUSS ITS DIRECTION.

### PRIVATE DISCUSSION

I FIND THIS ACTIVITY TO BE ONE OF THE MOST USEFUL





25.  
IN THE ART ROOM. WHETHER I AM TEACHING YOUNG CHILDREN, INTER-  
MEDIATE OR ADVANCED BOYS OR GIRLS, I FIND THEY ALL APPRECIATE THE  
ATTENTION GIVEN TO THEIR WORK ON A PERSONAL LEVEL. I ASK THEM  
ABOUT THEIR IDEAS, WHAT THEY INTEND, AND HOW THEY THINK THE RESULT  
SO FAR IS WORKING. IF I SEE THAT, FOR INSTANCE, THERE IS A  
WOMAN IN A GREEN DRESS STANDING BEFORE A GREEN TREE IN EXACTLY THE  
SAME TONE, I ASK IF THIS IS WORKING. ONCE THEIR ATTENTION IS  
DRAWN TO THE FACT, EVEN YOUNG CHILDREN MAKE THE CONNECTION. THE  
REST IS EASY, AND ALTERNATIVES CAN BE DISCUSSED. MANY OTHER  
ASPECTS OF GOOD COMPOSITION, TONAL VALUES, ETC. CAN BE DEALT WITH  
IN AN ENJOYABLE WAY.

#### AN AUDIENCE

EVERYONE LIKES A BIT OF ATTENTION AND HELP, AND  
YOUNG PEOPLE ESPECIALLY NEED AND BENEFIT FROM THEM. ENCOURAGING  
THEM TO STAND BACK FROM THEIR WORK, AND BEING THERE WITH THEM TO  
PROVIDE AN AUDIENCE, I FIND GIVES THEM CONFIDENCE, PLEASURE IN  
THEIR ACHIEVEMENT, AND AN APPETITE FOR FURTHER DEVELOPMENT.

WORK ON THIS PARTICULAR SUBJECT SPILLED OVER INTO  
THE FOLLOWING WEEKS LESSON, AND IT WAS DURING THIS SECOND PART THAT  
THE LEAD-IN TO OUR ENVIRONMENTAL STUDY PROJECT OCCURRED.

WHILE I HAD BEEN VIEWING SOME OF THE STUDENTS'  
WORK AS DESCRIBED ON THE EASEL, IT SUDDENLY STRUCK ME THAT THE



PEOPLE IN THE PICTURES STOOD, IN MOST CASES ANYWAY, COMPLETELY BARE OF POSSESSIONS.

I CALLED THE CLASS'S ATTENTION TO THIS FACT, AND ASKED WHERE THESE PEOPLE, STANDING AT THE BUS STOP, MIGHT BE GOING ? .

MANY ANSWERS WERE FORTHCOMING.

COULD THEY BE GOING TO THE BEACH ? I ASKED. HARDLY, CAME THE REPLY, IT'S WINTER.

DO ANY OF YOU EVER GO TO THE BEACH IN WINTER ? .....

AND OUR DISCUSSION WAS LAUNCHED, AND THE SUBJECT OF OUR PROJECT, ALTHOUGH THEY DID NOT KNOW IT YET, INTRODUCED.

-- 000 --



CHAPTER II

THE FIRST OF THESE IS TO SHOW THE  
NATURE OF THE SOCIAL INTEREST OF THE INDIVIDUAL

[ THIS IS THE FIRST ]

THE SECOND OF THESE IS TO SHOW THE  
NATURE OF THE SOCIAL INTEREST OF THE INDIVIDUAL

[ THIS IS THE SECOND ]

THE THIRD OF THESE IS TO SHOW THE  
NATURE OF THE SOCIAL INTEREST OF THE INDIVIDUAL  
THE FOURTH OF THESE IS TO SHOW THE  
NATURE OF THE SOCIAL INTEREST OF THE INDIVIDUAL  
THE FIFTH OF THESE IS TO SHOW THE  
NATURE OF THE SOCIAL INTEREST OF THE INDIVIDUAL

[ THIS IS THE THIRD ]

CHAPTER II

THE FIRST

THE SECOND



## CHAPTER II

" THE GOAL OF EDUCATION IS TO ADAPT THE  
CHILD TO THE SOCIAL ENVIRONMENT OF THE ADULT "

( JEAN PIAGET, 1935 )

" THE PROCESS OF GROWING UP IS TO BE  
VALUED FOR WHAT WE GAIN, NOT FOR WHAT WE LOSE "

( C. S. LEWIS )

" EVERYWHERE THERE ARE PLACES WHERE PEOPLE  
LIVE, WORK, SHOP AND PLAY: PLACES THEY LIKE OR  
DISLIKE. THIS CAN OFFER A START - AFTER ALL THE  
PROJECT IS CONCERNED WITH PUPIL'S PERCEPTION OF THEIR  
ENVIRONMENT .... AND EACH ENVIRONMENT OFFERS A RANGE  
OF POSSIBILITIES FOR STUDY . "

( BULLETIN OF ENVIRONMENTAL ED. )

### THE PROJECT

AS WE HAVE SEEN IN THE PRECEDING CHAPTER, OUR WORK



TO THE EDITOR

THE STATE OF NEW YORK  
IN SENATE  
JANUARY 10, 1961

REPORT OF THE  
COMMISSIONER OF THE  
DEPARTMENT OF ENVIRONMENTAL CONSERVATION  
ON THE  
STATE OF THE ENVIRONMENT

THE STATE OF NEW YORK  
IN SENATE  
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TO DATE, ON THE ELEMENTS OF ART, WAS LINKED IN CONTENT MATTER BY THE THEME - " THE BUS QUEUE ".

WE HAVE ALSO SEEN THAT THIS THEME PROVIDED THE OPPORTUNITY TO INTRODUCE THE SUBJECT OF AN ENVIRONMENTAL STUDY ON KILLINEY BEACH.

THE PROJECT METHOD IS MOST SUITABLE FOR THIS TYPE OF STUDY AS IT SEEKS TO EDUCATE THE STUDENT THROUGH PURPOSEIVE ACTIVITY IN A SOCIAL SETTING.

#### COOPERATIVE TEAMWORK

AFTER SOME INITIAL DISCUSSION ON THE SUBJECT OF THE PROJECT, IT WAS DECIDED THAT THE CLASS WOULD DIVIDE INTO TWO, THREE OR FOUR GROUPS, DEPENDING ON INTEREST AND CHOICES AVAILABLE. WHILE PURSUING A COMMON TOPIC, EACH GROUP WOULD TAKE A DIFFERENT ASPECT OF IT, EVENTUALLY CONTRIBUTING TO THE FINAL ACHIEVEMENT.

IN ORDER TO DISCOVER WHAT THESE ASPECTS MIGHT BE, I INVITED AS MANY SUGGESTIONS AND COMMENTS ON THE SUBJECT AS POSSIBLE, AND, AS AN AID TO THAT TASK, I DISTRIBUTED A RANGE OF PHOTOGRAPHS I HAD TAKEN ON THE STRETCH OF BEACH BETWEEN KILLINEY AND BRAY.

AS THE IDEAS ARRIVED THEY WERE WRITTEN ON THE BLACK-BOARD AND EVENTUALLY SIFTED AND SORTED INTO THE FOLLOWING CATEGORIES:-









### STONES AND PEBBLES :

BEACHCOMBING FOR THESE SO THAT THEIR QUALITIES AND CHARACTERISTICS COULD BE EXPLORED , i.e., COLOUR, TONE, TEXTURE, PATTERN, FORM, SHAPE. IDEAS WERE ALSO FORTHCOMING ABOUT HOW THESE COULD BE INTERPRETED THROUGH DIFFERENT MATERIALS.

### JUNK :

IT WAS EVIDENT FROM THE PHOTOGRAPHS THAT THERE WAS AN ABUNDANCE OF THIS.

ONE OF THE MOST INTERESTING SUGGESTIONS WAS THE OBSERVATIONS, ON A PHOTOGRAPH OF AN ABANDONED MOTORCYCLE, ABOUT TRANSPORT, OR, RATHER THE LACK OF IT, TO AND FROM KILLINEY BEACH. I POINTED OUT THAT THE RAILWAY LINE RAN PARALLEL TO THE BEACH, AND IT WAS PROMPTLY COUNTERED THAT THE POPULATION WAS BEING HOUSED FURTHER AND FURTHER INLAND WITH GROWTH.

THERE FOLLOWED A LIVELY AND SOMETIMES HEATED DISCUSSION ON THIS ASPECT, SO MUCH SO, THAT IT WAS AGREED THAT HERE WAS AN AREA WORTHY OF FURTHER INVESTIGATION.

### POOR FACILITIES :

MANY OF THE COMMENTS BOILED DOWN TO THE FACT THAT THERE WAS NOTHING TO DO AT KILLINEY BEACH, APART FROM THE FEW REALLY SUITABLE DAYS FOR SUNBATHING AND SWIMMING.









I FOUND THIS THE MOST CHALLENGING ASPECT OF THE SUBJECT.

I WAS CONVINCED THAT, GIVEN THIS CHALLENGE, THIS GROUP OF GIRLS WOULD BE CAPABLE OF CHANGING THEIR ATTITUDES AND COMING UP WITH PRACTICAL SOLUTIONS TO THIS PROBLEM.

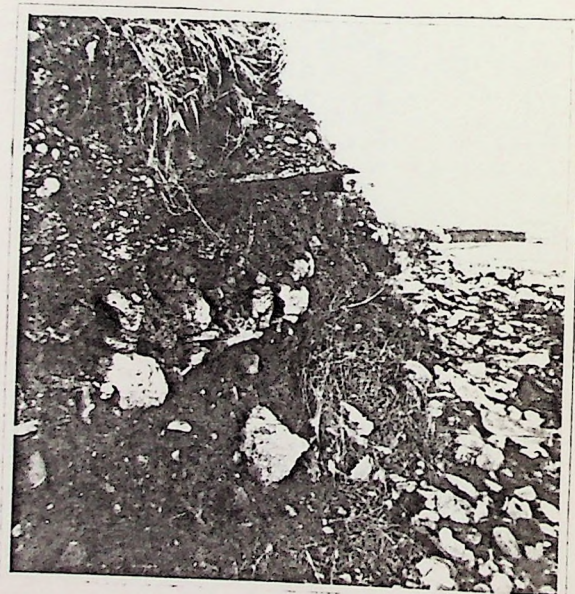
AS AN INCENTIVE, I SUGGESTED THAT WE VISIT KILLINEY BEACH IN ORDER TO CARRY OUT OUR INVESTIGATIONS. IN THE MEANTIME I WOULD SEEK PERMISSION OF THE PRINCIPAL AND BE READY TO FORM GROUP ASSIGNMENTS AND PLANS ON THE FOLLOWING WEEK IN PREPARATION FOR THIS EVENT.

I HAD MENTIONED DURING THIS DISCUSSION THAT I HAD SEEN SOME RECLAMATION WORK IN PROGRESS AT THE EDGE OF KILLINEY BEACH AND THAT THIS MIGHT BE OF INTEREST AS A FACILITY TO BE DEVELOPED. I AGREED TO MAKE ENQUIRIES, AND REPORT MY FINDINGS.

-- ooo --

WHEN WE RECONVENED ON THE FOLLOWING WEEK, THIS WAS THE POINT TO BE RAISED FIRST. I REPORTED THAT THIS DEVELOPMENT WAS TO COUNTERACT EROSION THREATENING THE RAILWAY LINE AT KILLINEY, AND THAT APART FROM GRASS PLANTING, NO FURTHER PLANS WERE ENVISAGED.

GREAT INTEREST WAS SPARKED BY THIS NEWS, AND IT WAS OBVIOUS THAT SOME OF THE STUDENTS WOULD LIKE TO TAKE UP THIS ASPECT.





IT WAS NOW TO BE SEEN THAT WE HAD THREE MAIN AREAS OF  
INTEREST : -

BEACHCOMBING FOR THINGS WHOSE QUALITIES COULD  
BE EXPLORED THROUGH THE ELEMENTS OF ART,  
INVESTIGATION OF PUBLIC TRANSPORT TO AND FROM  
THE BEACH, AND  
INNOVATIONS FOR THE NEW PARK DEVELOPMENT  
BORDERING KILLINEY BEACH.

#### CHOICE

THIS WOULD INVOLVE THREE GROUPS, AND OUR NEXT TASK  
WAS TO SEE WHICH STUDENT WOULD CHOOSE WHICH GROUP.

I BELIEVED THAT THE GIRLS WOULD BE ALL THE BETTER  
MOTIVATED FOR MAKING THIS CHOICE THEMSELVES, AND SO I DREW UP AN  
INFORMATION SHEET TO HELP THEM IN THEIR SELECTION.

IT WAS MADE CLEAR THAT THE " FOLLOW UP WORK " PROVIDED  
A GUIDELINE ONLY AS THE EVENT OF THE VISIT WOULD PROBABLY INITIATE ITS  
OWN OUTCOME.

EACH GIRL WAS PROVIDED WITH A PHOTOCOPIED SHEET AND  
SETTLED DOWN TO MAKING HER CHOICE. WHEN HER DECISION WAS MADE SHE  
WAS INVITED TO WRITE HER NAME UNDER THE CHOSEN GROUP HEADING.

THE FOLLOWING IS AN OUTLINE OF HER CHOICES :-









GROUP 1.

THE ARTIST BEACHCOMBERS

On the field trip :-

BEACHCOMBING for items to be explored for the elements of art .... i.e., through pattern, shape, form, line, texture and colour.  
COLLECTING items for STILL LIFE work through various materials.

POSSIBLE FOLLOW UP WORK

NEW APPROACHES to Still Life drawing and colour work from items collected.  
PATTERN making ditto.  
CRAFT work suggested by information and material gathered.

THIS GROUP WILL ATTRACT

the person interested in developing art and design work from source material personally selected, and interpreting them through known and new materials.

GROUP 2.

THE INVESTIGATORS

On the field trip :-

INVESTIGATION into the public transport service to and from Killiney beach, especially the BUS service.  
SURVEY WORK involving the general public.

POSSIBLE FOLLOW UP WORK

DESIGN for improving bus service. Letter writing. Reports.  
POSTER WORK.  
PRESENTATION drawings.

THIS GROUP WILL ATTRACT

the detective types, with a flair for public relations and research. Courtesy and a confident kind manner will be handy, plus ability to communicate visually.

GROUP 3.

THE INNOVATORS

On the field trip :-

ANNOTATED sketches, measurements, and plan and elevation studies of the park development.  
annotated photographs.  
RESEARCH on site.  
LIVELY and imaginative ideas for development.

POSSIBLE FOLLOW UP WORK

MODEL BUILDING.  
Experimental design research.  
GROUP co-ordination, involving other subjects and services, such as, Geography, Libraries, etc.

WILL ATTRACT

the resourceful, inventive people with a practical side to their nature, who enjoy interpreting their ideas through materials.







MANY QUESTIONS AROSE AS THE STUDENTS WERE STUDYING THEIR CHOICES, AND THIS IN ITSELF PROVIDED OPPORTUNITIES FOR EDUCATIONAL POINTS TO BE DISCUSSED. I ALSO EXPLAINED THAT THEY WOULD BE PROVIDED WITH WORKSHEETS ON THE SITE TO HELP THEM ACHIEVE THE MAXIMUM INFORMATION AND MATERIAL FOR FUTURE USE AND DEVELOPMENT.

THE LEARNING OBJECTIVE WAS THEN PUT FORWARD, WHICH WAS, SIMPLY, TO WIDEN PERCEPTUAL QUALITIES ABOUT ONE PARTICULAR AREA OF THE ENVIRONMENT IN WHICH WE LIVE, NAMELY KILLINKY BEACH, AND DISCUSSED.

WE FINALISED OUR PLANS FOR THE VISIT SCHEDULED FOR THE FOLLOWING WEEK WITH THE FOLLOWING MEMO WRITTEN INTO CLASS NOTEBOOKS - THAT WARM CLOTHING AND WALKING SHOES WOULD BE DESIRABLE, THAT CAMERAS WOULD BE WELCOMED, AND SKETCHPADS ESSENTIAL, AND THAT A NOTE OF PERMISSION WOULD HAVE TO BE PRODUCED FROM EACH STUDENT FROM A PARENT OR GUARDIAN.

-- GOG --

### KILLINKY BEACH

IN HIGH SPIRITS WE CAUGHT A BUS FROM OUTSIDE THE SCHOOL JUST BEFORE 10 O'CLOCK. IT WAS A GLORIOUS MORNING AND THE DATE WAS THE 3rd OF MARCH.





EACH GIPL WAS GIVEN THE APPROPRIATE WORKSHEET ACCORDING TO THE GROUP SHE HAD CHOSEN TO WORK IN, AND WHEN WE ARRIVED AT THE TERMINUS IN KILLINEY VILLAGE, ABOUT THREE QUARTERS OF A MILE FROM KILLINEY BEACH, THE " INVESTIGATORS" WENT INTO ACTION ON THEIR SURVEY.

AS YOU CAN IMAGINE, A TINY VILLAGE ON THE HILL OF KILLINEY WASN'T EXACTLY CROUDED ON A MID MONDAY MORNING, SO ANYTHING HUMAN THAT MOVED WAS A TARGET FOR THE SURVEY TAKERS. THE ONE SMALL SHOP PROVIDED A FEW CUSTOMERS AND THE SHOPKEEPER HERSELF PROVED A FERTILE SOURCE OF INFORMATION AND OPINION. THE FEW PEDESTRIANS WERE RESOLUTELY PINNED DOWN, AND A SHY LAD WAS CORNERED AT THE TELEPHONE BOX.

JUST AS WE WERE ABOUT TO MOVE TOWARDS THE BEACH, THERE WAS A REQUEST FOR A RETURN TO THE BUS, STILL AT THE TERMINUS, IN ORDER TO INTERVIEW THE BUS DRIVER ABOUT THE POSSIBILITY OF RE-ROUTING THE BUS TO INCLUDE THE BEACH. THIS WAS AGREED TO BE SUCH A WORTHWHILE IDEA THAT WE WILLINGLY AGREED TO WAIT.

WELL SATISFIED WITH THE RESULTS, THEY RETURNED VERY PLEASED WITH THEMSELVES AND FULL OF THEIR ENCOUNTERS. THE TALE OF THEIR EXPERIENCES SHORTENED THE ROAD TO THE BEACH.

#### GROUP ASSIGNMENTS

ON REACHING OUR DESTINATION, WE SYNCHONISED OUR WATCHES, AND RE-STATED OUR TIME OF DEPARTURE. WE WOULD TRAVEL BACK BY TRAIN IN ORDER TO FULLY EXPLORE THE TRANSPORT SYSTEM SERVING THE BEACH.



NOW THE GROUPS SEPARATED TO WORK FROM THEIR WORKSHEETS. AS YOU WILL SEE FROM THE SAMPLES OVERLEAF, THESE WERE QUITE COMPREHENSIVE, BUT IT HAD ALSO BEEN MADE QUITE CLEAR TO THE STUDENTS THAT THEY WERE MEANT TO SERVE RATHER THAN TO DICTATE, AND THAT THEY WERE QUITE FREE TO FOLLOW AN INDIVIDUAL IDEA SHOULD IT OCCUR.

WORKSHEETS WOULD NOT NECESSARILY BE PART OF A VISIT OR FIELD TRIP CONCERNED WITH ENVIRONMENTAL PROJECTS.

HOWEVER, I WAS MINDFUL THAT IN THIS CASE THERE WAS GREAT AGREEMENT AMONG THE STUDENTS THAT 'THERE WAS NOTHING TO DO' AT KILLINEY BEACH.

IT WAS MY AIM TO CHANGE THIS ATTITUDE, AND IT WAS FOR THIS PURPOSE THAT THE WORKSHEETS WERE DEVISED.

NOW HERE, ON ALL SIDES, WERE THE GIRLS SCATTERED ALONG THE BEACH, ALL DOING SOMETHING AND OBVIOUSLY ENJOYING THEMSELVES INTO THE BARGAIN.

SOME COULD BE SEEN MEASURING THE PARK DEVELOPMENT AND ASKING INFORMATION OF THE CONSTRUCTION WORKERS, WHILE OTHERS WERE MAKING SKETCHES OF THE SITE. ONE GIRL WAS MAKING A PLAN, AND MARKING IN THE MEASUREMENTS GIVEN TO HER BY HER COLLEAGUES. A COLLECTION OF SMALL PEBBLES AND SAND WAS BEING MADE WITH A POSSIBLE MODEL IN VIEW.

ANOTHER GROUP WERE DRAWING AS MANY OBJECTS AS THEY COULD SEE WHICH MIGHT BE USEFUL TO THEM LATER IN POSTER DESIGN, SUCH AS WERE LISTED IN THE FOLLOWING WORKSHEETS.







NAME:

KILLINEY BEACH WORKSHEET No.1.

GROUP ( BEACHCOMBING ).

THEME: BEACHCOMBING FOR THINGS WHOSE QUALITIES  
COULD BE EXPLORED THROUGH THE ELEMENTS OF ART.

---

- (1) NOTICE tonal values in cliffs, rocks, grassy banks,  
sky and sea.
- (2) LOOK FOR the most GROTESQUE shape you can find. Now fill  
in the shape with pencil, crayon or marker.
- (3) COLLECT a pebble that you can use in the art room to  
make a PATTERN.
- (4) LOOK for examples of LINE around you. DRAW them from  
what you see and make them as varied as possible.
- (5) FIND some item suitable for inclusion in a Still Life  
group that you would like to draw. Consider if you  
can carry it back with you.
- (6) COLLECT a piece of driftwood whose FORM appeals to you.
- (7) MAKE a quick COLOUR sketch of any area of the beach.
- (8) LOOK around you -  
  
HOW MANY different BROWNS do you see ? .....  
HOW MANY " GREENS " " " ? .....
- (9) COULD YOU fill a sketchbook with drawings from the  
beach over a period of time ?
- (10) HOW could that be useful / enjoyable ? .....
- (11) MAKE a quick sketch of any person you see on the beach.
- (12) WHY would this be a good place to practice sketching people ?





NAME:

KILLINEY BEACH WORKSHEET No. 2.

GROUP ( TRANSPORT ).

THEME: INVESTIGATION OF PUBLIC TRANSPORT  
TO AND FROM THE BEACH.

(1). We will travel from the school by bus. When we reach  
the terminus at Killiney village,

ASK a) a young person, b) a person with children,

the following questions :-

1. Do you visit Killiney beach in the Summer ? .....
2. How often a week ? ..... a month ? .....
3. What would help you to go more often ? .....
4. Would you like to see any changes ,  
in the bus service ? .....  
at the beach itself ? .....
5. What do you like best about Killiney beach ? .....
6. What do you NOT like about it ? .....

(2). IMAGINE you are collecting material for a series of  
POSTERS to attract more people to the beach.  
What kind of information would you require ?

DRAW as many objects as possible which might be  
useful to you in your work.

( rock formations / dunes / headlands / the new park  
development / the view from the beach / the view in  
any other direction that appeals to you / one partic-  
ular aspect or corner of the beach of interest / the  
railway line/station / signals / lamps )

(3) We will return by train. AT THE RAILWAY STATION, ask if the  
beach is used much in summer / what could increase numbers ?



NAME:

KILLINEY BEACH WORKSHEET No. 3.

GROUP: ( INNOVATORS)

THEME:

INNOVATIONS FOR THE NEW PARK DEVELOPMENT  
BORDERING KILLINEY BEACH

- 
- (1) MEASURE the area being developed. Make a plan, as large as possible.
  - (2) This is a joint project of the Dept. of the Environment and the Dun Laoghaire Corporation for youth employment.  
ASK:::
    - a) the purpose of the project ? .....
    - b) will there be further developments along the beach ?
    - c) What is the name of the type of wall building being used ? .....
  - (3) MAKE a variety of sketches from different angles. Include one long view sketch.
  - (4) LOOK at any trees in the area - can you estimate from them the direction of the prevailing wind ?
  - (5) If you were planning to plant trees, bushes, seats, etc. WHERE would you place them to give maximum shelter ?  
INDICATE your choices on your plan ( see (1) ), and keep the sunbathers in mind !
  - (6) Can you VISUALISE how a MODEL of the park development would look?
  - (7) SKETCH and/or WRITE all the ideas about a model that come to mind.
  - (8) Do you consider this development will benefit the beach as an amenity ? HOW ? .....
  - (9) WHAT can you suggest that would make the development more -  
attractive ..... welcoming .....
  - (10) COLLECT any materials that you think might be useful in model building later in the art room.



ALTHOUGH THE PROJECT METHOD IS ESSENTIALLY A ' COMMUNAL ' METHOD, IT HAS ALSO THE ELEMENTS OF INDIVIDUAL CONTRIBUTIONS.

#### POETRY

IN FACT ONE OF THE THINGS WHICH PLEASED ME THAT DAY WAS WHEN I FOUND ONE OF THE GIRLS WRITING A POEM WHICH SHE HAD CALLED " KILLINEY BEACH " . IT WAS SO MUCH TO THE POINT AND SO MUCH IN TUNE WITH OUR AIMS AND OBJECTIVES FOR THE VISIT THAT I HAVE INCLUDED IT OVERLEAF, UNCHANGED SINCE I COPIED IT DOWN FROM THE ORIGINAL ON THE BEACH.

#### PERCEPTUAL QUALITIES

THE WORKSHEETS HAD PROVED TO BE A GREAT SUCCESS. THE LEARNING OBJECTIVE HAD BEEN ACHIEVED. WE HAD WIDENED OUR PERCEPTUAL QUALITIES ABOUT OUR ENVIRONMENT. KILLINEY BEACH WAS SEEN WITH NEW EYES AND NEW INFORMATION. PLANS WERE DISCUSSED FOR IMPLEMENTING IDEAS. SUGGESTIONS WERE FORTHCOMING, AND A FEELING OF WELLBEING WAS FELT BY ALL AS WE MADE OUR WAY TO THE STATION TO CATCH OUR TRAIN. WE FOUND SOME OF THE ' TRANSPORT ' GIRLS INTERVIEWING THE RAILWAY STAFF, AND JEAN, UNDER THE SUPERVISION OF A LAD NOT MUCH OLDER THAN HERSELF, BEING ALLOWED THE PRIVILEGE OF CLICKING OUR TICKETS THROUGH THE BARRIER.

RUTH HAD POINTED OUT TO THE MAN IN CHARGE THAT THERE WAS NO SIGN INDICATING THE ' LADIES ', AND BELIEVE IT OR NOT A MAN STARTED TO FIX ONE, THERE AND THEN.

DARINA AND ELAINE COLLECTED THE WORKSHEETS FOR ME ON THE WAY BACK TO THE SCHOOL, WHICH WE REACHED JUST AS THE LUNCH BREAK BELL WAS RINGING.

ON MY RETURN HOME I WROTE TO CONGRATULATE ALL THE GIRLS FOR THE GREAT SUCCESS THEY HAD MADE OF THE VISIT, AND INCLUDED A TYPED COPY OF CATHERINE'S POEM, AS FOLLOWS.



" KILLINEY BEACH "

BY CATHERINE BYRNE

I.

THE SURFING TIDE IS SINGING TO THE AIR  
THE SEAGULLS CRYING TO THE MERMAIDS FAIR  
I LISTEN TO THIS TALE AND WONDER WHY  
THE VANDALS WANT THIS LOVELY PLACE TO DIE.

II.

THE STONES AND PEBBLES HIDE IN WITH THE WAVES  
WHILE CHILDREN GO EXPLORING NATURE'S CAVES  
THE VANDALS DRAW AND WRITE UPON THE WALLS  
THEY CANNOT HEAR THE MERMAIDS' WOEFUL CALLS.

III.

THE SUNBEAMS DANCING ON THE SILVER SEA  
IT SEEMS A LITTLE HEAVEN JUST TO ME  
SPRAY FLYING THROUGH THE AIR WITH CARELESS GRACE  
YES ONLY GOD COULD MAKE THIS LOVELY PLACE.

IV.

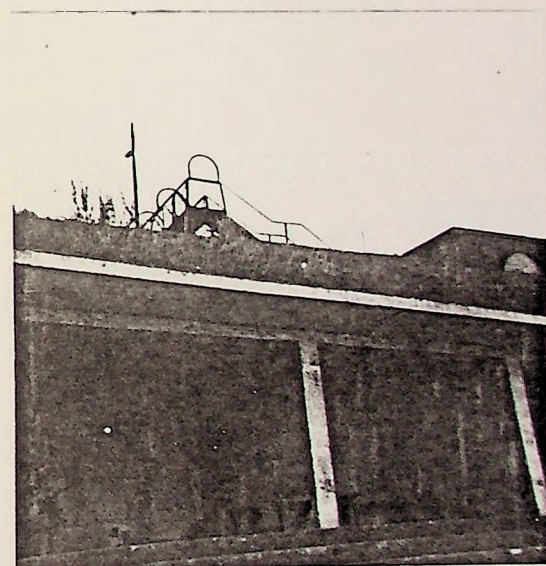
PEOPLE COME AND LEAVE THEIR LITTER HERE  
THEY CANNOT SEE THE DAMAGE DONE I FEAR  
THEN OTHERS COME AND SEE THE MESS THEY MAKE  
WITH THE WRAPPERS OF THEIR TINS AND SWEETS AND CAKE.

V.

IF PEOPLE WERE MORE THOUGHTFUL TO THEIR FRIENDS  
THEN THEY WOULDN'T LEAVE THEIR BITS AND 'ODDS AND ENDS  
AND THE BRACH WE LOVE WOULD BE A PLACE TO SHARE  
IF EVERYONE WOULD HAVE A LITTLE CARE.

3rd March, 1980.







ON THE FOLLOWING MONDAY MORNING AS WE WERE ABOUT TO  
BEGIN THE CLASS, RUTH HANDED ME THE FOLLOWING LETTER :-

TO MISS O'FARRELL

I NEVER REALLY LIKED KILLINEY BEACH, I DON'T KNOW WHY REALLY  
IT'S VERY DIRTY AND UNTIDY.

WHEN WE ( THE CLASS AND MISS O'FARRELL ) WENT THERE ON THE  
3rd of MARCH I REALLY SAW KILLINEY BEACH FOR WHAT IT IS.

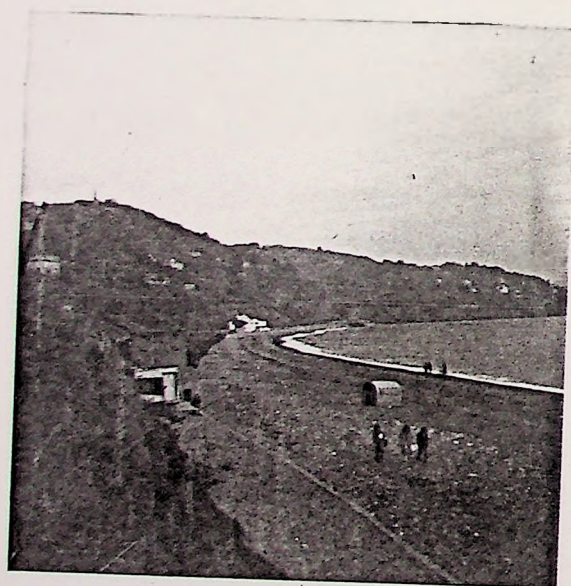
I WOULD LIKE TO GO AGAIN AS I HAVE GREAT IDEAS FOR THE BEACH  
ITSELF. I WANT TO SAY THANK YOU ON BEHALF OF 2X TO MISS O'  
FARRELL FOR TAKING US. I AM SURE I AM NOT THE ONLY ONE WHO  
HAS IDEAS FOR THE BEACH,

T H A N K

Y O U !

RUTH

HEARNS





THIS IS THE KIND OF FEEDBACK A TEACHER WELCOMES, AND RARELY GETS, AND IT PUNCHES HOME THE RESPONSIBILITY HE OR SHE IS ENTRUSTED WITH FOR DOING SOMETHING ABOUT IDEAS ENGENDERED BY STIMULI INITIATED BY THE TEACHER SO THAT THESE IDEAS CAN FIND EXPRESSION IN A MEANINGFUL WAY.

#### EVALUATION

WE NOW SET OURSELVES TO ASSESS AND EVALUATE THE INFORMATION AND MATERIAL GATHERED ON OUR TRIP TO KILLINEY BEACH, AND TO DEVELOP IDEAS ON HOW TO COMMUNICATE THIS INPUT IN BOTH VISUAL AND TACTILE TERMS.

EACH GROUP WAS INVITED TO POOL THEIR INFORMATION, APPOINT A SPOKESPERSON, AND GIVE A REPORT OF ITS FINDINGS, SUGGESTIONS AND DECISIONS.

IN ORDER TO FACILITATE EACH GROUP IN THIS TASK, I HAD PREPARED A FOLLOW UP WORKSHEET, WHICH I DISTRIBUTED WITH THE ORIGINAL WORKSHEETS RETAINED FROM THE VISIT. MY REASON FOR THIS WAS TO TAP ORIGINAL IDEAS AND SUGGESTIONS WHICH MIGHT BE OVERSHADOWED BY MORE VOCAL AND STRONGER PERSONALITIES IN THE GROUPS. I WOULD BE ABLE TO HAVE A LOOK AT THESE LATER AND FOLLOW UP IDEAS INTERESTING TO PURSUE.

EACH SPOKESPERSON THEN GAVE HER REPORT ON BEHALF OF HER GROUP TO THE REST OF THE CLASS, AND INDICATED THEIR PLANS FOR FUTURE WORK AS FOLLOWS :-







TRANSPORT GROUP

THIS GROUP FELT THAT THEY HAD A SUFFICIENTLY STRONG CASE TO JUSTIFY WRITING TO C.I.E WITH A REQUEST FOR THE KILLINEY BUS ROUTE TO BE EXTENDED TO INCLUDE KILLINEY BEACH. THEY OUTLINED THEIR FINDINGS FROM THEIR SURVEY WORK WITH THE GENERAL PUBLIC, AND THEIR OWN OBSERVATIONS, AND IT WAS AGREED THAT THEY HAD ENOUGH INFORMATION TO BACK UP THEIR CASE. IT WAS ALSO AGREED THAT THEY WOULD WORK TOGETHER ON THE LETTER TO BE SENT.

THEY WOULD ALSO DEVELOP THEIR IDEAS FOR POSTER WORK WITH THE OBJECTIVE OF MAKING THE PEOPLE OF KILLINEY MORE AWARE OF THEIR BEACH AS AN AMENITY.

THE BEACHCOMBERS

THIS GROUP HAD MADE A COLLECTION OF ITEMS THEY HAD FOUND ON THE BEACH. THEY WERE INTERESTED IN USING THESE AS A STARTING POINT FOR PATTERN MAKING.

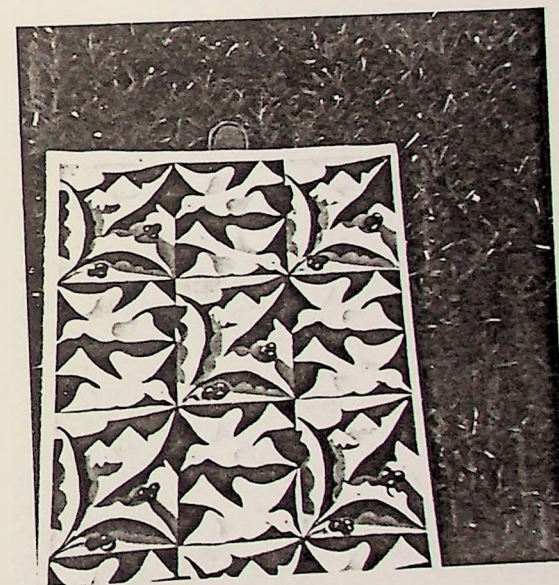
SENSITIVITY TO PATTERN CAN BE DEVELOPED. WHEN IT IS DEVELOPED IT CAN BE EMPLOYED IN ITS OWN RIGHT, OR APPLIED TO DRAWING, OR IN VARIOUS SKILLS SUCH AS PRINT-MAKING, SCREEN PRINTING, DESIGNING. WE FELT THAT THIS GROUP HAD A POTENTIALLY INTERESTING TASK AHEAD.

THE INNOVATORS

THERE WERE NO SHORTAGE OF IDEAS FROM THIS GROUP. BASICALLY, THEIR MAIN CONCERN WAS TO ALERT DUN LAOGHAIRE CORP-









ORATION TO THE FACT THAT THE FINE BEACH AT KILLINEY WAS BEING SPOILED FOR EVERYONE BY THE PRESENCE OF LITTER. THEY WOULD DO THIS BY LETTER, AND BY INVITING THE PARK SUPERINTENDENT TO VIEW THE RESULTING WORK FROM THEIR VISIT TO THE BEACH WHEN THIS WORK WAS COMPLETED AND READY FOR DISPLAY.

INCLUDED IN THEIR PLANS WOULD BE A MODEL OF THE NEW PARK DEVELOPMENT SHOWING THEIR SUGGESTIONS FOR MEETING THE PEOPLE'S NEEDS.

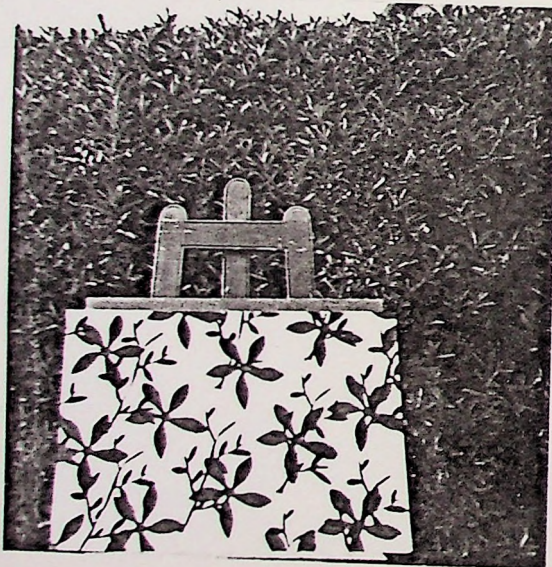
IT WAS SUGGESTED TO THIS GROUP THAT THEY DRAW UP A LIST OF MATERIALS SO THAT WE SHOULD AGREE ON WHO SHOULD PROVIDE WHAT, AND FINE CASTING PLASTER WAS ORDERED FOR MODEL BUILDING.

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AT THIS STAGE I THOUGHT IT WORTHWHILE TO PAUSE SLIGHTLY IN ORDER TO TOUCH ON TWO RELATED ASPECTS.

ONE WAS AN EXERCISE ON CREATIVE THINKING, AND THE OTHER WAS A SHORT HISTORY AND ILLUSTRATED INFORMATION ABOUT THE KILLINEY AREA WHICH IS EXTREMELY RICH IN HISTORICAL BACKGROUND. I WISHED TO BROADEN OUR VIEW OF THE IMMEDIATE ENVIRONMENT BEFORE HOMING IN AGAIN ON OUR PARTICULAR ASPECTS OF STUDY.

TO TAKE THE CREATIVE THINKING ASPECT FIRST, I PRESENTED THE CLASS WITH THE FOLLOWING STATEMENT :-











" CREATIVE THINKING IS A PROCESS OF ATTACKING A PROBLEM BY STUDYING ALL THE AVAILABLE FACTS, THEN FINDING PREVIOUSLY UNKNOWN OR UNRECOGNIZED RELATIONSHIPS AMONG THEM AND PRODUCING A SOLUTION "

( Samm Baker ) .

I WROTE THE ABOVE AT THE TOP OF THE BLACKBOARD AND READ IT CAREFULLY ALOUD A COUPLE OF TIMES.

THE CLASS WERE THEN ASKED TO CONSIDER THE FOLLOWING BRIEF :

CAN YOU CUT THIS PIE ( a plain circle on the blackboard)  
INTO SIX OR MORE PIECES BY MAKING ONLY THREE CUTS ?

THE FIRST VOLUNTEER UP TO THE BOARD MADE ONE VERTICAL AND TWO DIAGONAL CUTS, AND RETURNED TO HER CHAIR WELL SATISFIED.

FINE ! ANYONE ELSE ? - SILENCE .

ALL WERE INVITED TO READ THE BRIEF AGAIN, CONSIDER THE LIMITATIONS, AND TO READ THE ORIGINAL STATEMENT AGAIN.

AFTER A FEW MINUTES, HEATHER BECAME EXCITED, AND RUSHING TO THE BOARD SHE DREW A CIRCLE, AND PROCEEDED TO MAKE THREE CIRCULAR CUTS, MAKING SEVEN PIECES IN ALL. I TOO WAS AMAZED, AND HADN'T THOUGHT OF THAT ONE EITHER.

SUDDENLY THE FLOOD GATES WERE OPENED - THE PENNY HAD DROPPED AND THERE WAS A SEA OF HANDS. THE NEXT FIVE WERE ALL







ORIGINAL, AND AFTER THAT BECAME VARIATIONS OF THESE. RATHER THAN LABOUR THE POINT, BUT AT THE SAME TIME NOT DISAPPOINT ALL THE STUDENTS EAGER TO SHOW THEIR SOLUTIONS, I SUGGESTED THAT EACH SOLUTION BE INDICATED ON A SHEET OF PAPER, NAMES ADDED, AND I WOULD HAVE A REWARD FOR THE TEN MOST ORIGINAL SOLUTIONS AT THE NEXT CLASS. THE SUGGESTION AND THE RESULTS WERE BOTH WARMLY ACCEPTED. IN A CASE LIKE THIS, I CONSIDERED SMALL REWARDS SUITABLE WITH A CONSOLATION SWEET TO ALL THE LOSERS.

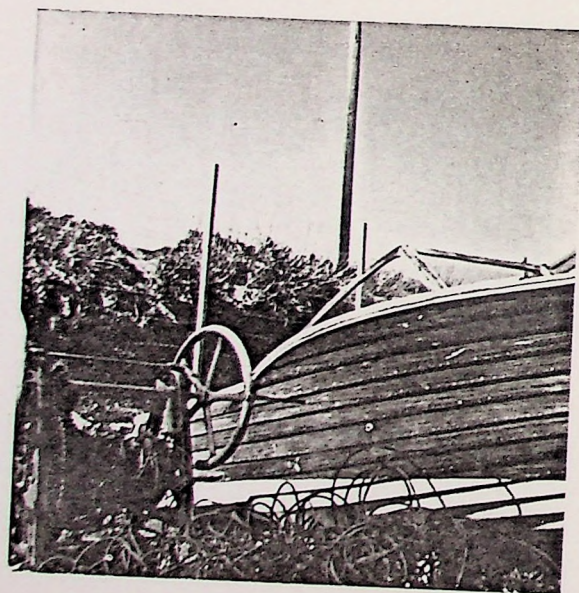
#### HISTORICAL BACKGROUND

I HAD BEEN VERY FORTUNATE IN GETTING A COPY OF DERMOT DWYER'S "OUTLINE STORY OF THE LOCALITY, BLACKROCK TO DALKEY; INCLUDING KILLINEY," ISSUED TO COINCIDE WITH THE OPENING AND DEDICATION OF "NEW" ST. MICHAELS IN 1973.

HERE WE HAD A WEALTH OF INFORMATION ABOUT OUR AREA, INCLUDING SUCH TREASURES AS NEOLITHIC STONES, DOLMENS AND CROMLECHS, HIGH CROSSES AND BELL TOWERS, CASTLES AND CHURCHES.

WITH REGARD TO THE COMING OF CHRISTIANITY TO IRELAND, IT WAS INTERESTING TO NOTE THAT THE CHURCH OF KILLINEY, DATING FROM THE 6th CENTURY A.D., LIES BETWEEN THE PREHISTORIC CROMLECH OF SHANGANAGH, AND THE LATER DRUIDIC MEMORIALS IN KILLINEY PARK.

FOR THE 'TRANSPORT' PEOPLE, THE INFORMATION THAT THE FAMOUS RAILWAY LINE FROM DUBLIN TO KINGSTOWN, NOW DUN LAOGHAIRE, WAS OPENED ON SATURDAY, the 4th OCTOBER, 1834 WITH A SUCCESSFUL TRIAL RUN OF THE STEAM ENGINE "VAUXHALL" AND A SMALL TRAIN OF CARRIAGES, AND OTHER RELATED MATERIAL, WAS BOTH TOPICAL AND INTERESTING.









RELEVANT SLIDES ADDED ZEST AND INTRIGUE TO ALL THIS INFORMATION. AS AN OFF SHOOT, IT WAS POSSIBLE THAT THE VERBAL AND VISUAL STIMULI WOULD FIND EXPRESSION IN ART AND DESIGN WORK.

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DURING THE FOLLOWING WEEKS THE THREE GROUPS SETTLED DOWN TO REALISING THEIR VARIOUS ASPIRATIONS.

THE MODEL WAS BUILT IN VARIOUS STAGES, IDEAS BEING PUT FORWARD ALL THE TIME, AND SOME INCLUDED AND SOME REJECTED. LETTERS WERE WRITTEN, REPLIES RECEIVED, AND PATTERN MAKING EXPLORED. THE PRESENTATION ON POSTER WORK AND TECHNIQUES, QUALITIES AND CRITERIA PROVED LIVELY AND ENJOYABLE, AND I PARTICULAR LIKED THE SLOGAN SUGGESTED BY ONE GIRL, GRAINNE - " GIVE KILLINEY BEACH ANOTHER NAME - C L E A N " .

THE FOLLOWING CHAPTER ATTEMPTS TO ASSESS AND EVALUATE THAT WORK, AND TO POINT TO ALTERNATIVE AND FURTHER DEVELOPMENTS. POSSIBLE RELATED ASPECTS SUITABLE FOR OTHER AGE GROUPS IN THE SENIOR SECOND LEVEL CYCLE ARE ALSO EXPLORED.

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### CHAPTER III



## CHAPTER III

" EVERY MAN IS AN ARTIST "

( BARCLAY-RUSSELL )

MAN IS MADE IN THE IMAGE OF GOD, GOD IS A CREATOR, THEREFORE MAN IS A CREATOR. ONE OF THE FUNDAMENTAL AIMS OF ART EDUCATION IS TO FOSTER THE GROWTH AND DEVELOPMENT OF EACH STUDENT SO THAT HIS OR HER TOTAL PERSON ACHIEVES ITS POTENTIAL. THIS AIM WAS DEEP IN THE CONSCIOUSNESS OF SUCH GREAT EDUCATION-ALISTS AS ARISTOTLE, QUINTILLIAN, ROUSSEAU, PESTALOZZI, MONTE-SORRI AND FROEBEL.

IN AREAS SUCH AS COMMUNICATION, INTERPRETATION AND PROBLEM SOLVING, THE STUDENT IS HELPED BY THE ART TEACHER BY BEING MOTIVATED, STIMULATED, GIVEN KNOWLEDGE, AND RECEIVING FEEDBACK AND ASSESSMENT. IT IS WELL KNOWN THAT THESE LAST TWO ARE AS IMPORTANT AS THE FORMER AS STUDENTS PROGRESS MORE STEADILY WHEN THEY KNOW HOW THEY ARE DOING.

IT IS NOT THEN FOR THE ART TEACHER TO PRAISE OR



DISPLAY ONLY THAT WORK WHICH SHE CONSIDERS ' GOOD ' .. SHE MUST ALSO TAKE INTO CONSIDERATION THE ABILITIES OF THE STUDENTS, THEIR STAGE OF DEVELOPMENT AND THEIR PERSONALITY NEEDS.

FOR THESE REASONS, IT IS BETTER EITHER TO DISPLAY ALL THE WORK OR NONE AT ALL AND CIRCUMSTANCES USUALLY DICTATE WHICH IT SHOULD BE.

#### ASSESSMENT AND EVALUATION

IN OUR PRESENT CASE, THE WORK WAS VERY VARIED AND OF DIFFERING STANDARDS. IN THE CASE OF THE WORK PRODUCED BEFORE THE VISIT, THIS WAS DISPLAYED AND ALL THE WORK WAS WORTHY OF DISPLAY.

THE WORK PRODUCED OUT OF THE ENVIRONMENTAL STUDY ON KILLINEY BEACH WAS MORE OF AN INDIVIDUAL NATURE AND EXPLORED AREAS OF GROUP AND PERSONAL SELF-EXPRESSION. THE STANDARD OF THE WORK VARIED AS SO DID THE OUTPUT.

#### CLASS BOOK

AFTER SOME DILIBERATION, IT WAS DECIDED THE THIS WORK SHOULD BE COMPILED INTO A ' CLASS BOOK ' CONTAINING EXAMPLES OF 2D WORK, TO BE ACCOMPANIED WITH 3D WORK.



IT WAS FELT THAT EVERY STUDENT WOULD HAVE AT LEAST ONE EXAMPLE OF HER WORK WHICH SHE WOULD FEEL GOOD ABOUT INCLUDING, AND ALL WOULD BE REPRESENTED.

PERMISSION WAS GRANTED FOR A TABLE TO BE INSTALLED IN THE MAIN HALL OF THE SCHOOL, AND ON IT WAS PLACED THE ' CLASS BOOK ' , THE MODEL MADE OF THE ' PARK DEVELOPMENT DESIGN FOR KILLINEY BEACH ( NAMES OF DESIGNERS SUPPLIED ) AND CRAFTWORK.

THE WORK RECEIVED A NEW IMPORTANCE IN THE EYES OF THE 2X ( 2ND YEAR ) CLASS INVOLVED, AND PROVIDED NOT ONLY GOOD MOTIVATION FOR FUTURE WORK, BUT ALSO POSITIVE REINFORCEMENT.

#### DEVELOPMENT

OUR TIME BEING LIMITED, WE HAD MERELY TOUCHED THE SURFACE OF THE POSSIBILITIES APPARENT FOR DEVELOPMENT.

WE HAD COVERED COMMUNICATION, ( LETTER-WRITING AND POSTER WORK ) , PATTERN MAKING , MODEL BUILDING AND PRESENTATION DESIGN, AND CRAFTWORK.

MANY OTHERS WERE ENVISAGED AND COULD FORM THE BASIS FOR POSSIBLE RELATED STUDIES. SOME OF THESE IDEAS ARE LISTED AS FOLLOWS :-



SOURCES FROM THE BEACH:

STONES, PEBBLES, ROCK  
FORMATIONS, SHELLS,  
SEAWEED ETC.

EDUCATIONAL LINKS:

EXPLORING THROUGH THESE THINGS, THE  
ELEMENTS OF TEXTURE, FORM, COLOUR, SHAPE,  
PATTERN AND LINE BY NEW METHODS, AND  
MATERIALS.

LINKS WITH ARCHITECTURE, PARTICULARLY IN  
THE IMMEDIATE ENVIRONMENT - PATTERN, TEX-  
TURE, FORM AND COLOUR IN HOUSING, FACTORIES,  
CHURCHES AND BRIDGES. KILLINEY IS PART-  
ICULARLY RICH IN HISTORY WITH MANY EXAMPLES  
OF DRUIDIC MEMORIALS, MEGALITHIC STONES,  
DOLMENS, OGHAM SIGNS, BELL TOWERS, AND  
CASTLES.

CRAFTWORK. THE SEASHORE IS A VERY EXCITING  
AND RICH SOURCE FOR CRAFT DEVELOPMENT, i.e.,  
JEWELLERY, EMBROIDERY, POTTERY, SCREEN  
PRINTING, BATIK ETC.

CLIFF STRATA

INTEGRATIVE WORK WITH OTHER SUBJECTS, SUCH  
AS GEOGRAPHY, WOODWORK, METALWORK, HISTORY.  
ENVIRONMENTAL STUDY INTO EROSION.  
SOURCE MATERIAL FOR DESIGN AND CRAFT.

CAVES

'USE IT AGAIN' DESIGN PROBLEM SOLVING.  
DESIGNS FOR LIVING.  
FURNITURE AND UTENSIL DESIGN FROM FOUND  
OBJECTS.



DRIFTWOOD:APPRECIATION OF NATURAL FORM

DRAWING, TONE, PHOTOGRAPHY, LIGHTING,  
CARVING, MODELLING.

SCULPTURE AND CRAFT WORK.

LIFE SKETCHING:MODELS

FISHERMEN, SUNBATHERS, CHILDREN PLAYING,  
NUNS READING, PEOPLE SLEEPING.

SKETCHES AS SOURCE MATERIAL FOR IMAGIN-  
ATIVE COMPOSITIONS, PATTERN MAKING,  
PRINTING, POSTERS, DESIGN WORK, AND  
CRAFTS OF ALL KINDS, INCLUDING PUPPET-  
MAKING.

AS I MENTIONED AT THE BEGINNING OF THIS THESIS, THE  
SUBJECT PROVIDES AN INEXHAUSTIBLE ARRAY OF IDEAS AND RELATED STUDIES.

THE LATER YEARS , 16 to 18 .

THERE IS NO RECOGNISABLE BARRIER THROUGH WHICH THE  
STUDENT WILL PASS IN THE LATER YEARS AT SECONDARY SCHOOL LEVEL.

HE OR SHE WILL PROBABLY HAVE FOUND MATERIALS AND MEDIA  
THAT IS PERSONALLY APPEALING AND MAY HAVE DEVELOPED A PERSONAL  
STYLE. THROUGH WORKING TOGETHER IN GROUP ACTIVITIES IT IS HOPED  
THAT A TRUST FOR HIS OR HER COLLEAGUES AND FELLOW STUDENTS WILL  
HAVE BEEN DEVELOPED.



NEW MATERIALS AND PROCESSES THAT MIGHT START TO  
APPEAR NOW :-

FURTHER DRAWING AND PAINTING MEDIA SUCH AS PASTELS,  
POLYMER, ACRYLIC AND OIL PAINT.

AN INCREASED RANGE OF MATERIALS FOR COLLAGE, MOUNTED  
RELIEFS, MOSAICS AND CONSTRUCTIONS.

POTTERY PROCESSES - THROWN, MODELLED, COMPOSITE  
STRUCTURES, KILN BUILDING.

MODELLING PROCESSES USING DIFFERENT CLAYS, PLASTERS,  
WAX, GLASS FIBRE WITH FILLER AND LAMINATING RESIN;  
CASTING IN PLASTER, CEMENT FONDU OR GLASS FIBRE AND  
RESIN FROM MOULDS OF PLASTER, PARAFFIN WAX OR FLEXIBLE  
SYNTHETIC MATERIALS - DESIGNING FOR A VALID CAST-EFFECT  
RATHER THAN AN INERT DUPLICATION OF THE ORIGINAL FORM.

CARVING WITH HARDER WOODS SUCH AS PEAR, OAK, YEW, CHERRY,  
SYCAMORE, MAPLE, WALNUT, MAHOGANY, TEAK; AND WITH HARDER STONE  
SUCH AS GRANITE AND ALABASTER.

SCULPTURE IN METALS, USING SOLDERING, BRAZING OR WELDING  
PROCESSES.

PRINTMAKING WITH LARGER BLOCKS OR MORE OVER-PRINTING, AND BY  
OTHER ENGRAVED OR ETCHED PROCESSES ( WITH CARE NEEDED IF  
GRAVERS OR ACIDS ARE USED): ' ACCIDENTAL ' PULL-OFF  
EFFECTS RESULTING FROM THE PRINTING CAN NOW BE BETTER



24.  
ASSIMILATED AND USED. VARIATIONS OF SCREEN PRINTING  
ON PAPER OR FABRIC LENGTHS.

FURTHER WORK WITH OTHER CRAFTS INTRODUCED THROUGH  
SOURCE MATERIAL AND USING ANY OTHER MATERIALS SUCH  
AS PLASTICS, COLOURED GLASS ETC. THAT THE TEACHER  
FEELS COMPETENT TO MANAGE.

A PROCESS MAY DEVELOP SCALE OR INGENUITY THROUGH COM-  
BINING IT WITH OTHERS. EXPERIMENTS SHOULD GROW FROM THE STUDENT'S  
NEED TO EXTEND WHAT HE IS SAYING, AND TECHNICAL INNOVATION SHOULD  
NOT BE ALLOWED TO OVER-RUN THE WORK.

#### CONCLUSION

THERE IS NO REAL ' CONCLUSION ' TO EITHER THE STUDENT'S  
OR THE TEACHER'S WORK. THIS IS ESPECIALLY RELEVANT TO ART AND  
ART EDUCATION. THERE IS ALWAYS ROOM FOR FURTHER GROWTH AND DEVEL-  
OPMENT.

THE SPECIFIC AIM, DOCUMENTED IN THIS THESIS, WAS THAT A  
MORE SENSITIZED RELATIONSHIP SHOULD BE FOSTERED IN THE STUDENT  
FOR HER SURROUNDINGS, FIRST THROUGH A THEMATIC APPROACH IN THE  
ART ROOM AND THEN THROUGH AN ENVIRONMENTAL STUDY PROJECT AT  
KILLINEY BEACH.

THE RESULTING WORK CAN BE VIEWED IN THE ACCOMPANYING



' CLASS BOOK ' AND BY THE IDEAS FOR DEVELOPMENT EXPRESSED IN THE MODEL OF KILLINEY BEACH.

TO CONCLUDE, I WILL INCLUDE TWO LETTERS SENT BY MEMBERS OF THE SECOND YEAR CLASS, 2 X , ( 1980 ) OF ST. JOSEPH OF CLUNY , KILLINEY : -

( 1 ) TO: CORAS IOMPAIR ÉIREANN

RE: RE-ROUTING OF BUS SERVICE AT KILLINEY

DEAR SIR OR MADAM,

WE ARE WRITING THIS LETTER TO SUGGEST A CHANGE IN THE BUS ROUTE, FROM KILLINEY VILLAGE TO KILLINEY BEACH. WE SUGGEST THIS BECAUSE IT WILL ENABLE MANY, MANY FAMILIES TO MAKE USE OF THIS BEAUTIFUL SURROUNDING. IF THESE FACILITIES WERE ARRANGED IT WOULD INVITE THE YOUNGER GENERATION TO MAKE USE OF IT. THIS IN TURN WOULD PREVENT THE VANDALISATION OF SEVERAL OF YOUR SERVICES NEARBY, e.g., THE TRAIN STATION.

NOT SO LONG AGO WE HEARD OF AN INCIDENT WHICH INCLUDED THE KILLINEY TRAIN STATION. IT SO HAPPENED THAT A YOUNG BOY WHO WAS TRAVELLING ON A TRAIN BY KILLINEY STATION REMOVED ONE OF THE SEATS AND FLUNG IT OUT THE WINDOW. THIS MAY HAVE INJURED SOME PERSON, LUCKILY THIS DID NOT FINISH IN A SERIOUS WAY. IF THESE FACILITIES WERE ARRANGED IT WOULD MAKE THE YOUNGER GENERATION APPRECIATE THIS PLACE AND SUCH INCIDENTS AS THE ONE PREVIOUS WOULD NOT OCCUR.

WE PLEAD WITH YOU ONCE MORE TO TRY AND ARRANGE A BUS ROUTE FROM KILLINEY VILLAGE TO KILLINEY BEACH. WE UNDERSTAND THAT THERE ARE MANY DIFFICULTIES, BUT WE STILL IMPORE YOU TO TRY AND ARRANGE THIS



SERVICE. WE ARE LOOKING FORWARD TO YOUR REPLY ON THIS SUBJECT.

YOURS SINCERELY,

ELAINE AND DENISE REID ( COUSINS ) .

( 2 ) TO: THE PARK SUPERINTENDENT, DUN LAOGHAIRE CORPORATION.  
RE: KILLINEY BEACH.

DEAR SIR,

WE ARE WRITING TO YOU ABOUT POOR KILLINEY BEACH.

POOR KILLINEY IS VERY ILL AT THE MOMENT AND WE WOULD LIKE YOU TO  
HELP US TO MAKE HER BETTER AGAIN.

WE ARE THE PUPILS OF 2X CLUNY AND WE ARE TRYING TO MAKE HER HAVE  
A NICER APPEARANCE. WE PAID A VISIT TO HER AND WE WERE REALLY  
APPALLED TO SEE HER POORLY CONDITION.

OUR PARENTS VOTED WILLIAM HARVEY TO DO SOMETHING ABOUT THE BEACH  
BUT IT SEEMS HE ISN'T LIFTING A FINGER.

PLEASE TRY TO DO SOMETHING BEFORE SHE GETS ANY WORSE. THE LITTER  
IS THE WORST PROBLEM AND THE FLIES.

LOVE FROM THE PUPILS OF 2X ST. JOSEPH OF  
CLUNY KILLINEY WHO HOPE TO SEE  
KILLINEY BEACH'S RECOVERY.

( SIGNED ) MOIRA DEVLIN,  
CLASS CAPTAIN.

RESPONSE

REPLIES TO BOTH THESE LETTERS CAN BE SEEN IN THE ' CLASS BOOK',



TOGETHER WITH OTHER RELATED MATERIAL.

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