

THE NATIONAL COLLEGE OF ART AND DESIGN .

TEACHING ART HISTORY AND APPRECIATION
THROUGH PRACTICAL LESSONS

A THESIS SUBMITTED IN CANDIDACY FOR THE
PRINCIPLES OF TEACHING ART

BY

PAUL MALONEY

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INTRODUCTION

The chosen topic for this study originated from my Thesis of 1979. Last years written study was an investigation into the preferences of young people for periods of Art History. This was done by means of a survey involving over three hundred pupils in Secondary Schools, between the ages of 12 and 17 years. It is from this study that my special interest in the teaching of Art History and Appreciation grew.

The aim of this thesis is to justify, and illustrate the advantages of teaching Art History and Appreciation through practical lessons. Art History and Appreciation is usually 'thought' by means of books and 'chalk and talk', with a measure of Slides thrown in as a visual aid.

As Dewey says "the success of a proposed teaching method is in whether it works or not". To this end, I have tested my proposals and included reports of lesson plans in the latter section of the Thesis.

A. Justification for this undertaking

Art Education, like most other subjects, is often seen in an isolated manner. It is quite acceptable that the art class does not have any 'relationship' with the academic subjects. This attitude of isolation also prevails within the art class itself, and is often divided into two areas. Firstly, the studio, or practical work, and secondly the historical and critical domain. If one disagrees with this one need only look at the Examination Papers for the Leaving Certificate. It is clearly divided by two papers - the History and Appreciation, and the Studio Work. Should the Historical and Critical domain be separated from the productive domain?

In practise, studio work is divided from the historical and appreciative domain. Because of the isolated manner in which it is sometimes approached, children fail to be motivated. Motivation must be of an intrinsic nature. If the pupils find the subject of little consequence to their own needs, or 'real life', their interest, and innate enthusiasm will not be aroused. Learning, should, and can be an enjoyable experience. It is the teacher's role to provide structured experiences in which the pupil can participate in and learn. In this thesis, I attempt to offer a solution to the problems above

B. Practical Outcome Envisaged

Most theoretical hypothesis do have a practical outcome. The practical use of this undertaking is to structure art history and appreciation teaching methods to ensure that the aims and objectives are fulfilled. The latter half of this thesis illustrates, by means of sample lessons, the approach I support. The attitude and approach embodied in these lessons would form the basis for all further lessons prepared for the art class. The practical aspect of this study is most important. Indeed part of this thesis is solely concerned with the "testing" of the hypothesis with classes in "St Davids", C.B.S., Artane.

C. Method of Approach

Having decided on the theme for the thesis, the first step was to take a brief look at the history of teaching Art History and Appreciation. I then examined the three facets of Art Education in Ireland i.e. The Art Programme, The Art Teacher, and The Pupil. Having a broad knowledge and understanding of the present system, I studied the needs of the pupil more carefully. I placed a special emphasis on 'creativity' in child centred art history and appreciation education. Once the aims and objectives had been discussed in the light of 'the creative needs of the pupil', the next stage was to

assemble an approach or 'method' of achieving the aims set out beforehand. This was done, in conjunction with the provision of sample lessons to clearly illustrate the approach I had taken.

its origins in earlier theories of education and its development in later years, and its application to the present art curriculum. The approach was to provide a framework for the curriculum, and to provide a framework for the curriculum, and to provide a framework for the curriculum.

1900 - 1920: During the first decade of this century art history was mainly concerned with the 'Picture Study Movement'. Teachers used a book which gave a reproduction of a picture and asked the children to describe it. The aim was to develop the children's ability to observe and describe. This approach was based on the idea that art is a record of life and that the children should learn to observe and describe the world around them. This approach was based on the idea that art is a record of life and that the children should learn to observe and describe the world around them. This approach was based on the idea that art is a record of life and that the children should learn to observe and describe the world around them.

THE PRESENT SYSTEM

Art education in Ireland cannot totally be separated from that of other countries. Its general development has its origins in similar theories postulated by England and in later years, America. Any discussion or criticism of our present art programme must be seen in the light of the international evolution and history of art education, and in particular, art history and appreciation.

1900 - 1920: During the first decade of this century art history and appreciation was mainly concerned with the 'Picture Study' Movement. Teachers using this method used a single art work which was usually a sepia reproduction of the original. Obviously the quality and value of these reproductions left much to be desired. The teaching emphasis was laid heavily upon such aspects as the moral tone, religious values, beauty patriotism, story telling and other literary associations of the artefact. Modern educationalists might dismiss such values as being irrelevant, but as seen in the late nineteenth/early twentieth century these qualities take on a valid meaning. One must also see such teaching methods in the light of art theories and movements of the time. Before the advent of Impressionism art had a different meaning and function. A painting or sculpture had many duties and requirements to meet. Literary associations, the moral tone, patriotism etc., were as important as colour, line, use of light and dark,

in the success of a painting. Art had a major social role to play, and so it was these 'social' qualities which were grasped, understandable and prized by society in general. It was not until after Impressionism that art without social, political and moral meaning became universally acceptable. Societies' attitude to the function or purpose of Art is made clear if we take an example of nineteenth century painting.

"Liberty Guiding the People" by Eugene Delacroix 1830 is a painting incorporating most of the qualities deemed to be important by the "Picture Study" Movement. This is one of the finest political paintings commemorating both the revolution of 1830 and feelings and aspirations of the people at that time. The painting has a purpose and function and is fulfilling a need in society. Its patriotism, moral tone and story telling qualities are obvious. Although such aspects are of importance, one might ask why they should overshadow the 'artistic' qualities of the painting itself. Such a criticism is quite valid but again one cannot completely separate education policy from society's moral, political and economic attitudes. The 'Picture Study' movement seems to be a direct result of the Industrial Revolution and Victorian puritanism. The combination of both these influences were the core of these education policies. Firstly, attitudes generated by the Industrial Revolution gave priority to factual and cognitive learning. "Hard Times" by Charles Dickens testifies to this type of attitude. This preoccupation with

'the facts' is extended into areas of art which lend itself to such cognitions, i.e., dates, names, periods, styles, schools, events and speculative discussions about the artists personal life. Secondly, the moral and religious attitudes of society were forced upon art and art appreciation. To 'appraise' a work of art was to appreciate its sense of morality and idealistic virtues which were in keeping with public opinion. The 'Picture Study' movement is a fine example of how attitude is mirrored in its education policy.

1920's: In the early twenties Arthur Dow changed the direction of the 'Picture Study' movement. His most important contribution was the provision of a set of principles of composition and basic picture structure (i.e. line notan colour etc.). Another interesting innovation of Dow's was the link made between the pictorial art form and the theatre. This was achieved by 'staging' the painting with real people and props. It's purpose was to make the participants aware of pictorial composition while enhancing the literary and storytelling characteristics of the painting. Dow's most significant influence in the developing of art history and appreciation 'schooling' was the sharing of importance both on the traditional aspects mentioned above with the 'artistic' qualities of the painting itself. This change of direction coincided with the maturation of post Impressionism art theories and ideas.

In 1926 Helen Ericson published an article in

'Progressive Education' recommending closer attention be paid to the 'environment'. The new concern for the environment of the child (the school building and the home) marks the deviation of fine art design or applied art in education. today, however, many of her suggestions have found their way in the applied art of 'Home Economics'. Ericson's ideas were, perhaps the beginning of 'child centered' education.

1930's: The thirties provide another example of education being a mirror of society. The early years of this decade saw prolific scientific investigations enter every aspect of life. The reason for this upsurge was prompted by many factors. Advancement in science, job creation, and the need to find a solution to the 'depression' were possibly some of the main causes. It was only natural that this cult of scientific investigation found its way into education. The objectives and function of art education has been speculated upon by many. The growing importance of the child as the central figure in education made people aware of the lack of concrete information on which to build a successful education programme. The preference tests of McAdory in 1933 is one example of the many surveys and studies carried out in this area.

The development of *psychology* may also have had an important effect on events concerning education. Ideas such as the relationship of one's personal experience with one's appreciation of art is typical of such psychological

speculation. Today's 'laissez faire' approach in many art classes is in no small way due to the events of these times. The growing awareness of psychologists to the importance and value of art was of course welcomed and shared by many educationalists such as John Dewey and Thomas Monro. The influence of *psychologists* and *psychology* is a landmark in the history of art education. Although Helen Ericson had suggested theories of child centered education, psychologists supported and developed this idea into the concept we understand today. The awareness of the importance of both art and pupil in education gave art history and appreciation a new lease of life. No longer could the learning of a series of cognitions be accepted as an end in itself. Art appreciation was seen as a special method of improving the development of the child himself.

1950's: The fifties was a transition period in art education. Previously art was considered as just a body of experience and knowledge. Art was now seen as both experience and as a series of activities. The important issue was the realisation that art was not only a body of subject matter but rather a 'developmental activity'. The idea that art history, art appreciation and studio work were capable of developing one's personality has already been discussed in the late thirties, early forties, but it was not until the fifties that these proposals were put into effect. Child centred teaching was now firmly established in all areas of education. Art was seen to have a special role to play in such a system and as a result many primary schools developed

curriculae in which art took on a major significance.

Primary education was, and still is considered to be the most important period in child development and as such we find that little research and study has been done in post primary education.¹

The art program provided by the Department of Education has been a long and slow process of development. It has been a process of growth and change, and it has been a process of adaptation to the needs of the time. The art program has been a part of the curriculum for many years, and it has been a part of the curriculum for many years. The art program has been a part of the curriculum for many years, and it has been a part of the curriculum for many years. The art program has been a part of the curriculum for many years, and it has been a part of the curriculum for many years.

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This lack of planning is clearly evident in the curriculum.

THE TRIANGLE OF ART EDUCATION

THE ART PROGRAMME

Although the account given of the development of art education is not directly related to events in Irish education, its influences are significant. The historical outline places the origins of familiar teaching methods in place and time in the hope that it will be understood that our present ideas on education are formed from experiences and events of the past. However, it must also be realised that although certain styles or methods of teaching have persisted, their validity for today's requirements must never be taken for granted.

The 'art programme' provided by the Department of Education has changed little over the past years. The last and possibly the only major change was the introduction of art history as a 'compulsory question' in the Leaving Certificate Examination. This change was mainly due to the influence of the universities. The consequences of this change were:-

1. It raised the status of art.
2. Art became more acceptable to academic institutions - the art history and appreciation section is allocated 150 marks out of 400 (in 37% of total mark).
3. The motivation for such a move resulted in a course lacking considerably in planning its objectives and methods.

This lack of planning is clearly evident in the "Rules and

Programmes for Secondary Schools 1978/79."

"RULES AND PROGRAMMES FOR SECONDARY SCHOOLD 1978/79"

ART - LEAVING CERTIFICATE

(A) Imaginative Composition or Still Life	2½ hrs	100 marks
(B) Design or	2½ hrs	100 marks
Craftwork	5 hrs	"
(C) Life Sketching	1 hr	50 marks
(D) History and Appreciation of art	2½ hrs	150 marks

Questions will be framed as to test the general knowledge of historical development and visual appreciation rather than detailed knowledge of the History of Art.

Opportunities will be offered for the expression of the candidates' own opinions of works and visual problems.

Answers to questions may be illustrated by sketches where they would be appropriate. The area of special study reserved by the examination are as follows:-

SECTION I Art in Ireland (From Prehistoric Times to the present).

II European Art (100 AD to the present).

III Under the general heading of 'General Appreciation' it is intended to afford candidates an opportunity to discuss topics on everyday visual experience in their own environment. 2

It is interesting to note that the art programme is covered in two pages with art history and appreciation covered in twelve lines, while other subjects are provided with detailed guidelines and explanations. Vagueness is the programme's major fault. The first paragraph (D) seems to have the right direction in that it does not require detailed factual content but rather a general knowledge of historical development and visual appreciation. Although this is the official line taken in the publication it seems that somewhat different criteria are used in the examination of the papers. Examiners are recommended to "Look for wide familiarity with factual content, ability to venture a personal opinion..." The attitude taken by the Department of Education over the past years is curious. Originally it was widely accepted that factual information was a basic requirement in the examinations. However, such a body of knowledge is difficult to learn because of the length of the history course. Many teachers complained of this difficulty. Suggestions were made to shorten the history course, or to divide the course into sections which could be studied in depth. Although these proposals were not put into effect, the problem was resolved. In answer to these complaints it was announced that emphasis would be placed on the general development of art rather than on a factual body of knowledge. In theory this seems like a logical step to take. The theory was fine, but in practice teachers found little change in their situation. The Department's solution was not backed up by any form of curriculum

guidelines, text books or teaching aids. In fact the teacher still had the same old system to work with. It is also widely believed that examination success depends on a wide familiarity with factual content. Obviously it is much easier to correct papers on this basis rather than on a new concept which is still very much underdeveloped. Neither was the pupil satisfied with the system. Students often became dissatisfied with skimming the surface of art history. Many periods hold particular interest for them but because of the nature of the programme their knowledge of the period or artist is usually limited to a few facts, a name, a date and a brief description of the artistic qualities. The bibliography is a collection of broad histories of art, leaving many people unsatisfied and with a low regard for art history and appreciation. One cannot really blame the text books themselves because it is difficult to condense such a wide course into a book suitable for secondary school pupils. The lack of any back-up service and teaching aids is, in my opinion, one of the reasons why the art history class is, for most people, very boring. Of course, some teachers overcome these disadvantages, but their talents would be increased tenfold if the proper facilities were available. It is unusual to see a subject like art deprived of visual aids, suitable text books and other teaching aids.

The final contributing factor of this unsatisfactory condition is the division and separation of art history

and art appreciation. Art history, in isolation from the other is of little benefit to the pupil. Similarly art appreciation without the support of art history is of limited use. There are many other arguments in favour of abolishing any demarkation line between these two areas. It is sufficient to say that the two are inseparable. Each can enhance and benefit the other. Art appreciation may be a response to art history and contemporary art. In any case it does not disassociate itself from any period or form of art. Art history provides examples and experiences from which to learn and educate a sense of appreciation. This issue will be discussed further in chapter III.

In conclusion it is possible to say that while the teaching of art history and appreciation is not restricted by the official art programme, it's vagueness leaves most art teachers dependant on the old trusted methods of teaching.

THE ART TEACHER IN IRISH EDUCATION

Society's attitude to the value and importance of art is again reflected in the predicament of the 'art teacher'. The Arts Council Report draws attention to the inadequate training facilities, the lack of concern for proper training and the undermined status of art teachers in Irish Education.

Three Colleges provide the basic training course which is "Principles of Teaching Art". They are: The National College of Art and Design, Dublin, Limerick School of Art and the Crawford School of Art, Cork.

To be eligible for this course candidates must hold:-

- (a) A diploma of a registered College of Art.
- (b) The required number of Technical Subjects Examinations.
- (c) A National Diploma in Art or Design awarded by the N.C.E.A.

As this essay is not concerned mainly with the economic, social and political difficulties of training art teachers as outlined by the Arts Council, it is sufficient to quote this publication summarising the situation - "To neglect the training of teachers in a subject is to condemn that subject to mediocrity, or worse in the schools and consequently in society generally". This situation is in the process of being rectified by the establishment of a four year teacher training course. Before further discussion we must examine the role of the art teacher.

The term 'art teacher' has been used rather loosely. The definition of the word 'teach' according to Chambers Dictionary is "to give someone skill or knowledge, to give knowledge or training (in a subject or art), teacher - one whose job it is to give knowledge and skill". In the context of out school system this word means exactly the same in theory as it does in practise. Much of the 'teaching' in art history and appreciation is solely concerned with imparting a body of knowledge from the teacher to the pupil. This academic treatment of art history and appreciation is in no small way due to the pressure of the Leaving Certificate Examination. The training of the art teacher also gives rise to this dilemma.

It is common to hear pupils ask the reason for, and use of knowing the "contractual events between Benvenuto Cellini or Gentile Fabriano and the Medicis". Although this example is exaggerated the meaning is clear. Such complaints are sometimes dismissed as an immature understanding of the subject. Nevertheless, there is cause for dissatisfaction.

Training and study in the fine arts or design and a final year of principles produces a subject centred art teacher. Teaching art in a subject centred manner is valid if the pupil intends to take art as a career, or as a serious pastime. As the former is seldom the case, art is sometimes looked upon as a 'hobby'. One has to consider the value of teaching skills as an end in itself. This also applies to art history and appreciation. In fact this is an

area which could be most beneficial to the pupil. The value of art history and appreciation is not fully exploited by the 'subject trained' art teacher. One trained in this manner then becomes an 'art historian' while teaching the history of art. The class then becomes a replica of third level art history education. The objectives of second level education are much different from those of third level, and so, teachers should change their methods accordingly. Art historians and studio artists are not suitable to take full control of the art class in second level education. Their role in society has a definite purpose and should not be confused with that of the art teacher or educator in secondary schools. If we examine the role of the art historian, the studio artist and the collector and art educator we may dispell with some of the present misconceptions.

The 'studio artist' is the producer of the art object. He provides us with works of art which enhance the aesthetic quality of life. The studio artist may be a painter, potter, musician or poet. As one who is a master of his trade he is often called upon to train others in his craft. The apprenticeship system is the original, and purest form of subject centred teaching. Today however, this system has given way to Art Colleges and other institutions of learning. The suitability of studio artist to teach second level education is no longer totally acceptable. The educational needs of young people are far more demanding than most studio artists are capable of fulfilling.

The art historian is one who is well versed in the history of art. His job is to record, document and study the cultural heritage of man. Without his our cultural heritage would soon be forgotten with disastrous results. He also has other roles in society. He supplies the basic facts and information used for study by collectors, critics, studio artists and the general public. It is quite likely that in the event of the absence of the art historian, artists and art would progress very slowly while history would probably repeat itself over and over again. The art historians role in education is important but is limited to the supply of historical data for use by the teacher.

The art collector or museum is another important element in the preservation of our cultural heritage. It provides the public with the opportunity and facilities to have direct contact with work of art from contemporary times and the past. Whereas the 'studio artist' and 'art historian' have had too much influence in art education, the museums and galleries have been criticised for their lack of participation in the education of school going children. In recent times they have realised their duty and have taken a more active part in this field.

The 'Art Critic' like any other critic has a purpose and role in society also. One of these is to evaluate or 'comment' on works of art with both the interest of the public and the art form at heart. His learned opinion and evaluation can also be of use to the art teacher.

Last but not least for discussion is the 'art educator' or teacher himself. His job is two fold:-

1. The Productive Domain - the making of art objects.
- 2.(a) The critical domain, aims at the development of the child's ability to percieve the world with respect to aesthetic qualities. It develops a critical and appreciative eye.
- (b) The historical domain attempts to help children to understand the fact that art is part and parcel of human culture and that it affects and is affected by culture.

The abdlity to achieve these objectives require a certain amount of skill and training. As I have already mentioned most or all art teachers are trained firstly as painters or designers or art historians and secondly as teachers. This process results in factual and cognitive emphasised teaching.

The arts Council Report points to the unsatisfactory condition of the visual arts in Ireland. This is produced by a vicious circle effect. It seems that the education system has failed to cultivate an awareness and respect for the visual arts. A successful art programme in our sbhools should creat a society open and sympathetic to all art forms. Literature and drama have not suffered to the same degree as the visual arts. The lack of concern of society for the visual arts in turn results in the neglect of

developing art programmes and facilities and training of art teachers. As the situation in this area seldom progresses the wheel comes full circle. In 1949 it was said that "In Irish Schools, the subject of art, in either the historical or the practical aspect is neglected. Few of the principle schools and colleges provide trained teachers to deal with it, or possess the requisite accomodation and equipment for the purpose"⁴. Again in 1961 the same tone prevails:- "... the Irish child is visually and artistically among the most undereducated in Europe"⁵. The success and failure rate of pupils in art examinations is also clear evidence of the failure of our own present art education system.

1975	6,333	9.08	40.06	49.2
1973	6,337	9.03	40.0	48.7
1974	5,765	8.07	42.06	47.7
1973	5,252	9.06	39.05	51.0
1972	4,687	14.74	44.0	41.0

See next page..

PERCENTAGES OF GROUP CERTIFICATE ART CANDIDATES BY
GRADE RECEIVED FROM 1972 - 1977.6

	Tot. No of Candidates	C or Higher	D	E or Lower
1977	5,505	6.07	40.73	53.2
1976	6,399	9.08	44.06	45.2
1975	6,897	9.03	42.0	48.7
1974	5,765	4.07	47.06	47.7
1973	5,252	9.04	39.06	51.0
1972	4,687	14.74	44.01	41.2

THE PUPIL IN SECOND LEVEL ART EDUCATION

The student of pupil is, of course, the most important element in education. It is possible to be educated without a teacher, and it is also possible without a course, education cannot exist without the student. In the trend of child centred education all efforts are directed towards the development and education of all aspects of the pupil. Facts and figures are no longer learned as an end in themselves. Contemporary ideas are more acceptable and particularly sympathetic to the part that art can play in the general education of the pupil. Because of the shift of concern from the subject to the student there has been much research and investigation done in an effort to know and understand the educational needs of young people.

The basic concept of 'child centred' teaching has existed since the first decade of this century. Many subjects in schools have changed their approach and structure. History, maths and science are three examples that have made great progress. There have been many reports in the media recently of changing attitudes in children towards the sciences. Even in the past few years elementary text books have changed their format. Teaching aids and programmes have been successfully developed to achieve major success. These developments have taken place in all subjects except art. Pupils are still depending on 'concise history of art' texts with almost a total lack of other

learning aids. The importance of redeveloping school programmes in history, science maths etc., is echoed in the change of approach the National Gallery of Ireland has taken in their lectures for school going children. These lectures were originally based on traditional limes (in early 16th Century Art). At the end of such a course a questionnaire was completed by the pupils. The results showed that the lectures were in no way successful. The education officer at the gallery decided to change their course of lectures. This change of approach produced a series of lectures such as "Every Picture tells a Story" (November 1978), "I Spy with my Little Eye" - children aged 8 - 12 years December 1978, and others.

As we can see the lesson has been learned by others. The Department of Education is slow to act on suggestions made over the years and so the standard of the art programme will not be improved and will continue to merit comments such as "The Standard of Art at second level is so mediocre that the results obtained in the subject in Leaving Certificate exams are no indication of a students potential".⁷

A full knowledge and understanding of the pupil enables the development of a course suitable for the requirments of young people and the objectives of the art teacher. Discussions about the aims and objectives of art education are inseperable from those of the pupil. The following chapter will deal with these aims.

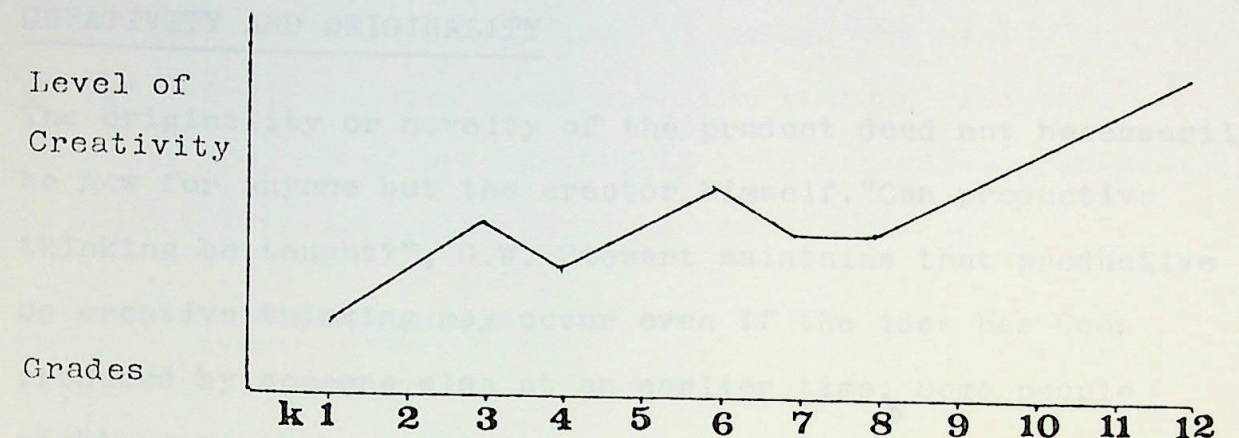
CREATIVITY AND THE EDUCATIONAL GOALS OF
ART HISTORY AND APPRECIATIONCREATIVITY

Creativity, although not a monopoly of the art class is usually easier to encourage by the very nature of Art activities. According to Dewey learning is a "growing process that happens within the child through experience". The teacher's role therefore, is to guide the growing by providing and structuring the experiences of the child. The conventional art history appreciation class does not generally incorporate the theory in practice. Mere book learning of data is attempting to impart the end product (knowledge) to the child. If one follows the ideas of Dewey one must reconsider the approach to teaching art history and appreciation. The teacher must provide the experiences related to art history and appreciation through which the pupil can 'grow and learn'. These 'experiences' are dealt with by examples in a later chapter. Can creativity be taught, or is it developed as an innate faculty? To answer this question we must examine and discuss 'creativity' in more detail.

Creative expression is a normal characteristic. The responses of a young child are imaginative, original, spontaneous and inventive. The child's joy in discovery and manipulation of materials is forgotten by most adults.

Creative education has as its method creative teaching, whereby the parent and/or teacher provides the

climate, experiences, motivation and the direction that nurtures creative learning and creative expression.



EDUCATION AND THE CREATIVE POTENTIAL

E PAUL TORRANC

Getzels and Jackson examined "the relation of creative potential and creative production to the traditional I.Q. found that the correlation of intelligence as measured by a high level test of the more general aspects of intelligence and creativity as rated by experts is close to zero where superior I.Q.'s are concerned. However, a certain degree of intelligence, and in general a rather high degree is required for creativity". If this is so, is creativity a closed shop for those with lower I.Q.'s? What may be more important are such factors as relative absence of repression, openness to experience (including those in art history and appreciation), sensitivity, lack of self defensiveness and awareness of people and phenomena in the environment.

What is creativity? - Creativity is defined in terms of "originality, as contrasted to conformity, as process

related to mental activities and as product". In the light of this definition one might suggest that exposure to art history might suppress originality, and in turn, creativity.

CREATIVITY AND ORIGINALITY

The originality or novelty of the product need not necessarily be new for anyone but the creator himself. "Can productive thinking be taught?", G.W. Stewart maintains that productive or creative thinking may occur even if the idea has been produced by someone else at an earlier time.⁸ Some people might argue that creativity could be undermined by exposing the child to the great masters. Art History should be used in such a way as the child discovers new experiences, with and through the work of other artists. According to Stein "in order to be creative the product must be accepted as useful or satisfying by a group at the time when it was produced".⁹ Considering Stein's view, perhaps we should set the child problems related to the class at the time of creating and problem solving. The creative product does, however, have two sides:

1. Personal Creativity.
2. Socially creative product.

The objective of a lesson should therefore state whether the creativity of the product is of a social or personal nature. Is the History of Art in Education concerned mainly with the committing of facts to memory? Can it be a creative learning process? Should the product be personal or social? One sometimes assumes that the personal side of

creativity is confined to art activities, whereas the social side of creativity is the monopoly of "Problem Solving Design Activities". The product of art history for the pupil can be personal in that he learns the 'symbolism of celtic art' but, on the other hand those very symbols satisfied a need in the society of celts. The real bridge between the two comes when the student used the personal product of art history to help him solve problems of a social nature which he might have in any area.

CREATIVITY VERSUS CONFORMITY

In general, creativity has been viewed as contributing original ideas, different points of view, imaginative responses and new ways of confronting and solving problems. Conformity, on the other hand has been viewed as observing the 'status quo'. The study of art history should ^{not} always be one of conformity, but offering a sometimes different point of view in appreciation.

CREATIVITY AS A PROCESS

Suzanne Langer says "most discoveries are suddenly seeing things that were always there" She compares a newly created idea to a light that "illuminates presences which simply had no form before the light fell on them".¹⁰

CREATIVITY AS A PRODUCT

The act of bringing forth something that did not exist previously places the emphasis on the product. It assumes that the child will produce something new, something that involves novelty, originality and serious effort.

Haemowitz emphasises that "creativity is the capacity to innovate, to invent, to place elements together in a way which they have never been placed before, such that their value is enhanced. Since learning should make us more capable of solving problems, knowing art history should help pupils solve visual problems in a better way. The aid that art history can give to a students studio work is also true in the reverse.

In conclusion it must be said that creativity should be as much a part of art history appreciation class as it is for the practical side of art. As creativity is largely concerned with activity, the teacher should provide as much activity experiences in the history and appreciation as possible in order to stimulate the artistic process. This in fact means that the best way of teaching art history and appreciation with creativity being of prime importance is through practical method or exercises.

GENERAL EDUCATIONAL GOALS OF ART

HISTORY AND APPRECIATION

It is easy enough to criticise the present system of art education in Ireland. If the system is to be changed there must be something to replace it. This section reviews contemporary aims and objectives in art education and in particular art history and appreciation.

Art history and appreciation usually takes second place to studio work. It is sometimes regarded as being unimportant and irrelevant by many pupils. Both teachers and pupils must know why art history and appreciation is part of the class. Once the reason for it's inclusion in the art programme is known, their motivation is easier to generate. The nature of art history is a simple concept. It is a record of artists, works of art, schools of art and significant events in the development of art etc. How does art history differ from that of social and political history? It is the difference that gives art history that special advantage and interest over other kinds. History is built on data about events which means it is not built on direct experiences of those events. Art history however, is capable of providing us with direct contact with the historical art object always sensorally experienced and mostly naturally present in the original or in trustworthy reproductions. In art history the relevant fact is the experienced artefact. It does not make sense to main

tain that this experience of the artefact can be relegated to the past. History, however, imaginatively reconstructed, can evoke only ineffable events from the past. Art history emerges from concrete objects in front of our eyes. Events vanish, artefacts persist. Art historians are in the privileged position of having at hand such immediate experience which enables them to start their investigations from an "unmitigated existential involvement with an artefact". Art history offers the same tangible involvement and interest to the pupil as it does to the art historian. However, we must be careful not to force the pupil into becoming a 'scientific historian' who consciously restricts his studies to narrowly framed subjects. He becomes so emotively sterilized that he will stifle all fancies and keep alive only the facts". This scientific cult results in confusion between the aims of the art historian as a researcher and the aims of the art historian as a teacher. Detailed research harbours a wealth of instructive information. Though not exactly the cornerstones, they can be the bricks and mortar of art history. Teachers of art require general concepts. They may be aware of the managerial gifts of the Abbot of St. Denis, but not of the salient features of Gothic architecture. In this quest for overall Views researchers and teachers part company. The nature of art history in these terms lends itself tremendously to the appreciation and study of the viewer or pupil is the 'spring board' towards a subsequent imparting of a series of historical events and facts. It is on this basis that the

division between art history and art appreciation could be closed. Pupils find it easier to learn rationally what they already feel intuitively. In Osbourne's view (1970) "the more active the unreflective performance which can be relied upon to come into operation without conscious effort and attention, the easier the path to the willfully induced tautening of attention, concentration and control, heightening and enhancement of consciousness".

The boundaries of art history and art appreciation overlap considerably. Appreciation and criticism of art objects from the past is closely linked to appreciation of artefacts from contemporary culture. An understanding and knowledge of the past will enable us to understand and appreciate our present culture. These insights can benefit both the productive and critical domain of the pupil.

Appreciation and criticism are not as easily defined as art history. The various meanings associated with appreciation is noted by Penny (1966) "in an educational situation we are duty bound to consider history above all as practical history. Art teachers often tend to a practical approach to art history because of conflicting opinions and the uncertainty of aesthetic teaching". To clear up any misgivings about the nature of appreciation the following is an outline of the elements of art appreciation and criticism.

THE ELEMENTS OF ART APPRECIATION

The definition of appreciation in Websters New World Dictionary is: "to think well of, value, enjoy, to estimate the quality or worth of, to estimate rightly .. to be fully or sensitively aware of". Oxford English Dictionary; 15th century French works "apprecier" to "appriase".

THE AFFECTIVE ASPECTS ARE:

1. Beauty - In a text published in 1933 'appreciation' was referred to as, enjoying beautiful things. This is no longer a justifiable priority.
2. Empathy - The need for the viewer to identify as closely as possible with the concern of the artist. The feelings that move the viewer to sympathise with the aesthetic qualities of the work or the subject sometimes becomes more important in appreciating the art object.
3. Knowledge - In a historical context - period style information and data of the artist, place of training etc. These are all aspects which contribute to the general appreciation of the artefact.
4. Understanding of the elements of art. The viewer who has working definitions of terms such as balance, tension, colour etc will be better able to appreciate the art form and be more receptive to the totality of the work, than one who does not. Knowledge about the art object, and the art

form is a reinforcing factor in the total process of appreciation. Knowledge not only means memorising the facts but also the ability to identify the formal components of art objects.

5. Perception - according to Arnheim "the perceptual process is a cognitive function of the human intellect". This can be divided into four levels of perceptual learning.

A Observation - which is one of the aims of art education in general, i.e. to develop an acute visual sensitivity.

B Description of visual relationships.

If children could recognise and describe relationships between such art elements as line, colour etc., their chances of later being able to generalise and discuss formal relationships would be enhanced.

C Selectivity - involves the cognitive function of recognition and the ordering and simplification of visual phenomena.

D Generalising Form -

The ability to synthesize visual principles, the ability to

analyze visual phenomena and the ability to make a verbal statement and discuss the work in its totality.

THE CRITICAL PROCESS

1. The vividness and intensity of the sensuous elements in the work of art.
2. The formal qualities of the object, its design and composition.
3. The technical merits of the object.
4. The expressive significance of the object.¹²

The critical process is the result of comprehensive experience of art history and art appreciation. Armed with the knowledge provided by art history and the experience of evaluation throughout appreciation, pupils should have the competence to make informed judgements about the aesthetic merit of an art form and ultimately his cultural and visual environment. Sadly many people lack these capabilities. The gap existing between the public and the visual art cannot be closed unless we are educated in the art of appreciation. However, the means and methods of achieving this goal presents education with a vast problem.

CHAPTER IV

This chapter contains several sample lessons illustrating the approach set out in the previous chapter. The lessons are divided into the various disciplines within the art class. Some of the exercises, which I have planned myself, have been put into practise in 'St. Davids', C.B.S., Artane. These exercises have also been documented by means of photographs.

At times the contents of the lessons may center on studio work only. This is due to the absence of any demarkation line between the productive and historical domain.

PAINTING AND DRAWING

The first lesson is one concerning the expressive qualities of line. It was part of a series of exercises for children in the National Gallery of Ireland which I participated in.

LINE AS A MODE OF EXPRESSION

Age of Children - 8 - 12 years.

Duration of Class: 1½ hours. - 15mins lecture
1hour practical

Materials: Projector, slides, newsprint,
markers etc.

Objective of Lecture:

- (a) To familiarise the children with the expressive qualities of line.
- (b) To familiarise the children with the expressive characteristics of line in the works of other artists.

Objective of Practical:

To make a picture using the theme of "The Marriage of Strongbow and Aoife" by Maclise, using only line.

Aim:

To introduce and educate the children in the various aspects of the "elements of art".

General Aim:

During the months preceeding

Christmas 1979 the National Gallery of Ireland offered a series of lectures for young people. This particular series deals with the "Elements of Art". The specific educational value of this idea is coupled with the desire to acquaint the children with the Gallery in the hope that they will continue to have contact with it in later years.

The study of the elements of art for children is of particular interest and importance. They are the intrinsic building bricks of visual art. The practical properties of the elements of art are easily understood by children. The objective of this particular lesson is to make the children aware of the emotional, expressive and informative qualities of line. The method is simply to show examples of artists who have used line in this way.

Method:

- Introduction - 1. Discussion on drawing - making pictures. 'How are pictures made'? - from the point of view of the use of materials and the "THINGS" the artist produces with them i.e. lines, shapes colours. The informative, storytelling purpose of pictures. There is a link between

the two aspects of picture making, with the emphasis on line and story-telling. "Can lines themselves tell a story, or give us a message".

2. Slide Show - by the use of a selection of slides the children can see how artists have used lines to convey emotion, or a simple message:

Slide A GUERNICA Picasso.

Slide B THE SCREAM E. Munch.

Slide C THE MORGUE Max Beckman.

Slide D MOULIN DE LA GALETTE Renoir.

Last Slide THE MARRIAGE OF PRINCESS AOIFE AND STRONGBOW Daniel MacLise -

1. State theme - tell a story.
2. State mood - what kind of atmosphere of feeling is there?.
3. Examine each particular scene in the painting.
4. Identify the emotions of each group or person.
5. Contrast the human characteristics.
 - (a) Aoife - pure, beautiful, good, fair.
 - (b) Strongbow - evil, dark, mysterious, etc. (exaggerate the human traits).
 - (c) Group (lower left) woman with dead man. Identify the emotion - feeling - criticism.

Do the soldiers look as if they are dead,
or only sleeping? - why.

Summary

Every picture tells a story.

The lines used to make a picture can
help in conveying the mood and theme.

What are the children to do?

1. Choose two sections of the picture.
2. Make pictures of the people in each
section using lines only.
3. Ensure that the lines used suit the
picture.

SCRIPT

Introduction:

We have been looking at pictures -
what are the pictures made of?

Answer: Lines, colours and shapes appear
in most pictures.

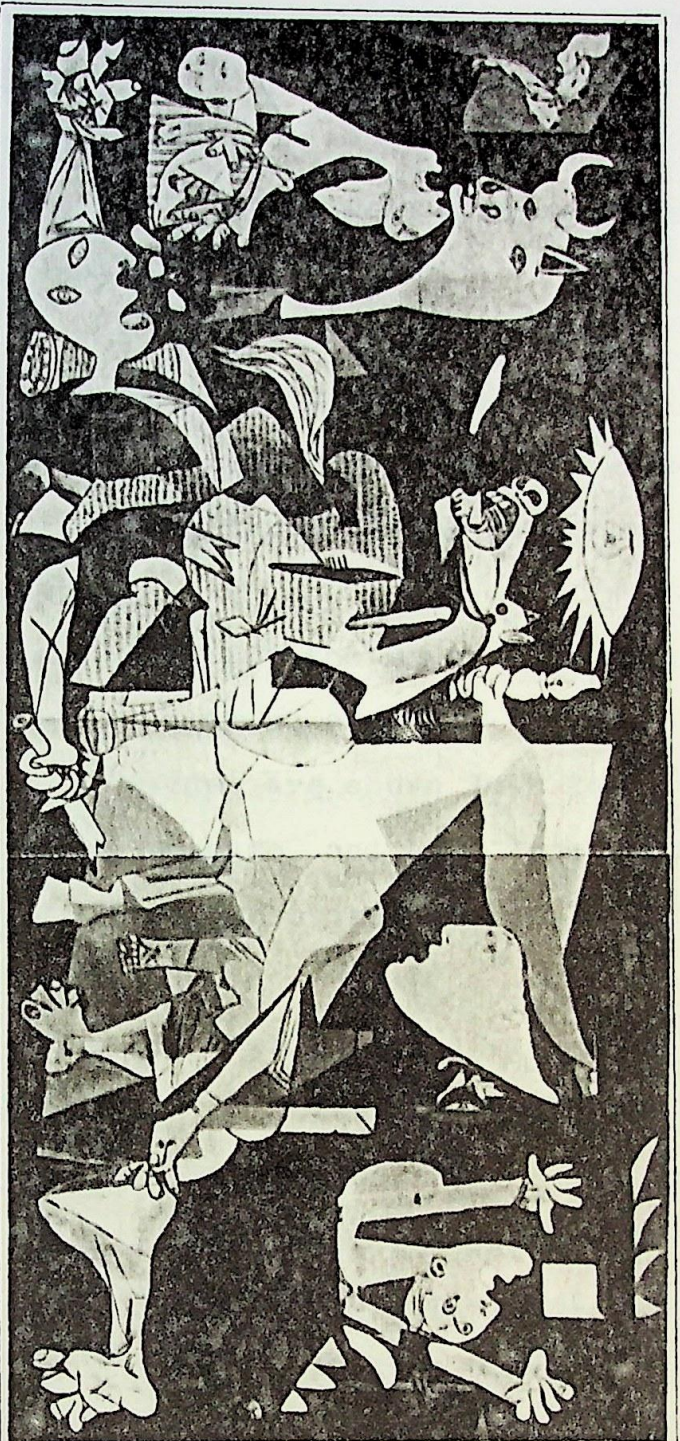
Do you think it would be difficult to
make a picture without using any lines?

Do you think it would be difficult to
make a picture without using any colour?

So what is the easiest way of making a
picture?

Answer: Making lines, marks with pencils
charcoal etc.

Can you name a few places besides the
National Gallery where pictures can be
found?



Guernica

Picasso

- Comics, Films, T.V., Books, magazines
and Advertisements.

Why do people put pictures in comics and
books?

To tell a storey -

Nearly all pictures tell a story or give
us a message.

Two important points to remember about pictures:

1. Nearly all pictures are made of lines.
2. Nearly all pictures tell a storey or give
a message.

Do you think that the marks - lines them-
selves can tell us anything?

When the slides are shown look for the
storey or message, and also look at the
lines the pictures are made of.

Slide 1. "Guernica" Picasso (See page 41)

This picture is called "Gurnica" and it
was painted by Picasso.

Can anyone guess what the picture is about?

What can you see in the picture?

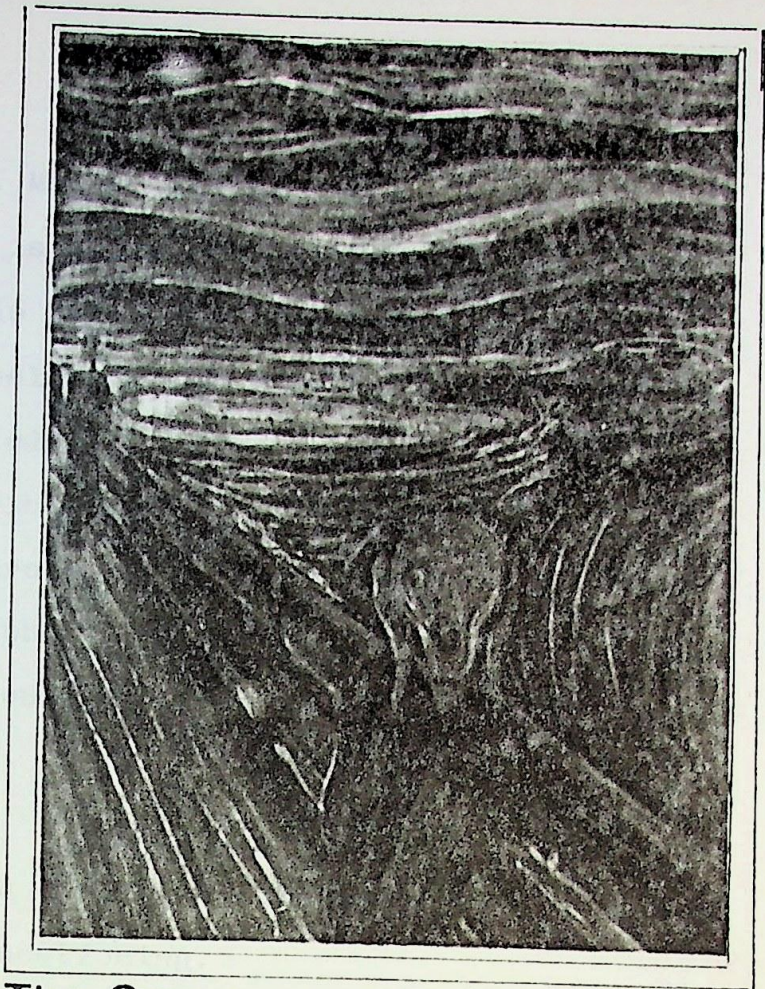
Do you think this picture is good?

Before we decide if the picture is good, I
will tell you the story behind it -

In 1936 the people of Spain were at war with
each other. This picture is about a village
in Spain at this time. Gurnica was a

typical village. All the men in the village were away fighting the war which left only women and children at home. Then one day aeroplanes came flying over the village to destroy it with bombs. When the bombs fell there was panic. The village was totally defenceless and many women and children died. Imagine the scene - women and children being blown to pieces - all crying and screaming - pain and misery everywhere.

Now we will look at the picture again and see what we think of it (show slide again). Do you see the women and children and the animals in a state of confusion. See how the shapes of the people and the animals are distorted and mixed up. Look at the lines very carefully. See the lines that make the woman with the child on the left hand side of the picture. How would you describe these lines - jagged - sharp, ugly and hard, rough, cutting? Do you think the lines the artist used are suitable? Would you have used nice soft, gentle, curvy lines? Now, do you think that the lines the artist used are the right ones?.



The Scream.

E.Munch



The Morgue.

M.Beckman

Slide 2. "The Scream" E. Munch (see page 44)

What is happening here?

How do you think the woman in the picture is feeling - terrified, scared, frightened worried?

Describe the kind of line you see in the picture - heavy, enclosed, black, claustrophobic?

How would you feel if you were that woman?.

Slide 3. "The Morgue"

Follow a similar line of discussion and questioning.

Slide 4 "A Dance at the Moulin de la Galette" Renoir.

This slide is very different from the other slides. Here we can see people laughing, dancing eating and drinking at a party. It is a very gay and cheerful atmosphere. People are enjoying themselves, and genuinely having a good time. The lines in the picture are also very different. They are light and soft, swirling smooth happy lines. In this picture the artist has made his lines suit the mood of the people.

The next slide is one we will be going



The Marraige of Strongbow and Aoife

Daniel Maclise

to see in the Gallery.

Slide 5. "The Marriage of Princess Aoife and Strongbow"

Daniel Maclise (see page 46)

The story of the painting is: In Norman times, Ireland, and particularly the east coast was invaded by people from England and Wales. Strongbow was one of the chiefs of the invaders. Aoife was an Irish Princess who was forced to marry Strongbow. When Strongbow arrived for the marriage, he had his army destroy and plunder the people, and the towns and countryside.

When we see the picture, everyone will choose choose two sections of it and then make their own picture about what is happening.

For example:- Look at the people bottom left, the woman has her arms outstretched. On her lap, and surrounding her are dead and dying soldiers, killed by the army of Strongbow. You would very easily imagine the condition the woman is in. Yet the people who are dead look as if they are sleeping. When you draw this scene make sure they look as if they have been killed in battle - think about it

before you draw anything. How would you feel about it if you were in the woman's place? Remember you can only use lines to make the picture, so you have to be very careful that the lines you use are suitable.

Summarise and re-state the objective when gathered in front of the painting.

The Elements of Space

The next lesson deals with the concept of "Space" in two dimensional art. This exercise is not a step by step example but merely an outline of the lesson. The manner through which it should be approached is sufficiently covered in the first exercise. The main body of this particular lesson is taken from "Sharpe".

Age of pupils: Over 14 years.

Title: "Space in Pictures"

Objective: Invent a simple picture of a landscape, with buildings, trees roads etc. Make at least three different versions of it, using a different space making concept for each one.

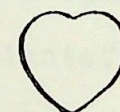
Aim:

- A. To help the pupil become aware of how artists, through the centuries, conveyed the feeling of space.
- B. To aid the pupils own studio work when designing paintings where space is an important aspect.

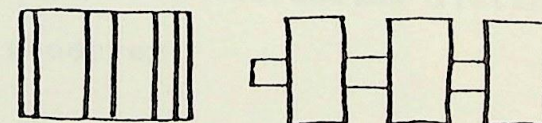
Method:

To illustrate how various artists felt how a feeling of space is best conveyed, by showing both the reproduction print of the painting, plus a simple black and white drawing analysing and explaining the method used. Before these are shown, it would probably be wise for the artist/teacher to illustrate a few simple techniques in this area e.g..

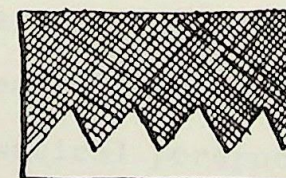
- 1. The plane splits up defined by contours outside, or inside



- 2. Figure and Ground - perspective overlapping



- 3. Texture - top and bottom orientation



4. Application to Painting e.g. Frames and Windows - Gothic Architecture.

window - hole in wall

figure (contour) ground

negative positive

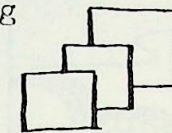
5. Concavity



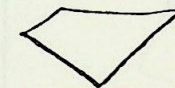
Convexity



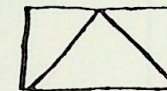
6. Depth by Overlapping



7. Distortions Create space



8. Perspective



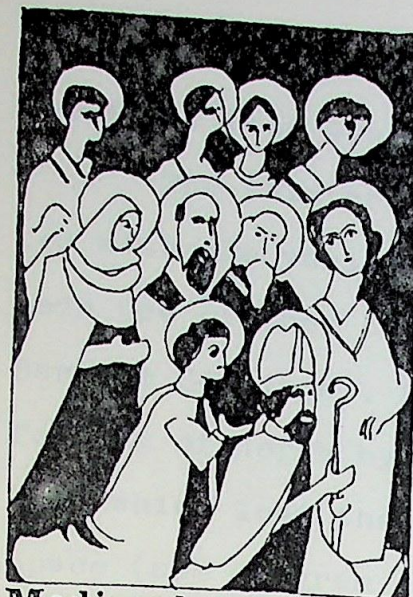
Two artists theories on this subject:-

Gibson:

"Three dimensional space is created by perceptual gradients"

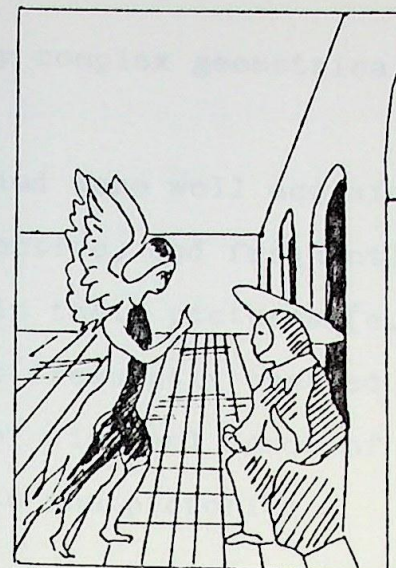
Leonardo da Vinci: produced a gradient of colour by making objects paler with increasing distance from the observer.

The painters of the middle ages created space by flattening figures and placing them one in front of the other. This creates a feeling of very shallow space. (see diagram 1 page 51)
The painters of the Renaissance created deep tracts of space in their paintings by use of mathematical perspective. Their



Medieval

d.1



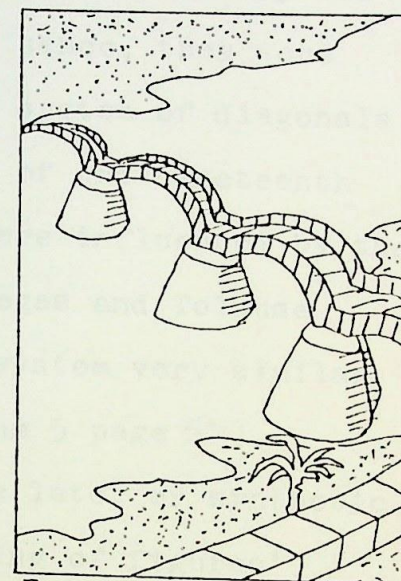
Renaissance

d.2



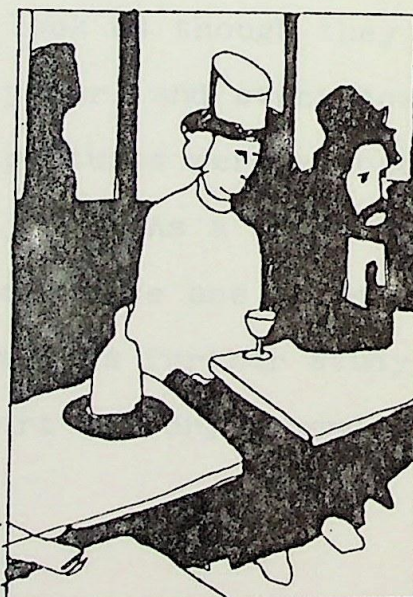
Baroque

d.3



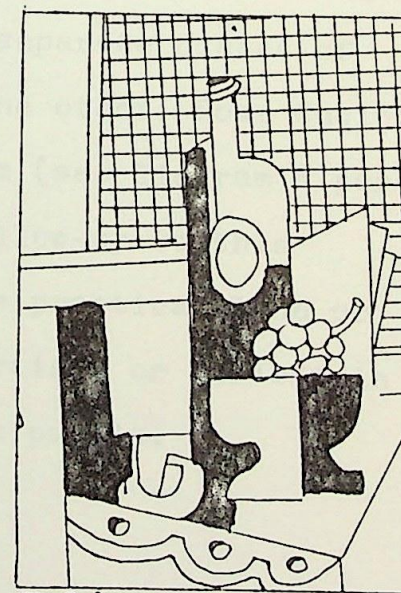
Japanese

d.4



Late 19thc

d.5



Cubism

d.6

perspective schemes often involved very complex geometrical drawings. (see diagram 2 page 51)

The painters of the Baroque period were well acquainted with the various concepts of perspective, and frequently made use of them to create deep space in their pictures (e.g. Baroque Ceilings). Painters like Rubens frequently created a feeling of depth by means of a series of diagonal bands of tone which lead the eye ever deeper into the pictorial space (see diagram 3 page 51).

The Japanese artists of the eighteenth century did not use perspective in the Renaissance sense, they were conscious of space however, and used a system of diagonals (see diagram 4 page 51) Towards the end of the nineteenth century a number of European artists were influenced by the Japanese. In some of the pictures of Degas and Toulouse Lautrec, for instance, a space making system very similar to the Japanese is employed (see diagram 5 page 51).

With cubism, particularly in the late, or synthetic phase, we have a return of the 'flattening of figures' technique. The various components of many Cubist paintings look as though they were painted onto separate pieces of paper, and stuck down, one on top of the other. Some Cubist pictures were almost collages in medium (see diagram 6 page 51)

As a means of evaluation and follow-up to this exercise one could either follow a more practical line or make a further study into individual artists or periods in art history depending on the age of the pupils.

One of the most important considerations in encouraging an awareness of the artistic heritage, is the selection of works of art that will represent that heritage. In selecting works of art for adolescents to examine, we should not underestimate the adolescents ability to decipher expressive meanings that 'touch' their emerging adulthood.

Studies of works of art should be related to adolescents 'own studio work' whenever possible. If adolescents studio experiences are too narrowly conceived or superficial in content, it will be possible to point out analogies between their own idea sources, and the sources to which artists have turned.

This kind of connection, not only builds students readiness to look at any work of art in terms of its possible origin, and expressive intent, but also helps students understand that their own search for ideas is a legitimate part of the artistic process. Several levels of comparison can usually be explored: theme, subject matter, and interpretation.

Sports Theme - Subject matter: Football.

Students interpretation emphasis the power and violence inherent in the game. In this example historical parallels could be drawn. The theme of sports can be traced to the art of many cultures - preColumbian, Egyptian and Greek. Although football is a modern sport, it can be viewed as an extension of the ancient gladiator contests and the medieval tournaments among knights. The structures

architects have created for spectator sports might be pointed out, among them the classic Roman Colosseum, the contemporary Sports Plaza by Nervi and Vitellozzi. Other interpretations of power and violence need not be limited to the narrow subject of football. They might reveal power and violence in nature and in city life.

Sculpture or Structure

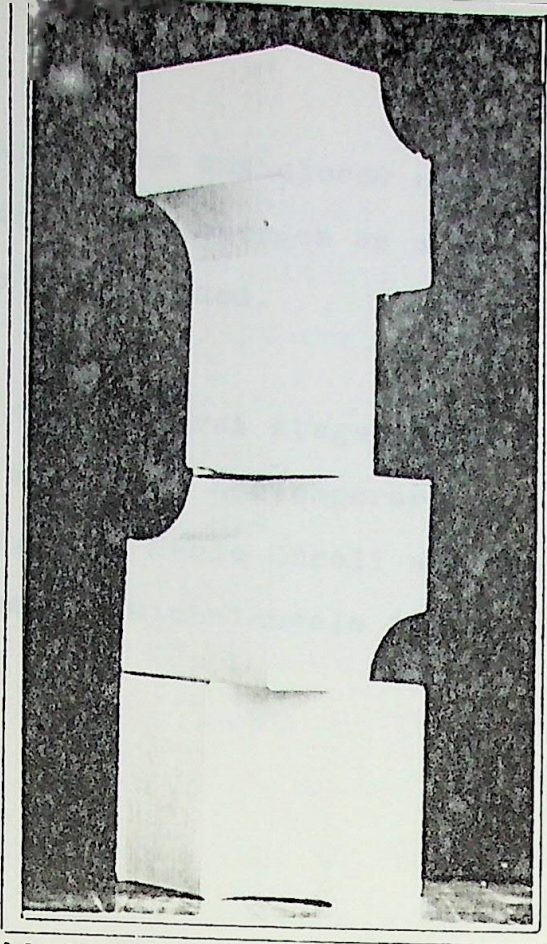
When introducing the area of Sculpture to first years it is perhaps more important to start with investigating structure rather than sculpture. The concept of the three dimensional form is dealt with best through exercises under the heading of structure. The word itself suggests 'building upward and outward'. The idea of 'building upward' is best illustrated through "unit structure" rather than modelling a figure for instance. The order of this lesson is different.

This time, I think the practical work should come first. Because of the nature, modern sculptures in the field of unit structure, it might influence the children too much. The question then is to find a 'starting point' to commence the lesson. Drawing from observation usually provided a good stock of abstract shapes to use as a starting point for another lesson. Objects such as shells, parts of radios, televisions, machinery, flowers and branches are suitable. Structure in nature is especially appropriate. Photographs of magnified sections of leaves, bones, skin, hair etc show how nature 'builds' itself. Of course, the alternative to actually making shapes oneself is to use 'found objects'. If a quantity of similar 'found objects' can be obtained this would be ideal to introduce the pupils to unit structure. One could use 'corks', small boxes, round cheese lids etc.

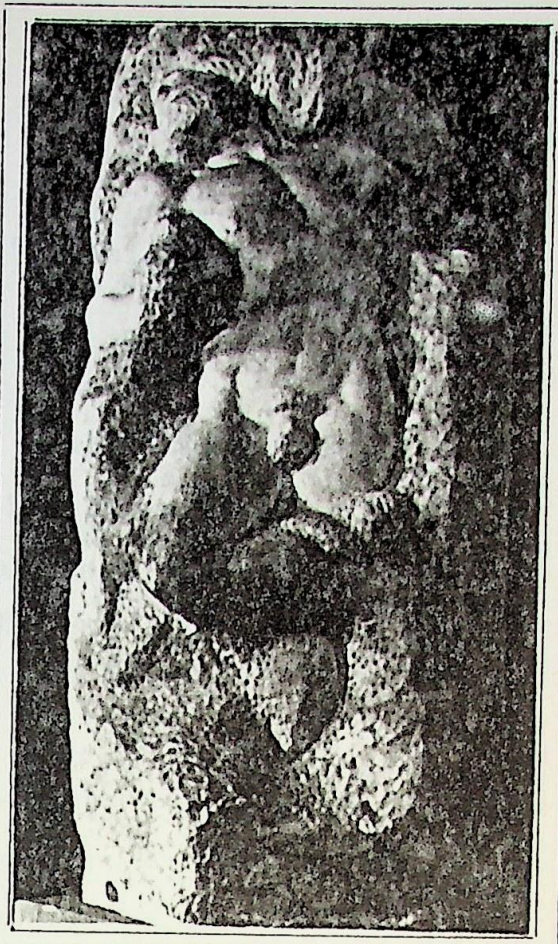
Once the starting point has been decided on the 'building' can take place. Such an exercise will show the pupils that:-

(A) Structures are built

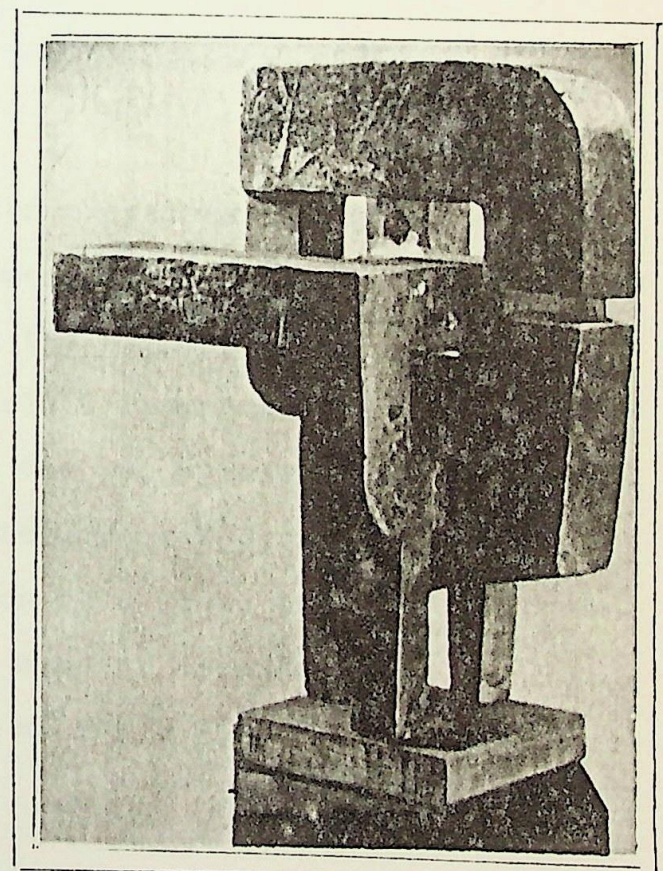
(B) They can be seen from any angle (3 Dimensional)



Unit Structure



Michelangelo



Space Clasp.

B. Luginbühl

- (C) They have open and closed spaces.
- (D) The final form emerges as a natural 'organic' result of the limits used.

After the first stage the teacher could show slides, beginning with some contemporary artist involving unit structures, like Mario Ceròli and continue back through cubists down to Michelangelo (see page 56).

One could continue with similar exercises, or if possible, follow this lesson with some work in design problems in structures e.g. 'building the highest paper structure with the minimum of materials'. Spanning two points. These exercises could bridge the gap between the traditional sculpture and a more contemporary approach to design in structure. If one did follow this line, one would eventually arrive at the whole area of architecture, which is precisely the next topic to be dealt with.

Architecture

This is an area which I am particularly interested in. The study of architecture through the ages is generally approach through text books. Architecture, however, is one of the few art forms available to us in abundance.

The importance of architecture in examination is emphasised by the number of questions related to it on History and Appreciation of Art exam papers.

The approach to this subject also usually depends on the grade the pupils are in. If they are in their fifth or sixth year of Secondary School, they are somewhat bound by examinations, which tend to concentrate on names, dates and facts. However, the pre Inter Certificate years offer an excellent opportunity to the children for investigation and exploration of architecture in a most lively fashion. Their enthusiasm, which often seems to be quenched in later years, is not shackled by the learning of factual information, but rather allowed to lead them on to activity - experienced understanding and then real knowledge.

When introducing a new subject, like architecture, I believe that one need look no further than ones own locality. If we only look around us we can see the richness of aesthetics in the humblest of objects. In this field one often hears complaints of a lack of suitable architecture in town and country settings. The educational value of architecture does not lie wholly in its scale or grandeur, but on the common, simple principles of function, proportion, materials and ornament. The various styles such as Regency,

Baroque, Classical etc are but the fashions of history. This is not of course to say that one should neglect these 'fashions'. Indeed these are solutions to the problems of architecture, and endeavour to add 'spice', 'Life' and interest to buildings.

To illustrate the approach I prefer, by means of examples, I include three lessons:

1. Local architecture.
2. Cubism and architecture.
3. Unit structure.

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2. Cubism and architecture.
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Local Architecture

This is a project I gave Class C in "St Davids", C.B.S., Artane. They were studying for their Intermediate Certificate in June of this year. Although art history and appreciation is not officially part of their course, I thought this particular project would 'boost' their interest and enthusiasm for art in general.

During the course of the project they had experience of:-

- (A) Drawing from observation
- (B) Brief exposure to examples of architecture by way of slides
- (C) Analytical drawing of facades.
- (D) Experience with clay techniques.

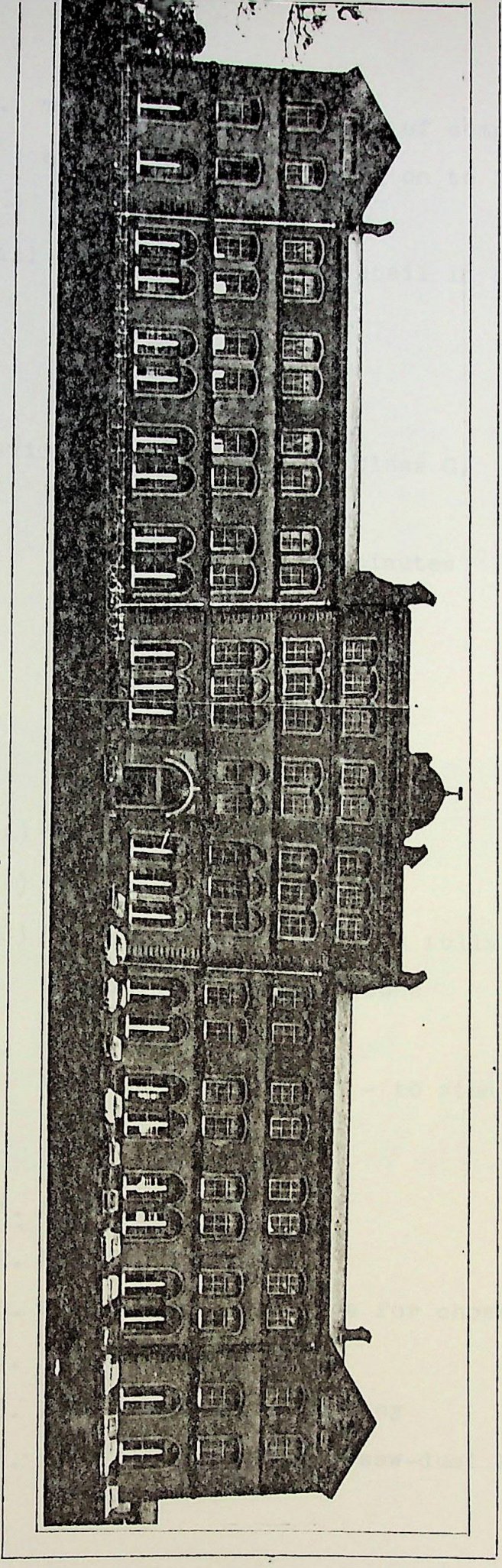
All these various activities were not end products in themselves but were seen as a process of learning about architecture. When the emphasis was taken off 'good drawing', 'factual learning' and 'good skills in clay' the class could relax and enjoy the project, which is exactly what they did! Each stage was seen as a necessary step in the process of learning, centered on architectural facades.

Aim of Project:-

- 1. To enable the class to become aware of architecture in their own locality.
- 2. To help the class value architecture as an 'art form'.

Objectives:

- 1. Skills - drawing from observation - sketch-notes - techniques in clay construction - how to use a saw-dust kiln.



aint Davids C.B.S. Artane
ject of study in 'Architectural Facades' project.

2. To appreciate the value of completing one stage before moving on to the next.

The objectives will be covered in more detail in the individual lessons.

STAGE ONE

Lesson 1. "St Davids", C.B.S., Artane. Class C.

Duration: One hour and thirty minutes

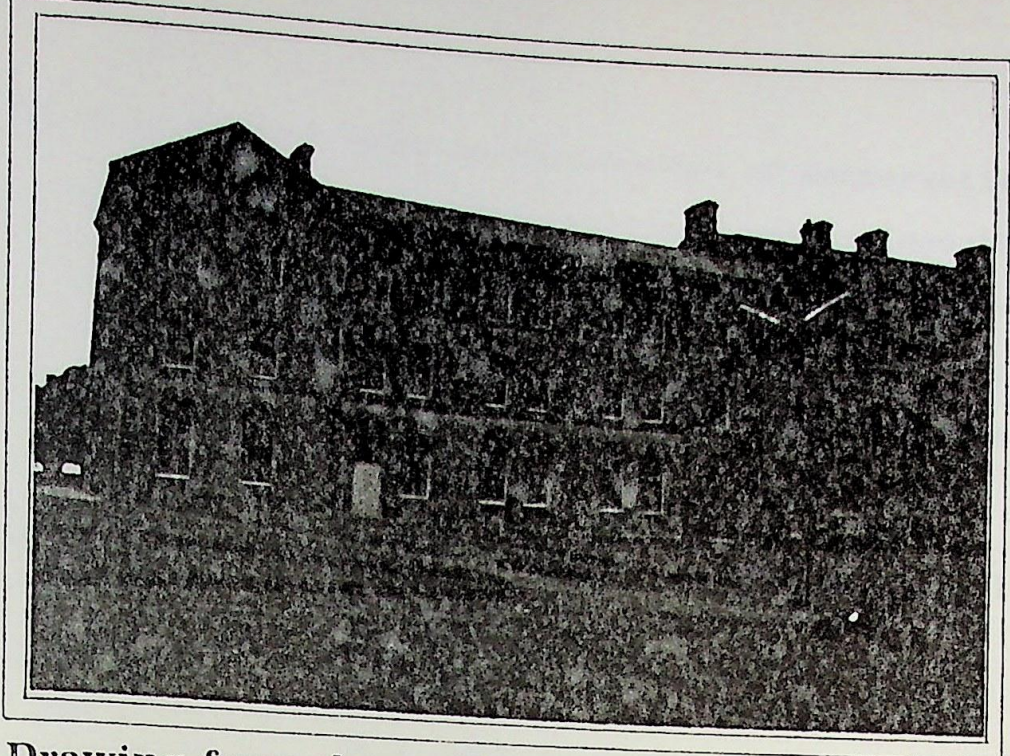
Ability: Good

Number of pupils: 35

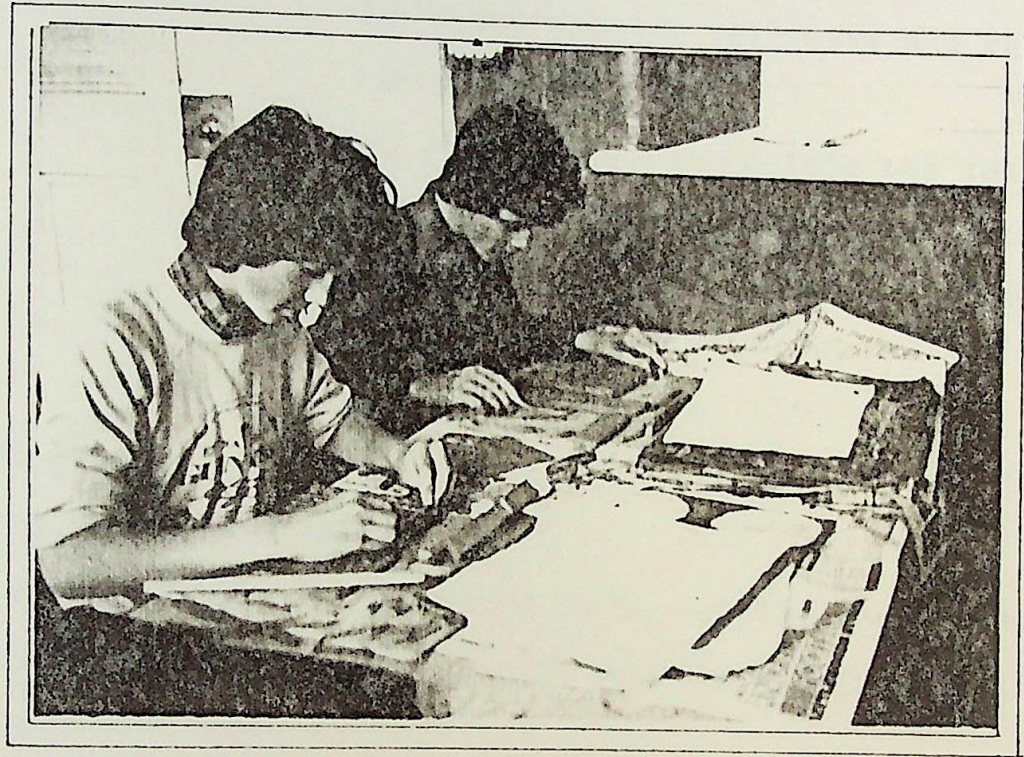
Objective:-
(A) To introduce the project
(B) To motivate the class
(C) To insure that the class fully understands what is to be done

Introduction:- What is the project? - to study architectural facades.

Week	1. Slide and talk
	2. Drawing the school
	3. Make working drawings for chosen facade
	4. "Disect the facade"
	5. Make the facades in clay
	6. Fire the pieces in a saw-dust kiln



Drawing from observation.



Making the facade model in clay.

1. Topic Question:- What is the purpose of conservation?
Are older buildings really important?
What is so important about them? -
stimulation - "Save the Inner city" for
Victorian Movement in progress also
Wood Quay.

2. Association:- Are there any buildings of significance
in this area?
The school itself, and the Casino Marino
This section will be left to week two
and three when we will draw and examine
these buildings
The best way to appreciate the design
and proportions of a building is to
"examine", "break it down" and "build it
back up again".

STAGE TWO

Drawing from Observation:

The objective of this exercise is to compile the necessary
drawings or sketches in order to proceed with the next
stage.

Particular attention should be paid to the general
proportion of the facade. Notes should be taken of any
feature of significance or interest. These drawings will
later be used in the final working drawings and presentation
work.

Through this drawing exercise the pupils are made

aware of the importance of 'sketches' as a source for a project. The emphasis is on the suitability of the drawing to be used, and eventually developed into a plan for the final work in clay. For this purpose aspects such as perspective, tone and shading are of little importance. By concentration on this gathering of factual notes on the facade, the traditional pressures of good perspective, tones etc are not inhibiting the pupils objective.

List of objectives for class:-

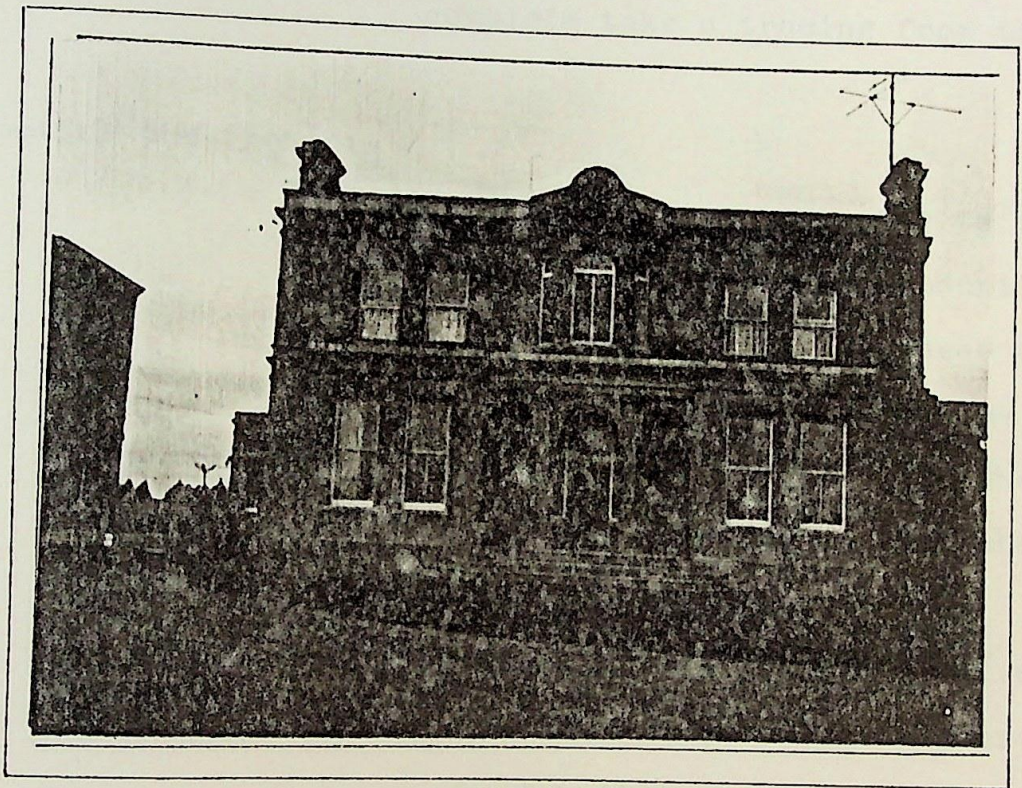
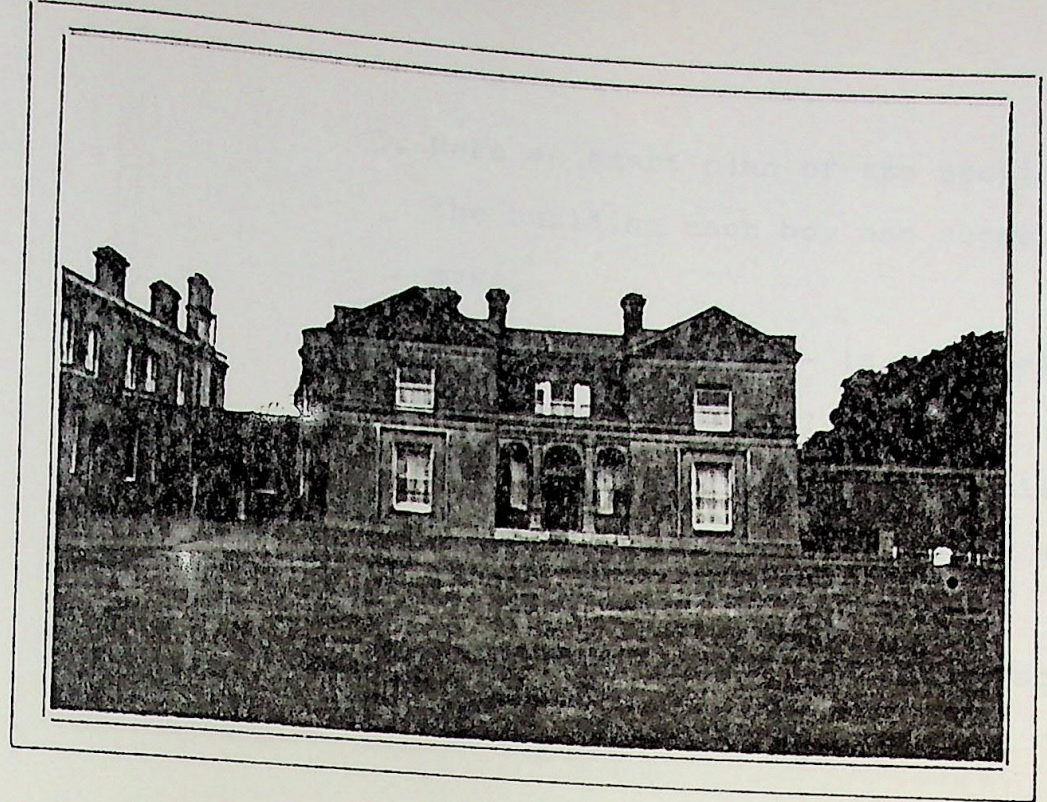
1. Note proportion of facade - draw a general outline.
2. Note placing of windows, doors.
3. Space them correctly.
4. Make out a detailed drawing of all standard repetitive features e.g. windows, doors, brickwork.
5. Take note of texture of surfaces.

STAGE THREE AND FOUR

Make working drawings from sketches
Disect the facade.

Preparing the working drawings:-

1. Evaluate progress so far - is everything ready to move on to the next stage. Has everyone got their sketches?
2. What is to done during this session?



St. Davids Monasteries.

3. Make an exact plan of the section of the building each boy has chosen to make.

3. Criticize the plan - is any part of the drawing unclear?

Beware of any problems which might arise when the facade is being made in clay.

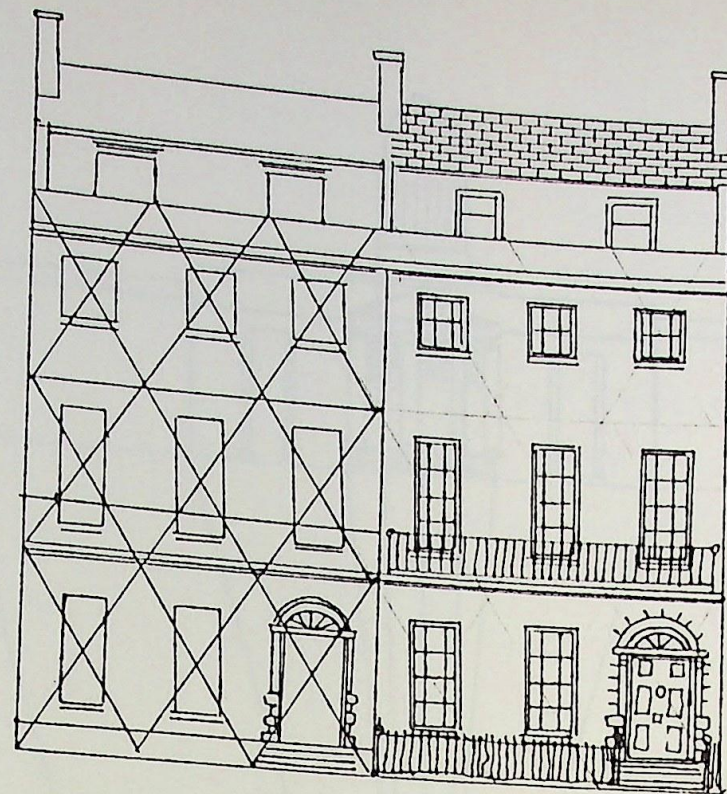
4. Distribute photographs of building to aid pupils work.

When the working drawings are complete take a tracing from the plan.

Disecting the facade:-

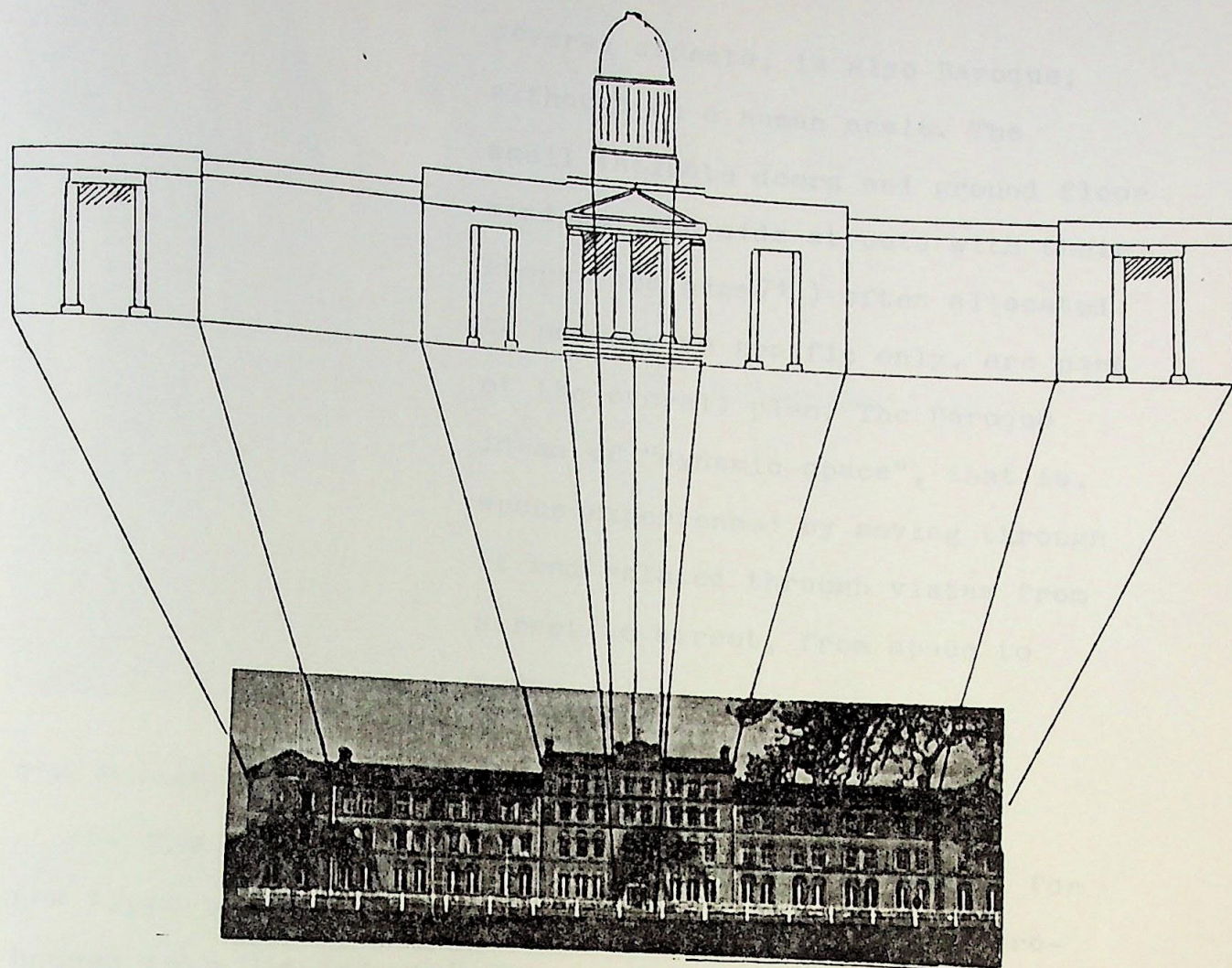
This is a good opportunity to discuss architecture as a community art form. Because of the richness of Georgian Dublin the discussion will centre around this area. In the bigger and more impressive schemes of town development, Georgian Baroque elements may be noticed, but in a different context such as a curved row of buildings. The connecting streets between the open spaces and the use of a Round Piazza, the Circus, as a meeting point of

Continued on page 70.



THE GEORGIAN TOWN HOUSE

The Georgian Town House was above all a piece of functional design in which the needs of family life were related to what was normally a narrow site. It's proportions were the outcome of considerable thought as this drawing shows, but these visual considerations were at the service of functional requirements. This is why Georgian civic design was based on the human scale, both in the exteriors of buildings, and also in the design of staircases and furniture.



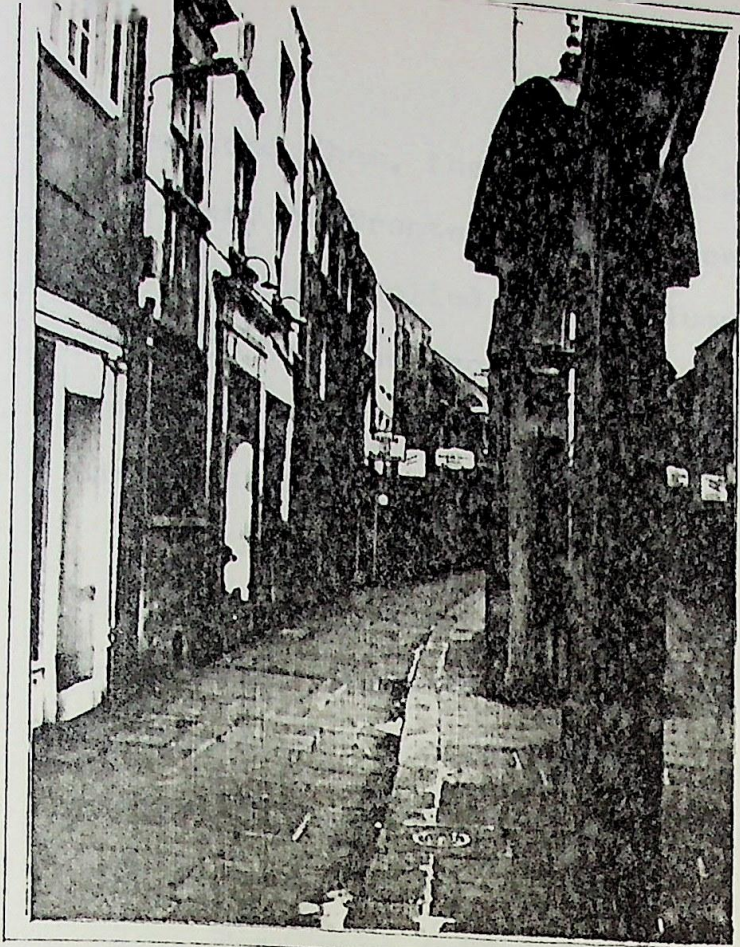
Similarities between the proportions of
facades of The Custom House and
Saint Davids.

several streets, is also Baroque, although on a human scale. The small intimate doors and ground floor windows, the side streets with their shops (see page 71) often allocated to pedestrian traffic only, are part of the overall plan. The Baroque ideas of "dynamic space", that is, space experienced by moving through it and related through vistas from street to street, from space to space.

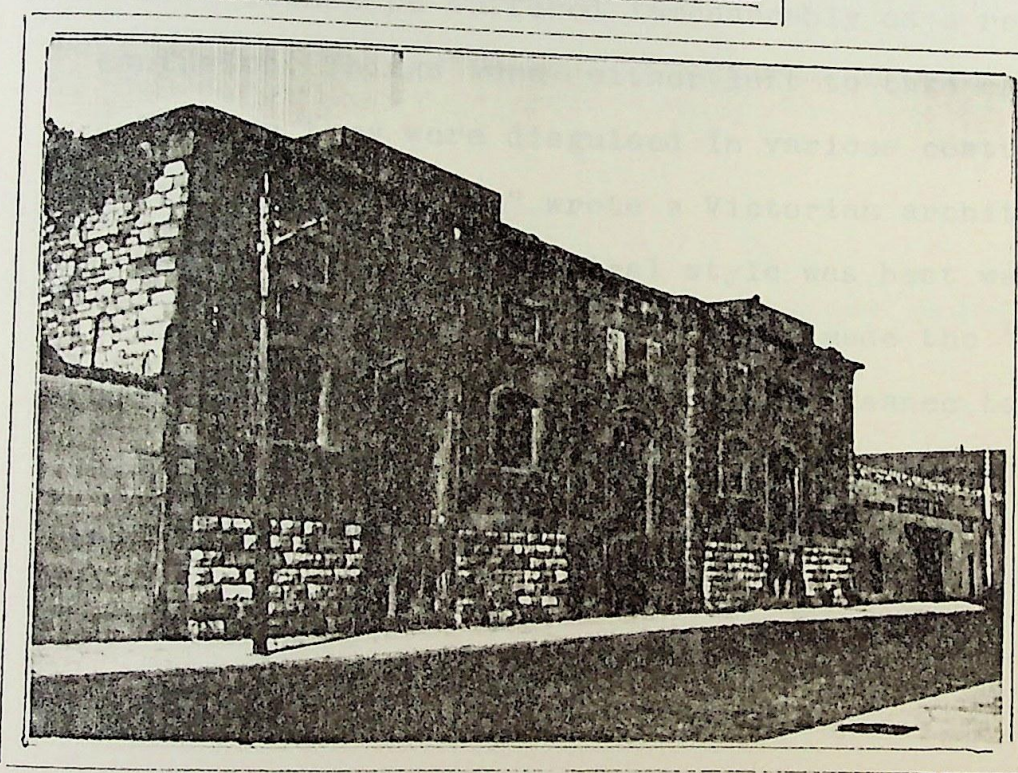
13

The Industrial Town and the Modern Movement

The Industrial Revolution had produced the need for new types of buildings, factories railway stations, warehouses (e.g. His Majesty's Exise Store 1821 see page 71) all of which posed many new problems. What appearance should they have? Should they be constructed in a similar manner to other buildings? If so - what style - Romanesque, Gothic, Renaissance? There was no precedent for such buildings, solutions could not be found by consulting the architecture of the past. Cast iron, and later steel made their appearance as building materials, and this added still further confusion. Architects had been trained in the principles of architecture derived from the Renaissance, but they were now confronted by the need for new types of buildings whose functions they did not quite understand. Even if they had



Johnstons Court

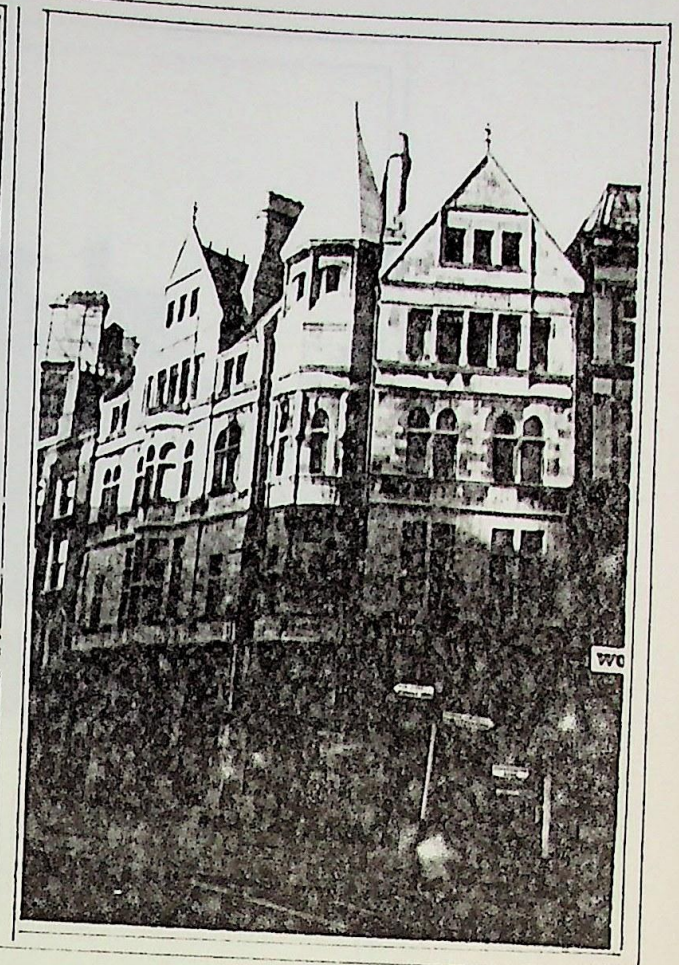
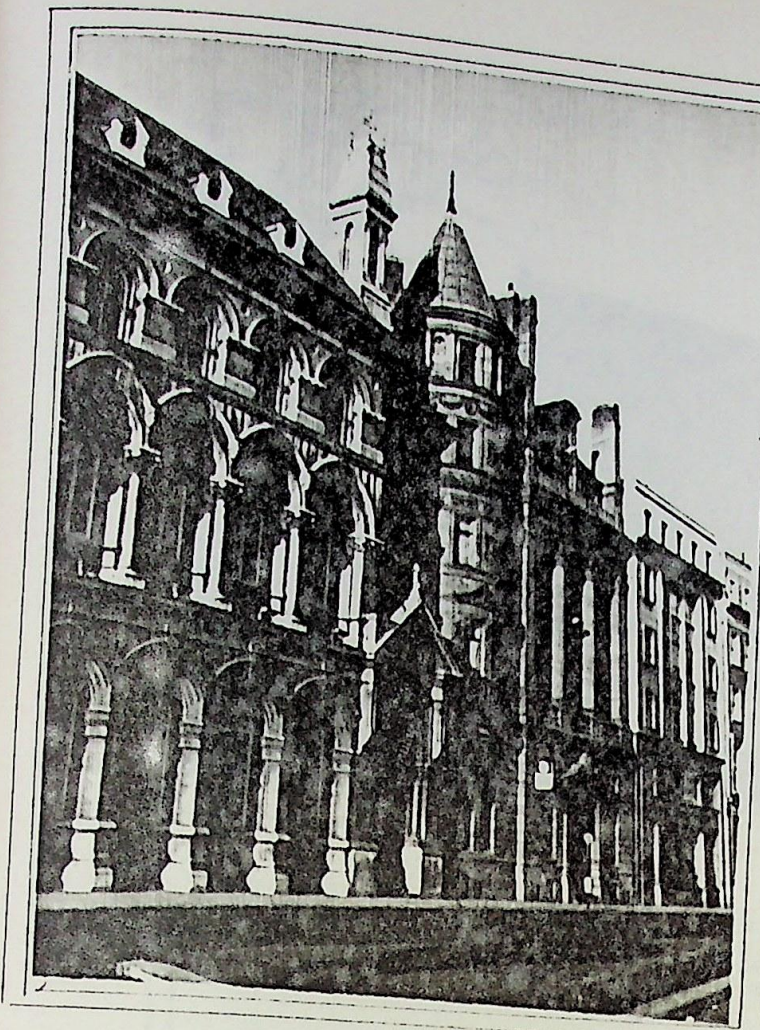


His Majesty's Excise Store.
Sherrif Street.

understood them, they would probably have disliked them. They were confronted too with new building materials which could not be applied to the alumna, beam and pediment, pilaster and the architectural elements with which they were acquainted. How can a factory be built of iron in a historic style?

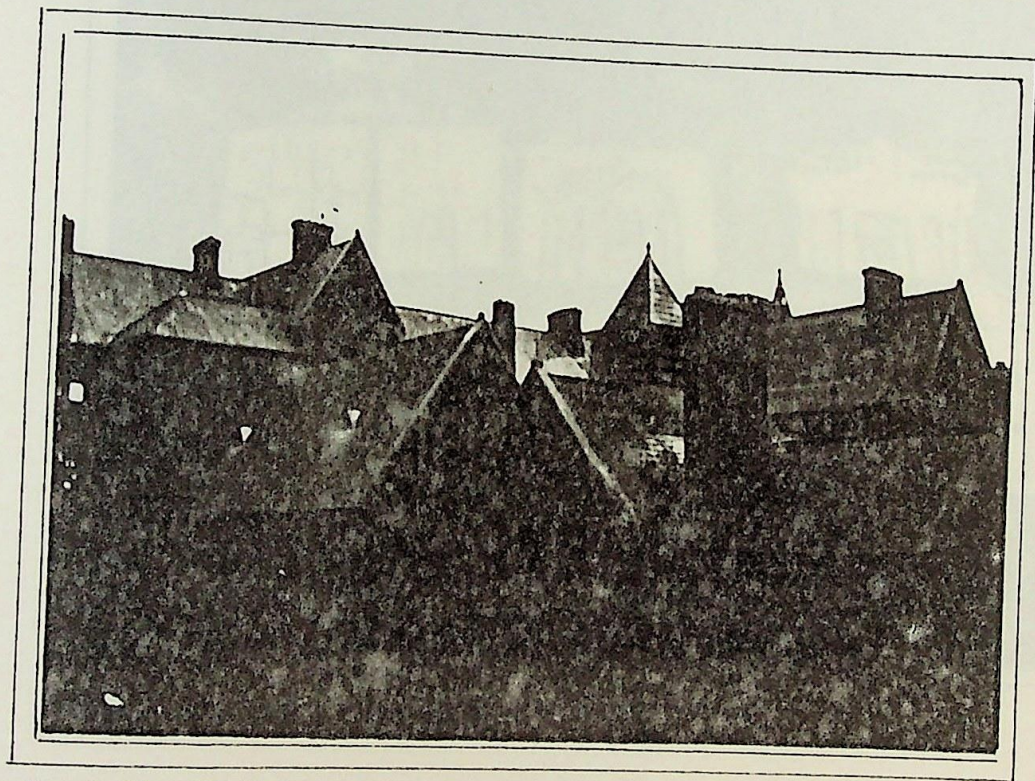
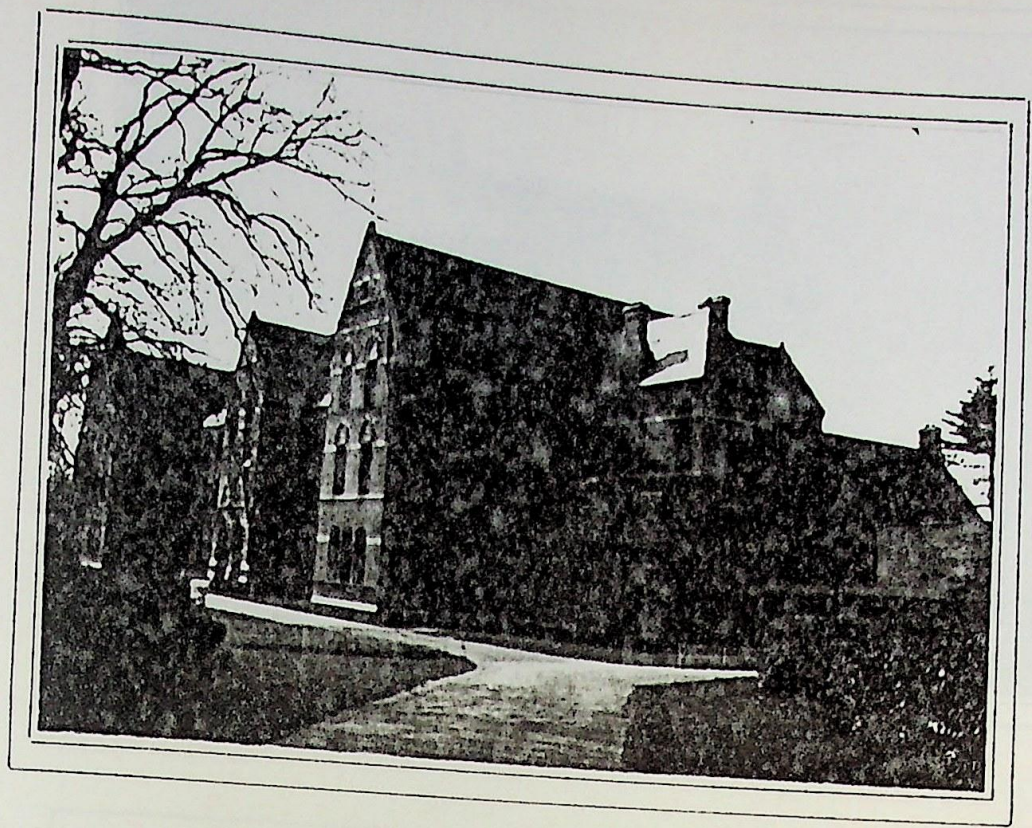
The ensuing confusion, the arguments which sought to settle it, sound ridiculous now. Visual sensibility was replaced by irrelevant moral issues and by sentimentality. Buildings were supposed to look noble and dignified, but the relationship of their parts was no longer considered with informed judgement as it had been in the past.

Townscape suffered immeasurably as a result of this confusion. Things were either left to take care of themselves or they were disguised in various costumes ("Disguise is the spice of life" wrote a Victorian architect) The question of which historical style was best was never settled. The "Battle of the Styles" made the 'town' into a vast architectural battle field. Renaissance town halls and offices, Gothic schools (see page 74) and hospitals, often ill-lit and badly laid out, are still there for all to see.

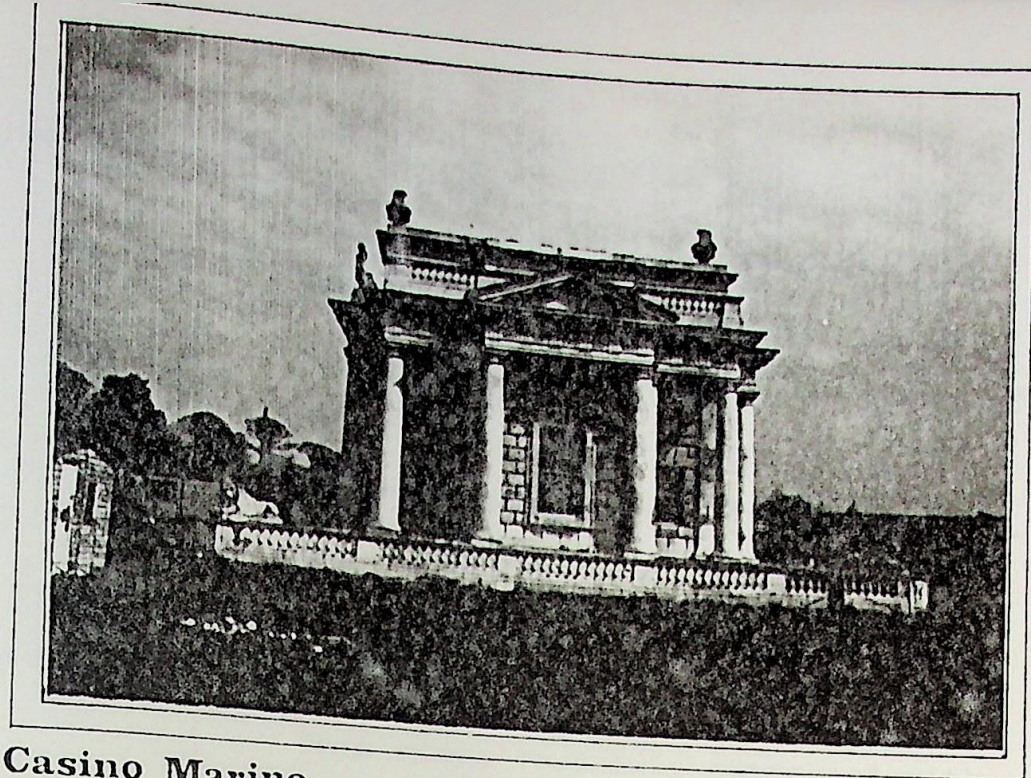


"BATTLE OF THE STYLES"

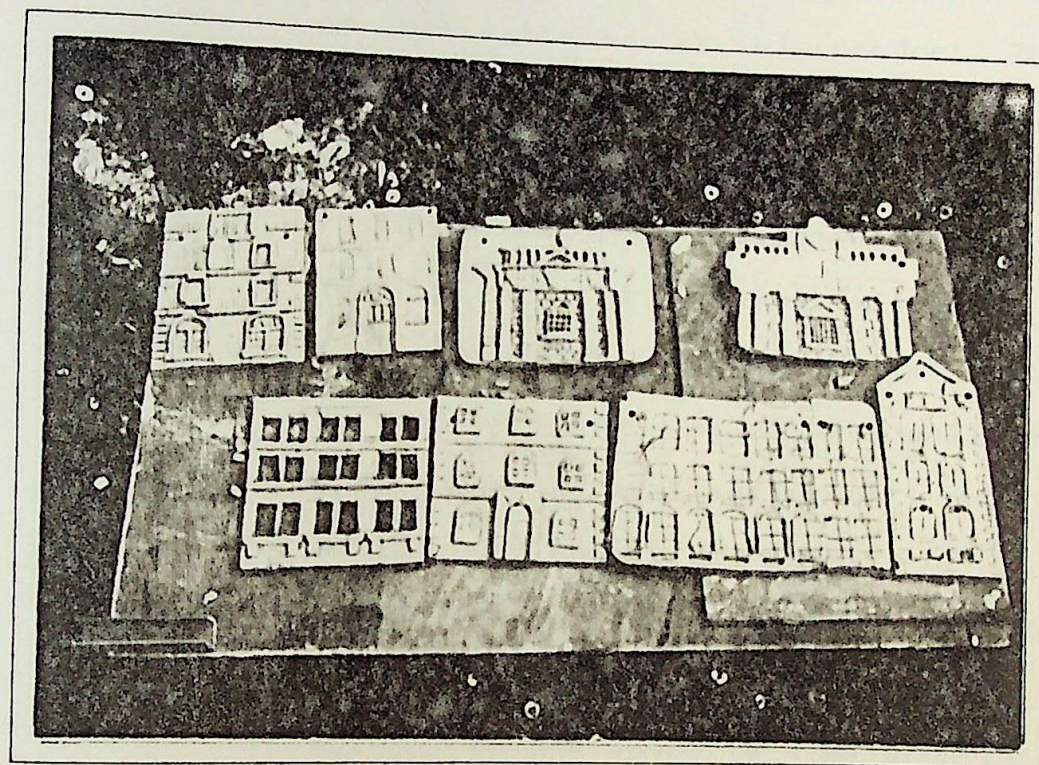
Elements of Baroque, Gothic & Renaissance Architecture
in Dame Street "façades".



Ard Scoil Ris



Casino Marino.



Clay models ready for firing.

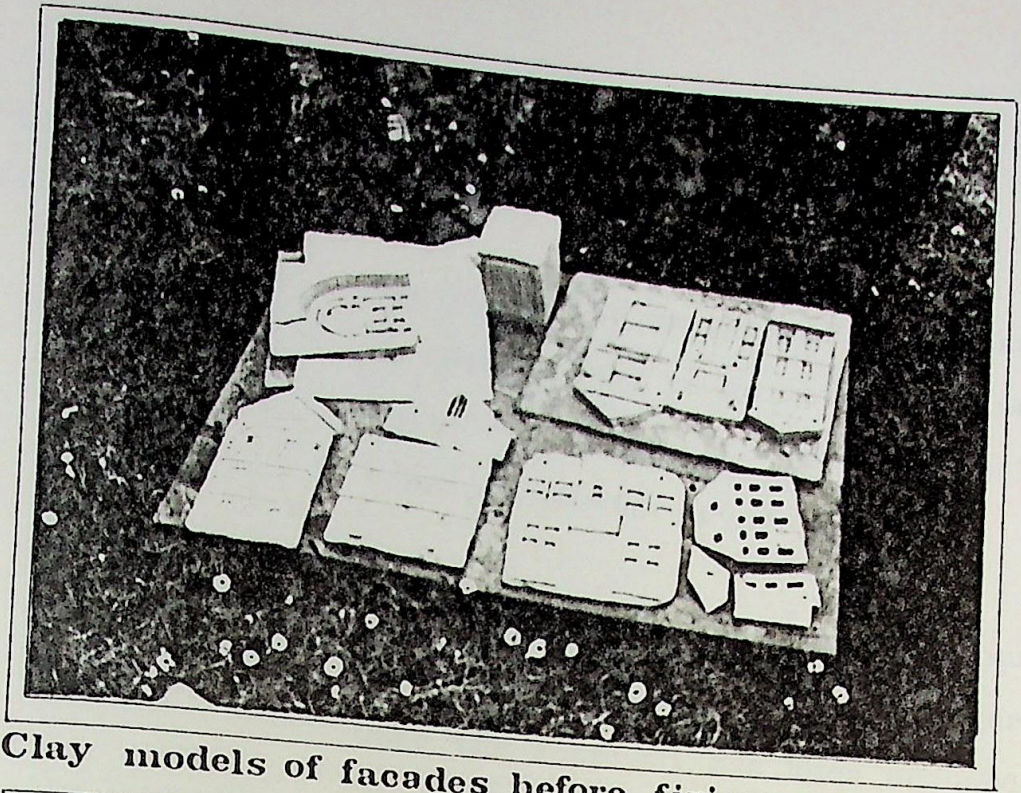
Class Activity:-

Disect the individual drawing into simple units and find some kind of relationship between all the parts of the facade. Refer to diagram of Georgian House (page 68 and page 69).

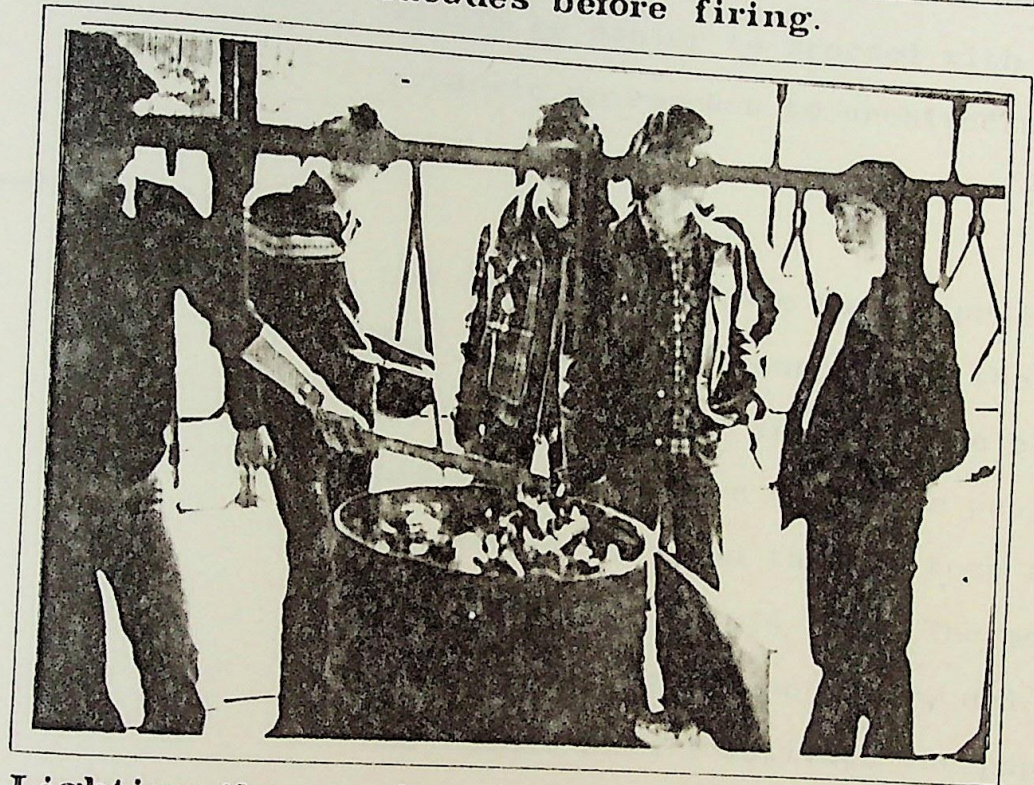
STAGE FIVE

Making the facade in Clay:-

This stage is mainly concerned with skill in clay construction. The material is most suitable for this project. The technique of 'building' with clay is similar to actually making the facade in real life. The finished product being of a 'stone' quality gives the work a sense of permanance, like that of real buildings. All these qualities help motivate, sustain interest and satisfy the pupil. The details of making the facades in clay are omitted because it would serve no purpose related to the specific aims of Art History and Appreciation in this project. The question of whether skills in craft technique are related to the aims and objectives of Art History could be explained in another essay.



Clay models of facades before firing.



Lighting the sawdust kiln.

STAGE SIX

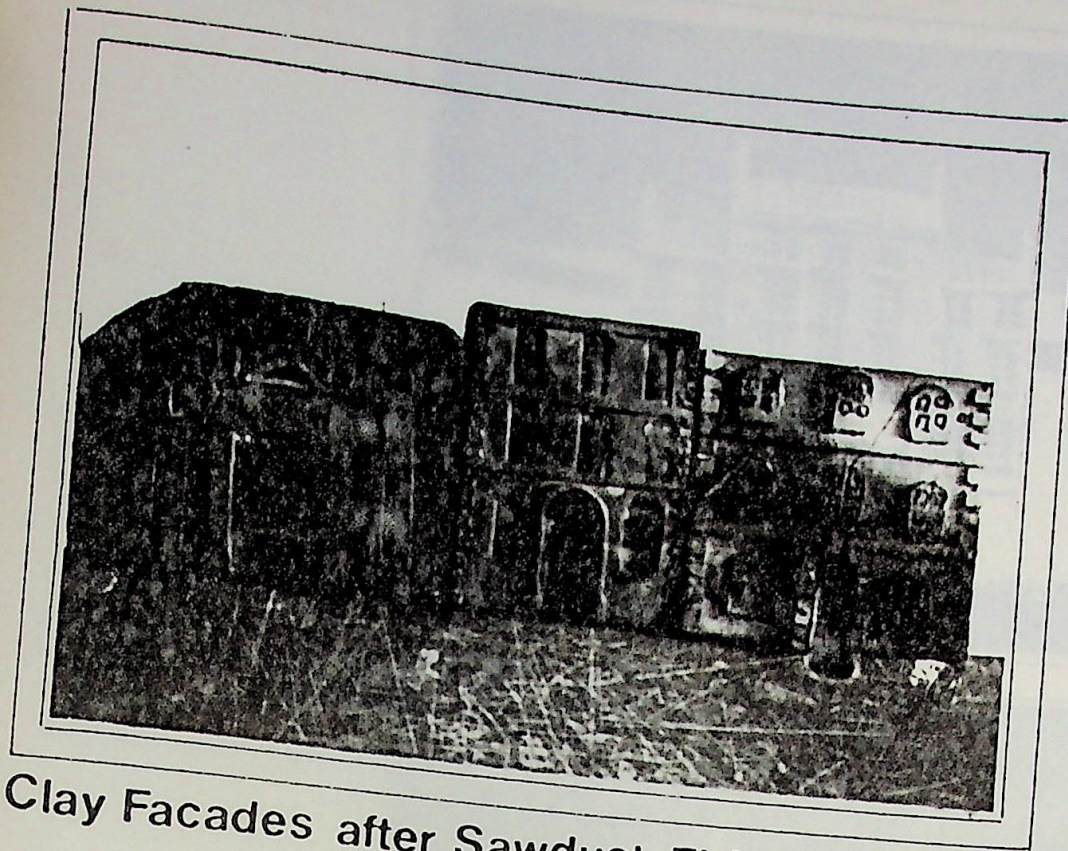
Firing the Clay Facades:-

Again for the purpose of this essay it is unnecessary to go into the finer details of firing the saw-dust kiln. (See photographs page 77)

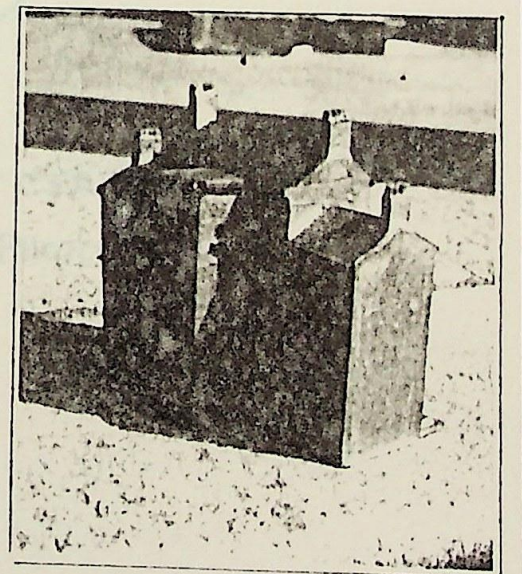
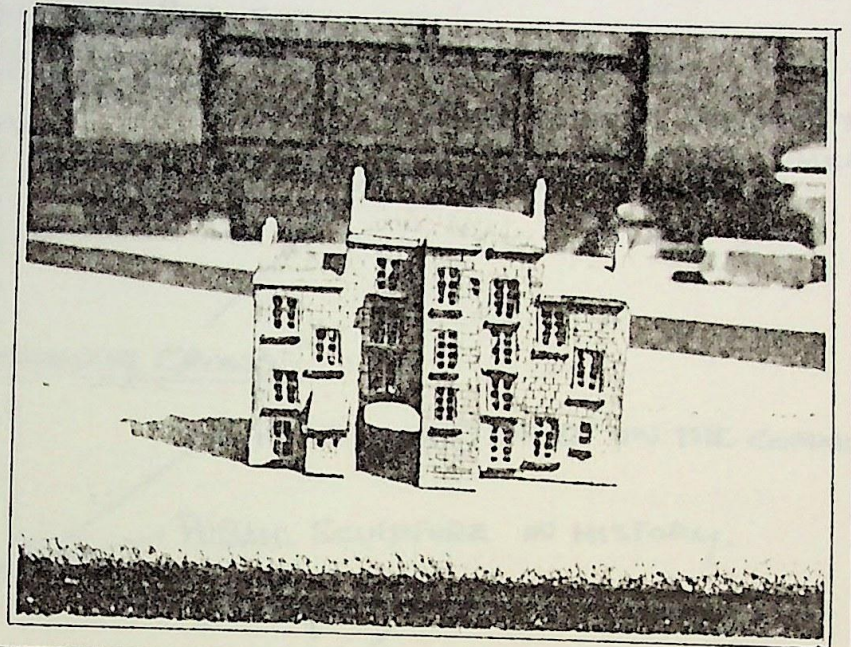
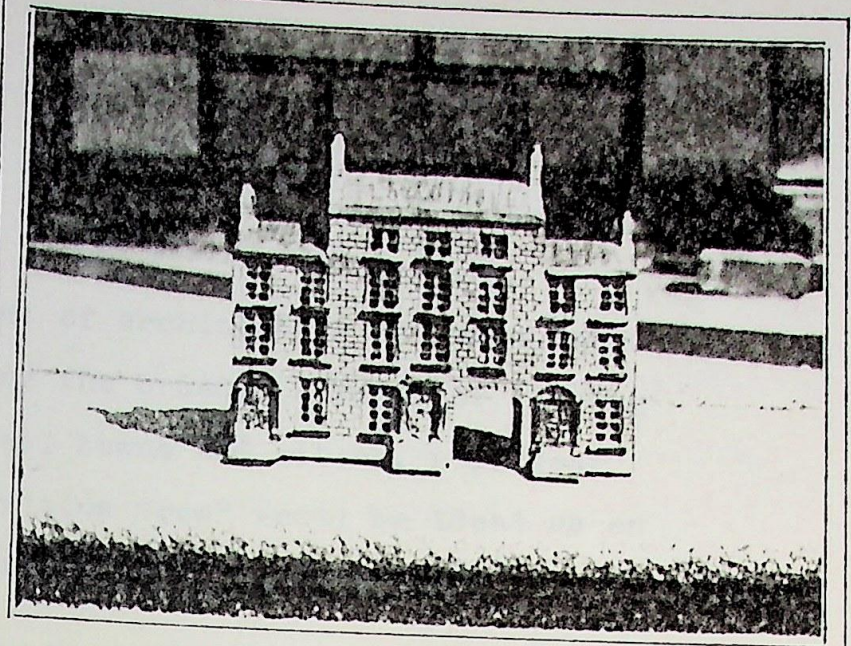
This project was designed to stimulate the pupils interest in architecture. Once the interest has been aroused it should be easier to proceed with more academic approaches to architecture.

Evaluation:-

How does one evaluate such a project? The measure of the success of the lesson is in the level of interest the class has in architecture after the project is completed. Would they be keen to do more projects in this area. The method and progress of the activity, and the end result should motivate the pupils on to more study in this area. The class that I worked with on this project had already received some exposure to art history and appreciation, however I felt that this approach took the 'dryness out of art history, and made it more enjoyable.



Clay Facades after Sawdust Firing.

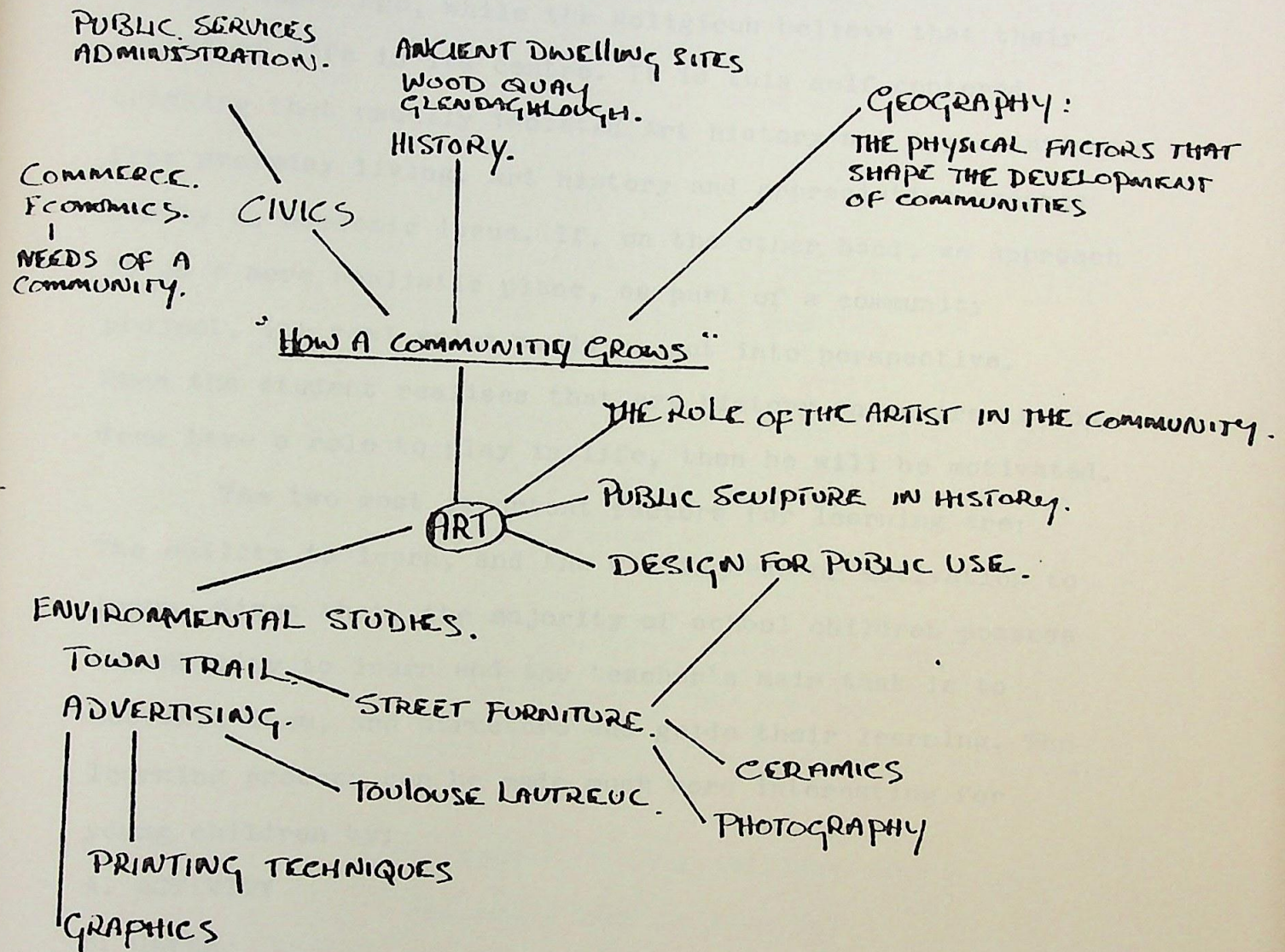


Ceramic model of center house
Mount Pleasant Square.

Living Communities

'A Follow-up Lesson:

Once the subject of architecture had been explored, the class could explore the broader concept of 'living communities' - villages, towns and cities. A project concerning "How Communities Grow" would be ideal as an integrated subject study. (see diagram below).



From the diagram one can see that the world does not revolve around art history and appreciation. It does, however, form an aspect of life in general. There is a tendency for the participants of any one particular discipline to be egocentric. Scientists would say that life and the world is shaped by the laws of physics, chemistry etc. Phycologists would say that life is shaped by the id ego and super ego, while the Religious believe that their aspect of life is its centre. It is this self centered thinking that usually isolated Art history and Appreciation from everyday living. Art history and appreciation becomes purely an acedemic issue. If, on the other hand, we approach it on a more realistic plane, as part of a community project, its real value would be put into perspective. When the student realises that art history and appreciation does have a role to play in life, then he will be motivated.

The two most important factors for learning are:

The ability to learn, and the willingness or motivation to learn. Given that, the majority of school children possess the ability to learn and the teacher's main task is to motivate them, and structure and guide their learning. The learning process can be made much more interesting for young children by:

A. ACTIVITY

B. GAMES

Both these aspects form the point of motivation in a lesson I perpaired for a First Year Class during my teaching practise in "St Davids", C.B.S., Artane. Because of the shortage of time, the art history content of the

lesson was minimum, and formed only part of the introduction to the lesson. The title of the lesson was "How a Community Grows". Although the Art History content was low, the lesson illustrated successfully, how, by activity, games, role playing the process of learning was made much more enjoyable.

Art history, however, is also accompanied by appreciation. The lesson is more concerned with appreciation. The critical and appreciative aspect of art is not solely confined to the visual arts, but includes many other facets of art and design. One of those facets is 'Town Planning'. This is an area that concerns all of us. Because it effects us directly, it provides a unique opportunity to motivate the pupils. The problems in decision making at this level can be best appreciated, and criticised by actually getting involved in the process itself.

Title:-

"A Growing Community"

Aim:-

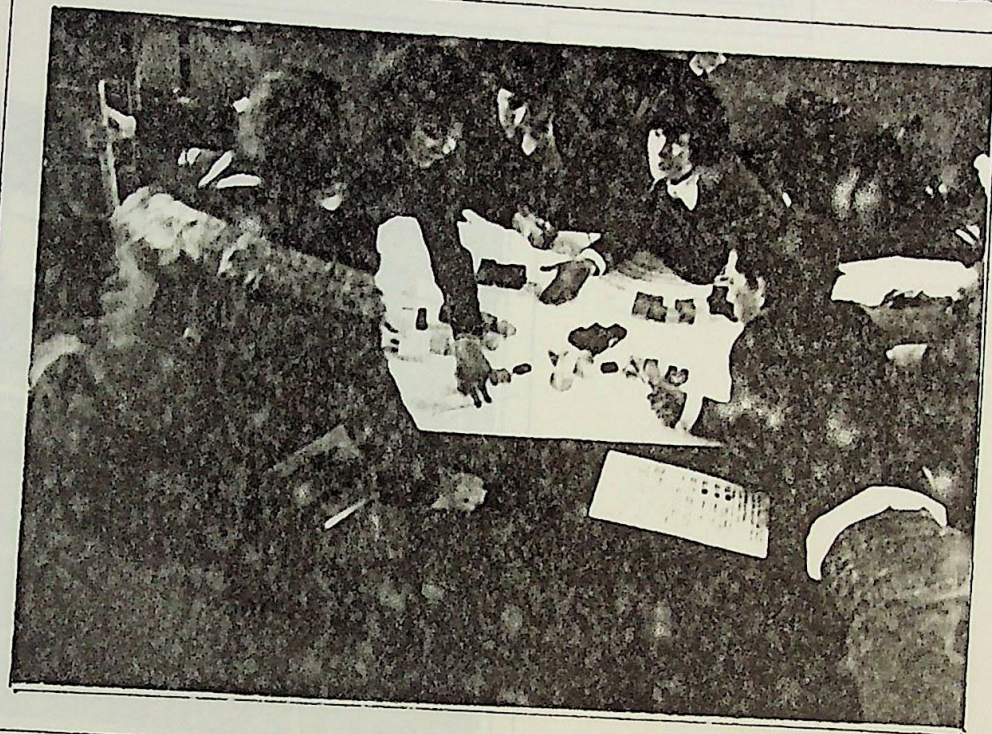
To find out how a community grows. What are the factors, problems and restrictions that shape the development of a town.

Objective:-

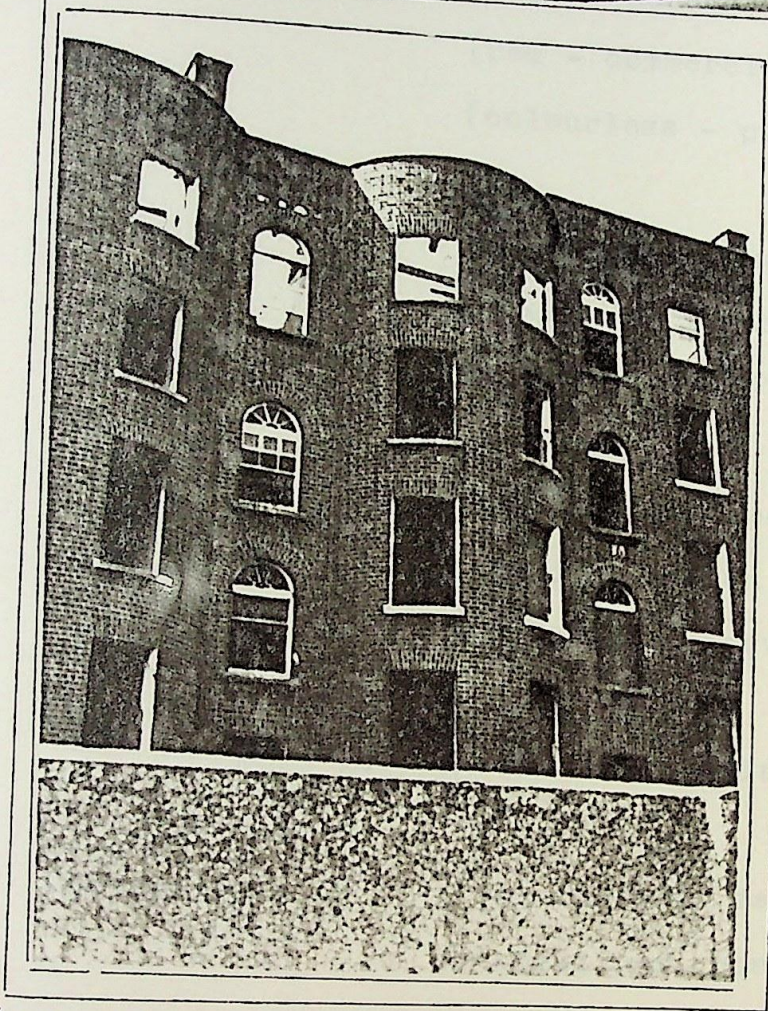
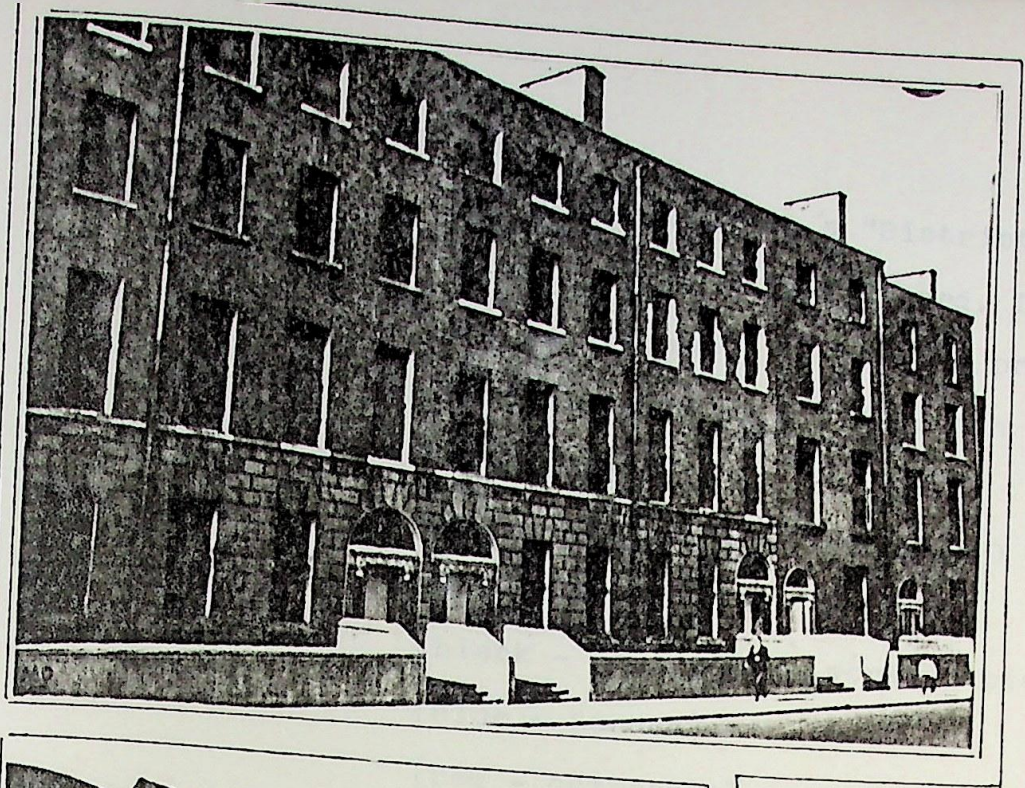
"To develop a small village into a town you would like to live in".

Introduction:-

Town planners map. Photographs of mistakes in Town Planning (Sean McDermot St.)



'A Growing Community'
Town Planning Project.



'Mistakes in Town Planning'
Sean MacDermot Street

Method:-

Each group is given a "District" drawn out on a large sheet of card. The group must decide where to put the predetermined contents of a village on the map.

Bricks are used to represent:

- A. No. of people (one brick = 50 people)
- B. Functions of buildings.
 - (black - factories - working places)
 - (blue - houses)
 - (red - commercial institutions - shops etc)
 - (colourless - public service buildings)

The village grows through four stages of development. Each stage is marked by the establishment of a new industry or work place.

A hidden treasure is announced at any stage. The hidden treasure could be either the discovery of:

- A. Coal and/or
- B. A "Wood Quay" Site.

Evaluation:-

A record sheet is kept with an inventory of buildings, roads etc used. The students draw a map of the district and 'place' new factories on the reverse side of the record sheet. Finally, each student writes a short note on 'what/why' decisions were

made among each group, regarding
development.

CONCLUSION

Activity was a centre point through the thesis. The importance of activity as an element of motivation and learning was also coupled with the enjoyment of the lessons themselves.

According to Froebel "learning is a process of growth from within, directed to the achievement of harmony between the inner and the outer". The link between the two is 'activity'. The child learns through a series of experiences. This concept finds empathy with the approach taken in this essay. The photographs of 'work in progress' attempted to illustrate the enjoyment of a structured learning activity.

In summary, I do not hesitate in reaffirming my support for teaching Art History and Appreciation through practical lessons. It is a most satisfying and successful experience for both student and teacher.

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