KIERAN MEAGHER

CONCEPTS OF ART AND DESIGN EDUCATION
a study of the changing curriculum with special reference to the Irish education system

---

Thesis submitted in fulfilment of the degree of Doctor in Philosophy 2002, Faculty of Social and Environmental Studies, University of Liverpool.

Concepts of Art and Design Education: a study of the changing curriculum with special reference to the Irish education system.

Thesis Abstract

This study is an inquiry into evolving concepts of art and design education in schools. It examines in detail various rationales for the subject from the introduction of drawing to the curriculum in the nineteenth century. Firstly, it charts the established history of the field where the more important initial concerns are seen to be the teaching of drawing for the purpose of children's intellectual development and for its vocational purposes through efficient provision for elementary skills-based training. Attempts to create an alternative to the dominant utilitarian outlook by claiming a central place for drawing in schools for its psychological and aesthetic value are described. The formative influence of the progressive movement in education on school art and modernist currents, most notably the conflicting theories of creative self-expression and discipline-centred practice, are explored. Attention is also given to the more recent introduction of contextual and critical areas to the curriculum. This critical overview of the history of the field provides a backdrop for an investigation into the progress of art and design education in Ireland.

Secondly, then, the study considers the particular circumstances pertaining to drawing in Ireland's schools, especially the legacy of colonial rule and the sway of the South Kensington system on drawing programmes. It is shown that drawing enjoyed a degree of status as a practical subject up to 1922, however, the creation of the Irish Free State gave rise to the Gaelicisation of the school curriculum with the result that far less emphasis was placed on the teaching of drawing. Methodologically, a combination of research techniques is used to investigate current issues in art and design education in Ireland. These techniques are a large-scale survey of teacher opinion, a quantitative analysis of participation rates in the subject and a critical analysis of official documentary evidence. A close examination is undertaken of a number of areas including recent education policy and its effects on art and design education, the availability of the subject to students, the contemporary reform of the art and design curriculum, the effectiveness of the reform process and teachers' views of the implementation of new courses. Arising from this examination, it is argued that core polices on the standing of the arts within the curriculum have not been carried out, that only minor progress has been made in the sphere of critical and contextual understanding and that there is now a pressing need for balance between mandated curricular requirements and scope for teachers discretionary judgment.

Thirdly, the study addresses the relevance of art and design education for what is said to be the postmodern moment. This is first explored from a philosophical perspective, with important distinctions drawn between modernism's autonomously creative human subject and post-modernism's subject who is socially situated or constructed. Some of the educational implications of post modern thought, most notably relating to the hegemonic nature of disciplinary power over the sensibilities of learners and the concept of the image as an unstable text and subsequent case for problematising the act of seeing, are discussed in the context of the integrity of classroom practice. The study concludes that innovation is possible though departures from the routine tend to take place in spaces on

the fringe of mainstream provision. This point is explored more directly by means of illustrated examples of art and design projects which display characteristics indicative of ways to deal with the challenge of ensuring that art and design education has relevance in post-modern times

PAGES
MISSING
IN
ORIGINAL

PAGE
NUMBERS
CUT OFF
IN THE
ORIGINAL

To the memory of Professor David Thistlewood

and to Sheelagh with love and thanks

CONCEPTS OF ART AND DESIGN EDUCATION
a study of the changing curriculum with special reference to the Irish education system

CONTENTS

Page

INTRODUCTION i-v

PART I: THE ESTABLISHED KNOWLEDGE BASE

Introduction to Part I 1

Chapter One: The Utilitarian and the Ideal

1 The Way of Imitation 2
2 The Innocent Eye 9
3 The Way of the Child 11

Chapter Two: From Drawing to Art

1 Instrumentalism 16
2 Expression and Intuition 19
3 Oganicism 25

Chapter Three: Radical Departures

1 The Modernist Art School 30
2 The Dynamics of Visual Form 34
3 Creative Self-Expression 38

Chapter Four: The Disciplines of Art Education

1 Art and Cognition 44
2 The Structure of the Discipline 49
3 Discipline Based Art Education 55
4 Cultural Studies 61

PART II: THE EXISTING KNOWLEDGE BASE IN IRELAND

Introduction to Part II 74

Chapter Five: The Curriculum in Drawing up to 1921

1 First Steps: Primary Education 75
2 First Steps: Secondary Education 83

Chapter Six: The Curriculum in Drawing in the Irish Free State

1 The Gaelic Education Vision 91
2 The Council of Education's Conception of Primary School Art 94
3 Secondary Education: A Modicum of Reform 98
4 Contrasting Syllabi: 1935 and 1967 102
5 Vocational Education 109

Chapter Seven: The Modern Era

1 Major Reform of the System 114
2 Bodkin, the Scandinavian Group, Richards, Benson 117
3 Primary School Art in the "New Curriculum" 121
4 Intermediate and Leaving Certificate Art 124

Chapter Eight: Curriculum Reform

1 The Balanced Curriculum 129
2 Policy-Making 132

Chapter Nine: A Quantitative Analysis of Subject Take-Up

1 Core Statistics for Art 136
2 Gender and the Take-Up of Art Programmes 141

Chapter Ten: Art, Craft, Design: A Case Study in Change

1 Change Agency 152
2 Consultation and Partnership 153
3 Teachers' Views 154
4 Critical Studies: The Radical Element 157
5 Media Studies: A case in Point 161
6 Pressure and Support 162

PART III: THE EMERGING KNOWLEDGE BASE

Introduction to Part III 166

Chapter Eleven: Postmodernism and Education

1 Rationality and Desire 167
2 Truth Claims 171

Chapter Twelve: The Integrity of Educational Practice

3 Culture Events 180
4 New Narratives for Art Education 186

Conclusion 194

Further Research 209

Epilogue: Visual Stories 210

Notes and References 226

Bibliography 267

Appendices

Appendix 1: Extra and Optional Subjects - 1899 (p. 284)

Appendix 2: Drawing Examinations set for Teachers-in-training at the Central Model School - 1885 (p. 286)

Appendix 3: Primary School Revised Programme in Drawing - 1909 (p. 288)

Appendix 4: Results Fees paid by the Intermediate Board - 1881 (p. 291)

Appendix 5: Secondary School Drawing Programme of Examinations - 1880 (p. 292)

Appendix 6: Reports of the Examiners - 1889 (p. 294)

Appendix 7: Department of Agriculture and Technical Instruction: Recommended Syllabus in Drawing - 1990 (p. 297)

Appendix 8: Rules and Programmes in Drawing: Intermediate Education - 1920 (p. 298)

Appendix 9: Secondary School Syllabus in Drawing - 1923 (p. 301)

Appendix 10: Programme for Primary Instruction: Drawing - 1927 (p. 303)

Appendix 11: Council of Education: Proposed Primary School Syllabus in Drawing - 1954 (p. 306)

Appendix 12: Syllabus in Drawing: Preparatory Course - Session 1924-1925 (p. 307)

Appendix 13: Intermediate and Leaving Certificate Drawing Syllabi - 1932 (p. 309)

Appendix 14: Intermediate and Leaving Certificate Drawing Syllabi -1942 (p. 311)

Appendix 15: Intermediate and Leaving Certificate Art and Drawing Syllabi - 1953 (p. 315)

Appendix 16: Number of Candidates by Subject Taking Certificate Examinations for Day Vocational Courses - 1955 (p. 318)

Appendix 17: Intermediate and Leaving Certificate Art Syllabi - 1981 (pp. 320)

Appendix 18: Survey of Art Teachers' Views on Current Issues in Art Education - 1988 (p. 327)

List of Tables (page)

Table 1: Number of candidates presenting for examinations in various subjects at intermediate level in 1889 (p.85)

Table 2: Number of students taking Drawing for the school year 1950/ 1951 (p.101)

Table 3: Number of students taking Art and Drawing in examinations in 1967 (p.101)

Table 4: Number of students by course in established technical schools in the school year 1924/25 (p.110)

Table 5: Number of candidates taking certificate examinations for day vocational courses in Drawing & Design and Art (p.112)

Table 6: Estimated percentage of persons receiving full-time education by age for the school years 1964/65, 1974/75, 1984/85 and 1994/95 (p.116)

Table 7: CEB's proposed areas of experience and time allocation (p.130)

Table 8: Number of students taking Art in Intermediate and Junior Certificate programmes for selected years (p.139)

Table 9: Number of candidates taking the Intermediate and Junior Certificate examinations in Art for selected years (p.140)

Table 10: Number of candidates taking the Leaving Certificate examination in Art for selected year (p,140)

Table 11: Number of candidates taking selected subjects in the Intermediate and Junior Certificate examinations in selected years (p.141)

Table 12: Gender breakdown of the number of students taking Art, Craft, Design in the Junior Certificate programme for selected years (p.145)

Table 13: Gender breakdown of the number of candidates taking the Junior and Leaving Certificate examinations in Art, Craft, Design and Art for selected years (p.145)

Table 14: Gender breakdown of the number of students taking Art, Craft, Design in the Junior Certificate programme classified by sex and category of school for selected years (p.146)

Table 15: Gender breakdown of the number of students taking Art, Craft, Design in the Junior Certificate programme classified by sex, category of school and type of school for selected years (p.146)

Table 16: Gender breakdown of the number of students taking Art in the Leaving Certificate programme classified by sex, category of school and type of school for selected years (p.147)

Table 17: Number of schools providing Art, Craft, Design in the Junior Certificate programme for selected years (p.148)

Table 18: Percentage of schools providing Art, Craft, Design in the Junior Certificate programme for selected years classified by type of school (p.148)

Table 19: Percentage of secondary schools providing Art, Craft, Design in the Junior Certificate programme classified by sex and category of school for selected years (p.149)

Table 20: Percentage of schools providing Art in the Leaving Certificate programme for selected for selected years classified by type of school (p.149)

Table 21: Percentage of students taking the Junior Certificate

Programme and the percentage of candidates taking the Junior Certificate Examination in selected subjects in 1988 (p.150)

Table 22: Percentage Breakdown of candidates by grade in Art, Craft, Design for selected years (p.159)

Table 23: Teachers' views on subject matter sources in JC Art, Craft, Design (p.175)

List of Figures

Figure 1: Object Drawing - Intermediate and Leaving Certificate Examinations, 1936 (p.104)

Figures 2 & 3: Mechanical Drawing and Design - Intermediate Certificate, 1936 (p.105)

Figure 4: Object and Memory Drawing - Leaving Certificate, 1965 (p.105)

Figure 5: *Nicholas Street Project* - Leaving Certificate Applied (p.212)

Figure 6: *Street Confusion* - Transition Year (p.213)

Figure 7: *The Bath* - First Year (p.213)

Figure 8: *BMW* - Junior Certificate (p.214)

Figure 9: *Beauty Queen* - First Year (p.214)

Figure 10: *Nowhere to Hide* - Fresh Film Festival (p.218)

Figure 11: *Midnight Feast* - Fresh Festival (p.219)

Figure 12: *Form + Fusion Design Awards* - Transition Year (p.220)

Figure 13: *Fashion Photography Project* - First Year (p.221)

Figure 14: *Figure(s)* - Transition Year (p.222)

Figure 15: *Multicultural Poster* - Transition Year (p.222)

Figure 16: *Recipe Book* - Transition Year (p.223)

Figure 17: *Untitled* - The Vocational Training Opportunities Scheme (p.223)

Figure 18: *Awakening* - The Vocational Training Opportunities Scheme (p.223)

Acknowledgements

I am grateful to the following serving art teachers and trainee art teachers for contributing these examples of their students' work: Bridget Fahy (Figures 5 & 8), Mary Whelan (Figure 6), Edmond Lynch (Figure 7), Vicky Griffin (Figure 9), Jane O'Shea (Figure 13), Maria Roache (Figures 14 & 16) and Eamon Tuite (Figure 15). I also acknowledge with special gratitude the contributions of Aideen O'Reilly of the Form + Fusion Design Awards for the costume examples shown in Figure 12, and Jayne Foley of the Fresh Film Festival for the video examples shown in Figures 10 and 11 and the examples of VTOS work shown in Figures 17 and 18.

INTRODUCTION

This study of art education describes theoretical ideas about art in education and attempts to present those ideas in relation to the practice of art in schools. Educational practice by its nature presupposes a theoretical view of some kind or another, therefore, an awareness of the sway of theory on action can help inform crucial decisions on the substance and delivery of curriculum. Throughout the history of art education, various conceptions of art, artistic process and pedagogy have profoundly influenced what is taught in the subject and how it is taught. Yet certain concepts appear to retain their relevance regardless of specific trends, so it is better that the current debates on the direction of art in schools should be seen in the light of past rationales. The study does not assume to chronicle ideas and events in a fully comprehensive manner, although it does endeavour to feature the most significant formative developments in the field, the pertinence of those developments within the context of the evolution of art education in Ireland, and it tries to elucidate some of the challenges posed by the contemporary repudiation of established modernist principles. The arrangement of this text in three parts is designed then to deal - in turn - with those three concerns.

Previous academic research conducted by this writer involved, in part, the application of action research methodology as an interventionist strategy that aimed to enhance teacher-student discussion about art at a time when teachers themselves were faced with implementing a new critical/contextual dimension to courses. It could be said of that research that it contributed to the work of recording episodes in the professional lives of teachers and some advances were made in relation to improving discussion. In other words, that approach to research added to the store of knowledge about actual teaching and it operated as a support for innovation. The present research is of a different order. It attends historically, philosophically and critically to its subject, therefore, its contribution, such as it is, rests mainly in the illumination of contexts and meanings and in the questioning of policies and approaches. These activities entail an examination of the constellation of influences and outlooks on art education in the hope of making some sense of them.

In regard to methodological considerations, one main approach was to draw on the writings of, to use Robert Rusk's phrase, "the great educators", who helped shape the process of general education as it is experienced today. Importantly, some of those educators - Rousseau, Pestalozzi, Froebel - contributed pedagogical theories on drawing that were applied in practice, while Dewey, with a focus on education,

provided valuable insights on the distinctive aspects of art in human experience. Other key reference points are the seminal books by Herbert Read and Victor Lowenfeld, *Education Through Art* and *Creative and Mental Growth* respectively. A number of books have been published that provide an overview of the history and philosophy of art education, the most prominent of these being by Frederick Logan (1955), Richard Carline (1968), Stuart MacDonald (1970), Arthur Efland (1990) and Foster Wygant (1993), and increasingly the topic is being addressed in more specific terms in professional journals, most notably in the *Journal of Art and Design Education* and *Studies in Art Education.* There are, however, no publications on the history of art in Ireland's schools or on the structure and process of art education pertaining to the Irish scene, and, moreover, academic research in these areas is only at its very infancy. Whilst a small number of applicable papers are referred to in the this study, the main sources in relation to Irish art education are various educational documents and reports and the considerable published literature on mainstream themes in Irish education, that make mention of or have a direct bearing on art in schools. There is a special justification, therefore, for concentrating on the progression of art education in Ireland, especially when it is contextualized within broader social and educational developments, and when it is addressed in comparative terms.

Another consideration is that this study is confined to *Western* education, and more particularly to the advancement of ideas and practices as revealed - mostly - by writers in Britain and the United States. It may be rightly argued that issues which engage art educators of many nationalities could have brought to light new perspectives on the subject, however, the dominant influence on Irish art education has been, and to some extent still is, the conduct of British art education. And additionally, several commentators have noted the telling presence of American theory on conceptions of art education in Britain. As a result it seemed fitting to limit the study in order not to stray too far from factors impinging on Irish practice and in order not to exceed the competence of this researcher.

There are three further methodological considerations to call attention to. Firstly, the study includes the findings of a questionnaire survey that aimed to find out art teachers' views on a number of issues relating to curriculum reform in Ireland. The decision to undertake the survey was based on a premise that it would be necessary to have a corpus of insider opinion encompassed within the discussion on Irish art education. In so far as good use is made of the findings in the second part of the study this procedure has been followed, however, the more conventionally correct approach of incorporating the full report of the findings in the main body of the text has not been followed. Desirable as this would be, it was felt that the inclusion of the rather lengthy report would disrupt the flow of the discussion. Nevertheless, the difficulty with this is that there is an unavoidable duplication of some information between the main text and the report given in appendix 18.

Secondly, a good deal of space is devoted in Part II to quantitative data on student take-up of art in second-level education in Ireland. The use here of a quantitative research technique, analysing official primary source statistics, is intended to discover the pattern of participation according to school type and gender classifications and, when set within the context of other research studies, to offer a number of conclusions on the effects of curriculum reform and internal school processes on the position of art within schools and the likely shape of developments in the future. This form of quantitative analysis is relevant because it provides an objective basis from which to comment on important issues such as the actual availability of art programmes and the commitment of schools to a balanced curriculum.

Thirdly, given its stubborn reliance on modernist principles the implications for art education of what is taken to be a new cultural era, the postmodern, may well be great. Part of the problem though is the perplexing nature of the task of defining postmodernism and presenting some coherent outlook on what postmodern education might entail. Arising from a discussion on this matter in the third part of the study, an attempt is made to illustrate kinds of school-based art practices that appear to depart from the orthodoxies of modernist school art. It should be stressed, however, that there is no attempt to suggest that these examples represent an authoritative conclusion on postmodern pedagogy and curriculum. At best they embody postmodern attributes that may help to clarify some ideas presented in the discussion.

Part I, The Established Knowledge Base, charts nineteenth-century attempts to formulate methods of instruction for drawing that would be guaranteed efficient for the purposes of an elementary education. Even though the defining criterion at the time was to maintain discipline and instil basic skills, it will be seen that the drawing systems introduced were based on profound philosophical ideas. This part of the study carries a detailed critique of the utilitarianism attaching to drawing in schools and it describes attempts to overcome that outlook by giving precedence to childhood proclivity. From there the power of an indefatigable modernism promised advancement to an organic and holistic handling of the native artistic expressiveness of children and the latent creativity of school-going adolescents. It credits pioneers such as Ebenezer Cooke, Franz Cizek and Marion Richardson with demonstrating the inherent qualities of "child art" and acquainting the teaching profession with a new repertoire of practices, and it gives due recognition to the intellectual leadership of Ruskin, Read and Lowenfeld. Taking up the point that the Bauhaus School precipitated a widespread re-evaluation of art education, attention is given to the attendant development of more cognitive, objective and discipline-orientated models of art learning that gave rise ultimately to Critical Studies and Disciplined Based Art Education.

In Part II, The Knowledge Base in Ireland, the legacy of British influence on the teaching of drawing in Irish schools is traced up to the formation of the Irish Free State. It describes the comparatively affirmative endeavours of the

authorities to advocate and support the place of drawing in the curriculum; albeit within the ambit of a utilitarian doctrine conceived for industrialised conditions that scarcely applied to Ireland. From the point of Irish Nationhood the study uncovers a general neglect, if not disdain, for art education. The background to this is shown to be the triumphalism of a Gaelic nationalistic attitude and the objective of the Catholic Church, in close association with successive compliant governments, to maintain an exclusive academic educational tradition. There were many recommendations to enhance the place art within primary and second level schools, but these proved fruitless due to conservative opposition and the rigidity of the system. On the strength of major socio-economic progress during the 1960s the education system expanded rapidly and with it came, for the first time, new opportunities for reform. Still, it was not until the 1980s that fundamental changes were made in the area of art. On the basis of a thorough analysis of education policy and the student take up of art it will argued that it is very unlikely that the majority of students will be in the position to elect for a full art programme. The view that curriculum reformers in Ireland were aware of the dangers of the subject being seen as an irrelevant anachronism and thus sought to extend its knowledge base in the sphere of critical and contextual understanding is explored. This extension of interests was nevertheless fraught with uncertainty and disappointment, therefore, questions are posed as whether this outcome was a result of poor curricular design in the first place and a dearth of support for teachers in their efforts to employ new teaching methods. Calling on the insights of a number of curriculum development theorists it is suggested that a balance should to be struck between mandated requirements and the need for scope for teachers' discretionary professional judgement.

Part III, The Emerging Knowledge Base, focuses on the difficulty of identifying essentials and setting priorities for art education in a climate of ever increasing complexities of sociocultural, economic and technological change. It addresses the problem that this change has given rise to the indeterminacy of what is said to be the postmodern moment. It opens with an examination of the view that the pronounced shift towards cultural plurality and the much heralded deconstruction of fixed meanings leaves curriculum exposed to challenges to the legitimacy of its knowledge and the agendas which uphold that knowledge. With increasing change in society a highlight is thrown on the lamentable gap between the norms of the school curriculum and the cultural dispositions of young people. At issue is the worth of school's apparatus of planned meaning in the face of a pressing need for students to make sense of experience by the making and negotiation of meaning. Epistemological dissension and pedagogical/curricular flexibility and relevance are now crucial matters in the debate over educational change. Therefore, informed by the insights of Padraig Hogan on the virtues of defensible educational purposes, the conclusion drawn is that art education must contend with the ramifications of postmodern culture and that perhaps a way of addressing this challenge is to acknowledge the integrity of educational practice; that is to say the cultural interplay between teachers and students. That interplay,

it is argued, is likely to give rise to cultural conflict, but this in itself may be no bad thing because it is out of this interplay that new narratives for art education may emerge.

The Conclusion to the study sets out a context for the illustrated examples of new approaches to art in schools given in the Epilogue. The point is made that while the examples come from circumstances that are somewhat different to the norm for art in general education, there are grounds for believing that the examples demonstrate that if teachers were less encumbered by the routines of mandated requirements, some innovative, risk-taking practice would be a common feature of the work of most art teachers. Finally, afterthoughts are proffered on two themes: (i) the centrality of creative pedagogy is discussed in the light of resent research on students' views on art in schools and the publication of *A Manifesto for Art in Schools* in the Journal of Art and Design Education, and (ii) claims that teachers must become a more socially-orientated and thus committed to the transformation of schooling and society are examined.

Definitions

This study sets forth a historical account of art education in Ireland's schools which draws attention to the external influence of the "British" art education system. It is appropriate, however, to say that the British system in question refers specifically to approaches and policies emanating from England and conducted in England and Wales rather than Scotland. Many references are made also to the "CatholicChurch" in the discussion on the development of Irish art education and for the purpose of clarification it is worth noting that what is being addressed is the authority of the Roman Catholic Church in Irish education. Lastly, the term "art education", used throughout this study, is intended generally to refer to a school subject that encompasses the disciplines of art, craft and design. There are exceptions to this, most notably, where the subject is referred to as "drawing", which relates mostly to the early period of the subject's development, and when art education centred on creative self-expression it was a distinctly fine art perspective.

PART I
THE ESTABLISHED KNOWLEDGE BASE

Introduction to Part I

To give instruction, to tell or show people how to do something, to cause to learn or understand, are standard dictionary definitions of the verb "to teach". These definitions presuppose the existence of a body of knowledge and skills which can be communicated in some form. A long-standing argument in education concerns essentially whether the education of young people can best be brought about by direct instruction in a selected corpus of cultural traditions, values and know-how or should education, properly conceived, respond to the dispositions of learners and involve more integrated and dynamic experiences. Turning to art education, historically this distinction highlights two prominent concepts: teaching in art and teaching through art. At its narrowest the former has been associated with didactic teaching and content-learning , while the latter, being less delineated by content emphasised, in its broadest manifestation, that "art should be the basis of education" (1) - in other words artistic experience in its various modes is the key to personal development. In contemporary phraseology corresponding terms for these concepts would probably be subject-centrality and individual-centrality. (2) Throughout the history of teaching art in schools pedagogical approaches have shifted from that which can be taught, interpreted narrowly as instruction, and that which seeks to draw unique qualities from within the person, interpreted as creative self-expression.

Given that the thrust of early nineteen the century education was towards the elimination of illiteracy through the teaching of the three Rs it is perhaps surprising to find that a good deal of importance was attached to drawing as a school subject. This is partially explained by the commonly held opinion that it could, as MacDonald puts it, "assist in the formation of habits of attention from the circumstances of it requiring so much care and accuracy". (3) More fundamentally, the mechanisation of the teaching and learning of drawing reflected the empiricist and rationalist thinking of the age which warranted a utilitarian conformity in mass education. In this regard school drawing was taken to be an important skills provider for artisan work and a more general training in orderliness for the factory system. Typically, a set of drawing tasks was systematically undertaken, with pupils, as a group, proceeding from simple linear exercises to more advanced "free-hand" drawing in the hope of developing dexterity, discipline and, to some degree, the faculty of perception. There were, then, no pretentions to artistic worth and goals. Going against the grain, John Ruskin pleaded the virtues of direct experience

with nature as a means to cultivate clear perception for spiritual, moral and practical purposes.

From a contemporary perspective the utilitarian outlook appears unsophisticated and coldly authoritarian, however, this reductionism had eloquent educational antecedents in the innovative developmental psychology of Rousseau and Pestalozzi. Rousseau, Pestalozzi and Ruskin were inspired by romantic idealism and this strand of philosophy, especially its holistic cast of thought, influenced John Dewey and early twentieth century liberal progressive education. The attention to a fixed order of exercises in the utilitarian approach to drawing was also an offshoot of the observance paid to orthodox technique in professional academic art training. With the waning of the latter in the face of the *avant-garde*, together with a growing appreciation of the uniqueness of childhood and a more generous and critical view of the nature education, early twentieth century concepts of art education underwent profound transformations which had positive practical effects in the classroom. Following Dewey, the progressive strand in education is evident in the art education writings of Herbert Read and Victor Lowenfeld, and in more contemporary times that strand yielded to demands for a more objective, visual studies approach to art in schools. Accompanying this development was a shift from the overriding concern with practical making to greater attention being given to critical and contextual studies.

Chapter One: The Utilitarian and the Ideal

1 The Way of Imitation

The great Swiss educationalist John Heinrich Pestalozzi (1746-1827) was perhaps the first to formulate a comprehensive combined theory and practice of drawing for school children. In his study of early European pedagogical drawing, *Drawing and Education in German-Speaking Europe*, Clive Ashwin highlights how Pestalozzi is seen as having had a profound influence on the teaching of drawing in Europe and elsewhere:

The Jena educational theorist Wilhelm Rein, writing in 1879, described Pestalozzi as the first to attempt to teach drawing according to pedagogical principles and pointed to the transformation of attitudes to drawing for which he was responsible. After Pestalozzi, he wrote, drawing was no longer to be thought of as a pursuit for a narrow class of dilettante; nor was it to be confined to the "artistically talented"; nor only to those who needed it as part of the foundation for a vocation or a trade. Now it was to be granted equality with other subjects already accepted into the general school curriculum and was to be used for the cultivation of facilities found,

in varying degrees, in all children. Nor was drawing to be valued exclusively for the quality of its products - the drawings themselves - but as an educational process by means of which the child's skills, intellect and personality could be developed. (4)

Pestalozzi's teaching manual, *ABC der Anschauung* (*anschauung* can be loosely translated as *to see, to perceive, to behold*), was intended to help the child to practice sensory activities. Much as in the Kantian sense the aim was to differentiate sense impressions in order to clarify the confusion of common-sense interactions with the world. For Pestalozzi the foundation of knowledge of the real world resided in understanding form and number, and a sensitivity to form was best developed through drawing "on the grounds that children are ready at an earlier age for knowledge of proportion and for the guidance of the slate-pencil than for guiding the pen and making tiny letters". (5) In most respects he was a follower of Rousseau's heuristic methods, indeed Rousseau's call, expressed in *Emile,* to "teach by doing whenever you can, and only fall back upon words when doing is out of the question" (6) was to become a touchstone for nineteenth century educational philosophers. *Emile,* Jean Jacques Rousseau's (1712-1778) famous treatise on educational reform is rooted in a romantic idealism identified with the rejection of Enlightenment rationalism and the distorting influence of institutionalised convention. Educationally, the appeal is to the impulses of nature, therefore, emphasis is placed on the intrinsic natural state of childhood and an approach to education that would be in accordance with a child's personal desires and readiness to learn. In this regard the proper environment for developing the child's mind is one which encourages self-activity and learning by experiencing the world through the physical senses. Rousseau stated that "Nature would be his only teacher, and things his only models". (7) His heuristic method is a method of discovery (8) without the aid of what he saw as contrivances such as drawing manuals and teaching in the accepted formal sense, whereas Pestalozzi insists on the need for a guiding structure, a system, one which is yet adapted to the developmental nature of childhood.

Pestallozzi sought a scheme that would be a practical sequence of learning. Since it is evident that drawing precedes writing he considered drawing a necessary preparation for writing. The elements of even complex forms are made up of component parts - lines, angles, curves - and these could be "read like an alphabet of sense impressions". (9) Wygant explains that Pestalozzi viewed drawing as a means "through which the most particular visual qualities of observed objects and phenomena could be conveyed" and that therefore it could "be construed as an activity essential to the development of conceptions and language in the child". (10) Here Pestalozzian thinking reveals a noteworthy contradiction. On the one hand, illuminating the importance of sense experience and drawing in concept formation introduces the idea of a wider purpose for art education in connection

with cognition (currents of this view are present in the work of Arnheim and Gardner in the twentieth century). On the other hand, the curriculum methods involved pupils drawing lines to exact measurement, proportion and placement, practices which could scarcely fulfil the aspiration of an education based on a contact with the realities of things. (11) And it is the idea of graduated exercises

rather than the pedagogy and aims which underpinned them that found their way into nineteenth century school manuals and syllabi on drawing. With Rousseau, Pestalozzi believed that nature is the best teacher and in essence he attempted to put Rousseau's philosophy into practice by placing the focus of attention on the senses and the child. It would certainly be mistaken to take Pestallozzi's method as an elementary precursor of the nineteenth century school practice of copying from the blackboard or drawing book. In its means the latter was often no more than a process of reproduction, of imitation, which obscured the educational purposes of drawing.

While acknowledging the many-sided complexities of the Enlightenment it is the core issue of the influence of empiricist ideas on education that is of most relevance here. What was actually being implemented in schools in the name of drawing education shows a strong relationship with a view of mind as a *tabula rasa* - a plain surface. On this view the mind is made up of an aggregation of atomic entities or sensations with experiences passively registered on it from outside interactions with environment - Newton's physical atoms correspond to ideas, which are the atoms of the mind. (12) In other words, the physical *facts* of science are equated with *experience* in life. (13) In this materialistic conception the mind is absolutely dependent "on the senses for all it knows", whereas an opposing view places "emphasis on mental activity and giving the mind a value it could not have if it were mainly receptive". (14) These contrasting philosophies had implications for the conduct of education: the former tended to see the person as an independent, a-social individual, who develops through experience (education) to be a perfect citizen, while the latter takes a more holistic view of the person as social, connected to a community of citizens, with education serving to develop the innate (good) nature of the individual so as to become the perfect human being. (15) One is pragmatically utilitarian in outlook, the other spiritually idealistic. What most distinguishes the utilitarian approach to drawing from that of educators such as Rousseau and Pestalozzi, and as will be seen below in Ruskin and the twentieth century progressives, is an insistence on prescription and a marked concern for order, trade and taste.

In tracing the development of the teaching of drawing Eisner and Ecker, in the case of the United States, (16) and MacDonald , in the case of Britain, (17) identify a strong link between increasing interest in geometric or mechanical drawing and the growth of industry and mass-produced goods during The Industrial Revolution. The main conception was drawing as a quasi-science, a kind of language, which

could be taught to a predetermined grammatical formula. The teaching approach worked out by Walter Smith set the direction for public schools.

Industrial drawing, as Smith promoted it, was sharply distinguished from fine arts. Pictorial drawing was eliminated. In the elementary grades, in Smith's system and in others, drawing was concerned with lines, geometric forms, and simple common objects. Children were to learn by following the teachers step-by-step dictation, by copying from blackboards, cards, and workbooks, and by drawing these later from memory. (18)

Most of these ingredients were common at the time. Taken as a whole, the teaching ethos was that drawing could be taught as long as there was scrupulous attention paid to the steps outlined in manuals and syllabi. One of the earliest and most pressing problems was finding suitably informed or qualified teachers and appropriate teaching texts. In the United States the influential secretary of the Massachusetts Board of Education, Horace Mann, was convinced that "the chief objections to the introduction of drawing into the Common Schools are the want of instruction and want of problems", (19) and that in part the solution lay in the publication of the teaching methods of the Prussion educator, Peter Schmidt who, it was thought, provided a more empirically direct, or at least a speedier approach (the course of instruction commenced with the drawing of solid forms) than the heavily incremental methods conceived by Pestalozzi. (20)

The preoccupation in Britain was with devising methods of geometrical drawing. It was believed that learning elements of geometry, drawing geometrical figures and reproducing ornamental motifs would improve standards of design among artisan workers and that better designed and produced goods would lead to an effective fusion of enhanced public taste and greater consumer demand. There was an acute awareness of the superior quality of German, and in particular French, design and products. Both countries were producing a new type of designer; one who could prepare product designs for actual manufacturing. The French were achieving success by " encouraging practical contact with the fine arts and the Germans by a wide course of liberal education". (21) In contrast, the British design schools concentrated, in the main, on teaching piecemeal flat outline geometrical design which was rarely related to or produced by manufacturing industry. Good drawing/design education was therefore felt to be essential to the economic prosperity of the nation. The task of promoting it was placed in the hands of Henry Cole, an energetic civil servant who put in place a comprehensive network of courses, examinations and institutions.

The period from 1852-73, during which Henry Cole, directed public art education, saw the most rapid increase of art institutions in British history and included the establishment of the first training school for art masters, the first Government art examinations and teaching certificates, the first state art education in the public

day schools and the training colleges, the first art masters' association, and the first great museum of applied art, later to become the Victoria and Albert Museum. A national system of art education was set up of such thoroughness and rigidity that it truly merited the name 'cast iron'. (22)

Secure in the knowledge that there are unequivocal principles to be applied in drawing, Cole could confidently inform the public in connection with a new scheme to provide every school with a stock of drawing copies and models, that "We [The Department of Practical Art] have already prepared a list of objects which we do not hesitate to recommend". (23) What is more, he was equally sure as to the ultimate aim of a national system of art education.

The manufacturer, if he would, has really no option about serving.....[the] consumer. He simply obeys his demand: if it be for gaudy trash, he supplies it; if, for subdued refinement, he will supply it too. The public, according to its ignorance or wit, indicate its wants, and the manufacturer supplies them, and the artizan only does what the manufacturer bids him. The improvement of manufacturers is therefore altogether dependent upon a public sense of the necessity of it, and the public to judge between what is good and bad in art.......Thinking men seem to be convinced that an elevated public taste, like sound morals, is only to be obtained through education. (24)

In his task of creating a standard system in the Schools of Art, Cole enlisted the help of Richard Redgrave in devising the renowned National Course of Instruction, an interminably long twenty-three stage sequential course made up of ten stages in drawing followed by six stages in painting, four stages in modelling, culminating in stages in design and applied design. (see Appendix 1) Art masters (who were connected to Schools of Art) oversaw the teaching of drawing in public schools by certificated schoolmasters and pupil-teachers. (25) Teachers in training undertook eight stages of the National Course of Instruction, while art masters were obliged to complete all twenty-three stages. In order to cater for the enormous numbers of pupils in the public schools in an efficient and financially economic manner pupil-teachers taught classes under the direction of schoolmasters (a similar 'monitoral' arrangement operated in the United States). (26) An indication of how long-drawn-out the National Course was is seen by the fact that on occasions as many as half the students were on Stage 2. (27)

The concept of industrial drawing promoted chiefly in Britain by Cole, Redgrave, William Dyce and Walter Smith, and in the United States by Benjamin Franklin (who was one of the first to recommend that drawing should form part of the school curriculum), Horace Mann, William Bentley Fowle, Rembrandt Peale (both Fowle and Peale wrote popular drawing manuals) and Walter Smith (who, having

moved from Leeds School of Art to Boston in 1871, is credited with being the major influence), was by far the most predominant approach to school drawing throughout the nineteenth century, and it continued, to a lesser or greater degree, to feature in twentieth century curriculum. But this was especially the case in Ireland where elements of the approach prevailed up to the 1960s, so it is therefore necessary to examine the nature of what was taught in a little more detail. A lecture given by Redgrave in 1852, (28) at the time when Cole was instigating the nation-wide provision, is one of the most comprehensive and revealing accounts as it addresses the central issue of the desirability of certain drawing methods over others. He is concerned with how instruction, imparted to all classes, can be provided by the "readiest, simplest, and, at the same time, most effectual means" and he notes that on this subject opinion is divided, between those who advocate the "use of *real models of* SOLID objects, for examples of study" (a method promulgated in France by Alexandre Dupius and introduced into Britain by Butler Williams), and a method that advocates the "use of flat examples only, as a means to educate the eye and hand to correctness and obedience". The former, it is argued, has the merit of giving empirical rules which facilitate the pupil in drawing the true appearance of objects present to the eye and thereby the "real object is united in the mind of the pupil with its pictorial delineation"; but these merits are counterbalanced in so far as the method poses the pupil too many difficulties from the outset:

.He has to train his eye to a sense of correct proportion, and his hand to the obedience in delineating them, but, at the same time, to master the difficulty of seeing objects not as they really are, but as they would appear on a plane intersecting the rays of the eye, - in point of fact, with an uneducated eye and untrained hand, to endeavour to reduce solid forms to a surface representation of them, and consequently has, from the first, to contend with so many explanations, rules, and technical terms as to oppose serious obstacles to his progress.

In short, Redgrave is of the view that observational drawing is beyond the capability of the pupil, especially so in the absence of a preparatory technical course based on flat copies. Even were the pupil able to overcome the difficulties just mentioned, the outcome would be far from satisfactory because "delicacy of perception, and an appreciation of refined form, are partially sacrificed to a coarse and bold style of imitating a few models of the most obvious objects". But this is not all:

However theoretically perfect this method of teaching may be to give power of imitating solid objects, it is yet defective in an important point as a system of General Instruction in drawing, and more especially so as connected with this Department of Practical Art. The geometrical representation of objects - and by geometrical representation I mean the real imitation, exact as to parts and proportions, as contrasted with perspective delineation (in which sense the act of copying a flat example, or drawing, is a geometrical imitation of that example), has

no place in it, and seems perfectly overlooked. Mr. Williams sets out with saying that "all real objects have three dimensions, namely, length, breadth, and thickness", which, though theoretically true, is not really so, since drawings and patterns are objects as well as solid bodies, and yet, as such, have only superficial dimensions, and not thickness. Passing over these entirely, Mr. Williams proceeds at once to treat even lines and plane surfaces perspectively. Now, in any general method of teaching drawing, and quite apart from any special direction, this exclusive attention to solid objects and their perspective delineation is insufficient. ***It ignores the wants of a large class, indeed classes of all students, denies a large share of that knowledge which every man requires as part of such instruction. How many are there to whom a power of geometrical imitation is far more valuable than that of perspective imitation!*** *For instance, in all drawing as explanatory between employer and employed, in working drawings, and patterns, from the plans used by the carpenter and gardener to the patterns for the seamstress and embroider, or a power of delineating exact superficial forms is needed, and for many such purposes a knowledge of linear geometry also; nor is any course perfect without instruction in such drawing.* (my emphasis)

Even viewed as a means of training the perceptive faculties, it would be difficult to show that the imitation of refined and beautiful forms, although from flat examples,- the study thereby of symmetry, balance of parts, beauty of curvature and proportion, when combined also with mechanical geometry and theoretical perspective, - was not as efficient to sharpen and improve the perceptive faculties, as the effort to draw solid forms correctly on a plane surface alone.

Evidently, the choice is between geometric and perspective modes of drawing, or at least a right combination of the two, and either way both modes develop a perceptive faculty which is seen in terms of imitation. But the subtext is also clear; the inference being that observational drawing (which was at that time associated with the training of artists rather than artisans) has little educative value in the context of mass education. A "coarse and bold style" can conceivably be related to the notion of a personal style, something that would be quite extraneous to artisan and factory work. Pestalozzi's sense-impressions and self-activity become copyist conventions in this doctrine. Redgrave may be seeking to develop the faculty of perception, but it is a perception tightly bound up with specific social functions and a particular canon of design, or taste.

He goes on to outline the method, or "modes of imitation", which would be taught in schools as, firstly, drawing form flat examples in two categories: *geometrical free-hand imitation*, and *geometric drawing* (using instruments). Secondly, *perspective free-hand imitation* drawing of objects (instruments were to be used for drawing "right-lined" objects) and, thirdly, *drawing from memory,* either free-hand or by means of instruments, a practice which "must be the result of much prior labour and observation, assisted by a thorough knowledge of the theory of Perspective".

According to Redgrave such an approach would give the pupil the power of close and refined imitation from the flat, a knowledge of the elements of practical geometry and perspective, and the power of drawing from objects themselves.

2 The Innocent Eye

Before turning to the closing years of the nineteenth century and embryonic notions of a new form of art education it is important to highlight a notable objector to the imitative concept of drawing and design. Although John Ruskin (1819-1900) did not have anything like the same immediate or universal impact on the teaching of drawing in British schools as Cole and his associates, through his eloquent writings on the principles and morality of art he drew attention to the importance of clear visual perception over drawing technique and he engendered a renewed awareness of the value of creative workmanship. In so doing he set in train ideas which were to be pivotal in the development of more socially-grounded conceptions of art education. According to Ruskin, art, "devoted humbly and self-forgetfully to the clear statement and record of the facts of the universe, is always helpful and beneficient to mankind, full of comfort, strength, and salvation". (29) This is a very different thought to the substance and tone of Cole's injunction that "It should be felt a disgrace to everyone who effects to be well educated if he cannot draw straight lines", or William Dyce's charge that "During the whole of the studies of my class constant reference must be made to the actual practice of ornamental art in past ages". (30) The different concepts or systems of art education which these statements represent can be understood in philosophical terms, as Swift explains:

Underlying these systems was a division of views over the best material to be studied. Cole and Redgrave, following Dyce and Heath Wilson, favoured drawing from earlier art examples where the vagaries of Nature had been selected and conventionalised by established masters in order to demonstrate *geometry, order and pattern; the alternative view, espoused by John Ruskin, was that Nature herself should be studied in order to* discover *any governing laws of her physiognomy. The mid 19th century views neatly reflect the conflicting arguments of the Humanist and Empiricist traditions in art and design education - in the former from an* a priori *stance, in the latter learning through doing via sense experience*. (31)

Swift places Ruskin in the empiricist tradition and he is correct to do so in the context of the generality of the point he makes because there is no doubt but Ruskin held that the facts of nature must be perceived by the senses, however, in

no way is his view strictly empiricist - in the sense that the mind is no more that the sum of its individual sense impressions - for his abiding stance was to consider both mental and physical human faculties not in isolation, but holistically. His championing of empirically accurate observation lies in a desire to *feel* the vital truth and beauty of the natural order of things rather than to accumulate evidence for the purposes of quantification and categorisation. In Ruskin, passionately held views on the spirituality of life, an acute sensitivity to nature and a belief in the integrity of co-operative existence fused to create an aesthetic value that sought to harmonise the beautiful with the socially useful. This new functionalism, according to Beardsley, "struck a note that called forth powerful echoes in the minds of others who had been disturbed or appalled by the arid aesthetic wastes and the inhumanities that were the by-product of the Victorian economic process". (32) The perfect beauty of form as revealed in nature demonstrates a coherent utility which Ruskin extends to art and art's role in society. (33) Dedicated to a social good, art becomes useful in peoples lives.

As an educator Ruskin was to support an alternative to the largely vocational Mechanics Institutes by teaching art at The Working Men's College in London, an initiative intended to offer a liberal education programme to working class men. The ideas which informed his teaching at the College are of interest because they anticipate at least two themes that feature in later concepts of art education. Firstly, he thought of sight as an "ordering of intelligence" rather than as a mere receptive faculty, (34) therefore, whether in making or perceiving a work of art, for Ruskin the processes of vision involve an array of human capacities - thinking, feeling, morals, knowledge, memory etc. (35) This emphasis on vision and active mentality is consistent with today's rejection of vision as inferior to and separate from some "higher" functions of the mind. (36) Granted, he did write of perception requiring the "recovery of what may be called the *innocence of the eye*", of a "childish perception", (37) which implies an unadulterated kind of vision that seems to be at variance with the notion of an *intelligent eye*, but his intention was to disburden the mind of all the false conventions of the time, such as were expounded through the National Course of Instruction, in order that the learner could draw everything by eye rather than by rules. (38)

Secondly, in applying his ideas he placed emphasis on the study of interesting natural forms and natural phenomena generally. His teaching method, based on having students look for underlying organic structure and visual characteristics, is an antecedent to the methods of teachers at the Bauhaus, methods later adopted on modern art school Foundation Courses. Even so, he would certainly not have agreed with Gropius's view that "The [artistic] spirit creates for itself a new life other than the life of nature", (39) since for him the quest to understand the physical world is not to overcome it, as modernists would have it, but to learn from and by the attributes of nature, God's creation.

3 The Way of the Child

Herbert Read explains that Ruskin's interest lay in the most appropriate means of training artists rather than in art-teaching in public schools, nevertheless, he did draw attention to the educational possibilities of drawing. (40) Some ideas expressed in Ruskin's *The Elements of Drawing* were to inspire Ebenezer Cooke, whose writings, Read states, "precede all other scientific writings on children's art" and are "remarkable as an anticipation of subsequent theories". (41) Ruskin had written:

I do not think it advisable to engage a child in any but the most voluntary practice in art. If it has talent for drawing, it will be continually scrawling on what paper it can get; and should he be allowed to scrawl at its own free will, due praise being given for every appearance of care, or truth, in its efforts. It should be allowed to amuse itself with cheap colours almost as soon as it has sense enough to wish for them...........it should be gently led by the parents to try to draw, in such childish fashion as may be, the things it can see and likes. (42)

Mass education may not have been put forward in a full Enlightenment spirit, such as the advancement of knowledge and tolerance, and an appeal to the people at large, but even at that it had descended to little more than the promotion of obedience and industry. When it came to public schooling Adam Smith had hoped that it would create a passive people by instilling a knowledge of the new scientific economy, and in that regard he was depressingly accurate when he avowed that "Science is the great antidote to enthusiasm" (43) Clearly, an atmosphere that would allow independence of *voluntary practice,* the physical stimulation of *continually scrawling* on paper, the emotive indulgence of *colour,* the constructive support of *due praise and gentle* guidance, or the freedom for the child to draw *things it can see and likes,* would be a very different kind of education.

Ruskin was speaking about education in the home, but Cooke's target was the classroom: "It is possible to use the apparatus and neglect the spirit" (44), Cooke said of its dull regime and the difference between instruction and education. Acknowledging that spirit was the life-long work of Friedrich Froebel (1782 -1852) whose contribution to the debate in relation to the native imaginative capacities of children is worth examining. His educational ideas come to the fore in Cooke's criticisms of teachers who try to dictate a prescribed order on the child's growth out of ignorance of their natural course of development. His belief that "The teacher's knowledge of the pupil's nature is not less important than the system on which he teaches" (45) echoes Froebel's conviction that education is a means to disclose and nurture the inner spiritual being of the individual. Believing as Rousseau did in the innate goodness of human nature in childhood, Froebel would

have the teacher take a passive role in the face of the child's emerging inner spirit, a spirit which Froebelian thought sees, literally, as an expression of the Divine that exists in each individual human being: "Man, like all creatured things, begins incomplete, but endowed with an activity like his Maker's, that forces him to strive after completeness". (46) Education, or the "adult wisdom that embodies the experience of the race" (47), itself a collective expression of the same divine activity, has a function in attaining that completeness. There is an outward and inward development, as it were; the younger child strives to make the internal external, the older one, the external internal, with the ultimate goal being a realisation of the harmony and accord of both. (48) Development *progresses* through these two contrasting paths, therefore, education is an *active process*, in its early phases, an evolution determined from within. (49) The activity of play is, for Froebel, the characteristic expression of the child's soul, therefore, his educational practice centres on the young child engaging or playing with a widening range of external things. To translate these ideas into a simple curriculum principle for art education is to say that the young child learns by expressing its inner self, *and* by exploring the forms of nature through drawing and the use of other media. But Froebel's methods were rooted in abstract symbolism. On the kindergarten practice of gathering children together in a circle, Dewey notes that "It is not enough that it is a convenient way of grouping the children. It must be used 'because it is a symbol of the collective life of mankind in general". (50) While his "gifts" - the set of materials used to present the child with the world of inanimate things - and "occupations" - the range of skills used to manipulate the materials - involve much hands-on sensory activity, his programme in drawing instruction per se was still quite formulaic, consisting mainly of outline drawing of regular shapes on a gridded slate or paper, and no doubt this approach was a reflection of his fixation with the idea of symbols corresponding to transcendental ideals as well as his familiarity with the drawing methods of Pestaloizzi. In *The Education of Man* he says of drawing:

However little we may appreciate the fact or be able to account for it, the horizontal and vertical directions mediate our apprehension of all forms. We refer, however unconsciously, all forms to these directions. In our imagination we constantly draw these lines across our vision; we see and think according to these; and thus there grows in our consciousness a net-work of lines keeping pace in clearness and distinctness with our consideration of the forms of things. Now form, and whatever may depend on form, reveals in various ways inner spiritual energy. To recognise this inner energy is a part of man's destiny; for thereby he learns to know himself, his relation to his surroundings, and , consequently, absolute being. It is, therefore, an essential part of human education to teach the human being, not only how to apprehend but also how to represent form; and inasmuch as the perpendicular relations (of vertical and horizontal) aid the development of form consciousness, the external representation of form is based on the very nature of man and of the subject of instruction. (51)

He continues on the theme of colour with the idea that the child has a perception of its being and existence as manifested by earthly, and by extension, heavenly light:

This the boy seems to notice or feel the high significance of colour (as he did in another respect of form in nature) as an embodiment, as it were, of earthy light, of sunlight, as a visible revelation of its nature. (52)

Somewhat over-stated perhaps, yet the main concept at work here, one of *inner connection,* gave rise to a structured pedagogy in terms of there being an inner connectedness between the child's mind and the objects studied (which determines what to study), among those objects themselves (which determines the order in which they are taken up in the course of instruction), and within the soul that unites the faculties of feeling, perception, fantasy, thought, and volition (which determines the law of their unfolding). (53) Cooke recognised the worth of a comprehensive development model and he was a staunch supporter of a method that sought to develop the native capacities of childhood through self-activity. Moreover, since the unfolding process involves dealing with things, a doing, which implies a creative power, linked to the cultivation of perception, this gave Cooke a philosophical position to condemn the "usual and approved canon", that to draw from imagination was valueless:

.....sight is, perhaps, more faulty than imagination, which depends on it. We see only that which we bring power to see; and we must see rightly to acquire the power. Imagination, even in design, is not unrestrained; observed fact controls it. The highest imaginative art does not transcend general truth. Science and imagination are not opposite, but complementary to each other. (54)

In his outline of drawing instruction Froebel envisaged the grid system as a flexible means of inventing figures based on crystal formations, a practice which Cooke believed combined the study of the inorganic with the organic by reconstructing the methods of nature in an arrangement of repeating and varied units. Just as doing is a requisite for thinking, according to Froebel, design, the "innate power of discovery" where the child gains "clear ideas of elements and notions of arrangement", precedes drawing, according to Cooke. (55) That creativity and perception must be present also in educational practice is a central concern for Cooke, who wrote of Froebel's stress on teaching methods learned from observing children, (56) and Cooke, for his part, was convinced that it is more difficult to evolve expression in children and exercise their imagination than to teach mechanically, where drawing is understood to be but "a series of copies of lines"; imagination was suppressed by a dead formalism, and teachers considered it their enemy because "Accuracy is ever opposed to it". (57)

The rifts in education between imagination and accuracy, freedom and authority, inner personality and content, play and work, come to the fore with the closing of the nineteenth century. Froebel's ideas were mainly taken up in the field of

childhood education and his system had a ready stream of followers in many countries. (58) With Froebel a practical move had been made to place incipient human capacities at the centre of educational practice. The concern for the fate of those capacities was no doubt informed by the Enlightenment but as a consequence of industrial and economic change the influence of manufacturing and trade on the emerging school system became apparent. But the Enlightenment had also triggered a scientific realism which philosophers, and philosopher educators, tried to mitigate. However the contention over the teaching of drawing during the period in question is construed, the essence of the argument lies in conflicting philosophical doctrines as to what constitutes human knowledge. After all, the psychology of Rousseau, Pestalozzi and Froebel was dependent on general philosophy.

It was seen earlier that materialists view the mind as a blank sheet, where knowledge is but a compound of impressions of the physical world; thus, on the matter of imagination corrupting the scientific ideal, Locke could warn parents who discovered a 'fanciful vein" in their children to "stifle and suppress it as much as may be". (59) In contrast to this empirical position, the rationalist gives priority to the impersonal intellect and a priori propositions; Descartes's "I think therefore I am" vindicates deduction and critique as the source of knowledge. Kant's answer was to propose two interconnected spheres of knowing: one, a natural or scientific understanding which is the faculty of concepts derived from perception and reason; the other, an intuitive intelligence that is characterised by the creative imagination. The former is an objective standpoint in that it describes the phenomenal world, while the latter is concerned with inner subjective judgments of non-empirical notions such as God, virtue, beauty etc. Kant's idealism, therefore, is identified with the power of a transcendental imagination to access innermost values. But, as Rusk remarks:

In Hegel the idealism of Kant finds its consummation and completest expression. Instead of two realms - a natural and a spiritual - as with Kant, there is, for Hegel, only one form of existence, the spiritual, and it comprises the natural. The ultimate source of all being and all knowing is Mind or the Absolute. (60)

The final purpose of all philosophy and education is to define and grasp the meaning of the Absolute. The child begins life as one with nature, but must be assisted through education to fashion its spiritual being. (61) This "remote goal of complete unfoldedness" is, Dewey states, a transcendental conception, "That is, it is something apart from direct experience and perception". Therefore:

So far as experience is concerned, it is empty; it represents a vague sentimental aspiration rather than anything which can be intelligently grasped and stated. This vagueness must be compensated for by some a priori formula. Froebel made the connection between the concrete facts of experience and the transcendental ideal

of development by regarding the former as symbols of the latter. To regard known things as symbols, according to some arbitrary a priori formula - and every a priori conception must be arbitrary - is an invitation to romantic fancy to seize upon any analogies which appeal to it and treat them as laws. (62)

Dewey's rejection of the idea of there being an absolute goal in development, and thus in education, is founded on the Darwinian principle of organisms adapting to their environment. In this light, pedagogical process and function come to the fore because development is the effort of continual reconstruction rather than an end state. The transcendental humanitarianism of the philosopher educators was too indefinite for the exigencies of mass education. The latter crudely modified those educators ideas to fit a system that functioned through the obedience of teachers (payment by results) and pupils (route learning). Dewey's total reappraisal of both positions introduces a new sense of realism with regard to pegagogical method and the conception of curriculum.

Chapter Two: From Drawing to Art

1 Instrumentalism

A fundamental concern for Dewey was to challenge what he called the traditional "static cold storage ideal of knowledge". (63) Applying principles based on the scientific method of observation and experimentation he was the central figure in a drive to place the learners lived experience with environment at the heart of the educational process. Following pragmatist thinkers Charles Pierce and William James, Dewey regarded the passive grinding of information and the notion of final ends as antithetical to the new intellectual, industrial and social environment of the early twentieth century. In his philosophy learning is taken to be an organic and practical interaction, in the Darwinian sense, with environment, and experience a constant struggle to deal with ever-changing circumstances. Or as he so elequently put it in *Art and Experience*:

Direct experience comes from nature and man interacting with each other. In this interaction, human energy gathers, is released, dammed up, frustrated and victorious. There are rhythmic beats of want and fulfilment, pulses of doing and being withheld from doing. (64)

Experience is a *process* ; so too with education, therefore all knowledge is *instrumental* to action, and teaching, using a logical theory of inquiry derived from "the factors of control that are inherent within experience", would aim to have "the young become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the living present". (65) Dewey's instrumentalism, which shows such a high regard for the present conditions and flux of living, does not then overlook the recurrence of experience, or tradition; rather the challenge for education is, to adapt Whitehead, a matter of embodying the spirit of change *and* the spirit of conservation. (66) This is an important point as Dewey's educational philosophy was to have a profound impact on the progressive movement in education that is so often criticised for introducing a destructive breach with the past. The charge is rebuffed by many, for example, Hogan's analysis of the writings of Dewey shows that allegations of a dismissive attitude to the past, and related claims that his works condone the displacement of the teacher and unguided spontaneous education on the part of learners, is totally unwarranted in the case of Dewey's more enduring educational arguments. (67) These arguments centre on both the psychological and the social, with neither

subordinated to the other. (68) Psychologically, the child is a *self* who forms conscious purposes and foresight by securing practical and intellectual control over the means for attaining ends. This is a continual process of growth of the mind and is in stark contrast to the older psychology which treated the various mental faculties as given entities to be disciplined to deal with content irrespective of where and when it might be applied. It is therefore necessary to tailor a curriculum to the life affairs of the child, which builds on the child's interests and motivations. The social environment is a central concern because education is to be found in life-experience. Yet experience itself can be educative or non-educative and mis-educative, so it was necessary to define what experience is, in other words, to provide a guiding *philosophy of experience.* He distinguishes between the normal stream of awareness of life's experiences and that of *an experience,* which has a cumulative and consummatory impact. Such experience has a developmental continuity and is characterised by meaningful insight and vivid pervasive quality. (69)

Essentially Dewey defined experience as educative only when intellectual content underpins its process, and when it is a socially interactive activity - experience, and thereby education, would help young people learn what he regards as essential lessons in life, those of "mutual accommodation and adaptation". (70) For Dewey art liberates and personalises communication, or as he puts it, it has the potential to unify the "underlying common elements of the experienced world, while developing individuality as the manner of seeing and expressing these elements". (71) In *Art and Experience,* one of the most influential texts on aesthetics in the twentieth century, he emphasises that the roots of art lie in ordinary life and that its function is one of making that life more vivid and fulfilling:

..........[art] *is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning , the union of sense, need, impulse and action characteristic of the live creature.* (72)

Art, as with other areas of study, forms part of the curriculum because of its intrinsic value - or its significance for the operation of living. Yet, although Dewey accords art a high status as a mode of communicative expression which has the potential to reconstruct knowledge, and in so doing, it would follow, to reconstruct the social environment and its institutions, one of the most striking features of his work is that he failed to develop the educational implications of his aesthetic theory. (73)

In respect of teaching art a number of outcomes of the progressive movement should be noted. First, Johann Friederich Herbart's (1782-1852) earlier ideas on a standard plan for lessons based on psychological considerations and concepts on

behaviourism mainly associated with the psychologist E. R. Thorndyke resulted in a new science of education. The nineteenth century mechanistic view of the mind as a passive receiver and storer of information and the view of pupils needs drawn from the needs of adulthood gave way to a more complex interactive (that is, the impression of social and environmental factors) and developmental concept of human cognition. At the end of the nineteenth century proponents of the Child Study movement aimed to show that the child's mind was qualitatively different from that of the adult mind, human growth involved a number of distinct developmental stages and individuals responded differently to environment. Out of this came an increased awareness of psychological subtleties of maturation and behaviour which necessitated a form of teaching that went beyond the narrow didactic approach. There was a "preference for rationality, structure, and scientifically sanctioned procedures" (74) and it was believed that just about anyone could be taught if the right teaching methods were applied - in practice this involved specificity in planning lesson units. In the United States systematic approaches to lesson planning and the analysis of teaching and learning outcomes came within the art teacher's scope of work for the first time during the 1920s. (75)

Second, while the idea of developing freedom in education by means of emphasising personal experience and the uniqueness of the individual can be readily associated with Dewey's pragmatist views, much of what took place in art education as a result of progressive thinking, especially approaches that advocated self-expression and non-interference by the teacher, were contrary to Deweyan philosophy. Eisner and Ecker point out that the concept of creativity in art was inspired by progressive thinking, however, with time this evolved into a more general concept, that of creative self-expression.

Art education shifted from a concern with correct drawing, picture study, and hand-eye coronation to an emphasis upon unlocking the creative capacities of children. Creativity, a concept seldom found in the literature prior to the twenties, now became one of art education's major organising ideas. If a child, by nature, had the capacity for creative intelligent action, perhaps art education could be instrumental in helping the child realise his latent creativity. (76)

Creative potential once developed could be applied in other circumstances. The "teaching of art became an instrumentality for creative development in all walks of life; it was to be a process-oriented activity which was to have as one of its goals the development of children's creative thinking". (77) Another view on these developments is given by Efland who explains that the most likely roots of *creative self-expression* was not Dewey's concept of intelligence, but rather that, "its scientific sanction derived from Freudian psychology" which " postulated that the unconscious mind is the source of motivation, and that the task of education was to sublimate the child's repressed emotions into socially useful channels". (78)

According to Eisner and Ecker this lineage resulted in an emphasis on the therapeutic role of the subject. From the nineteen thirties on art educators began to see the raison d'être for art education as being instrumental in developing general creativity and mental well being.

Third, a tenet of progressive thinking was that interest played an important part in learning and that pupils participate more willingly and productively in experiential activity, therefore, holistic learning would result from activities which are designed to integrate the elements of the school curriculum. In the *project method* an attempt was made to bring different subjects to bear on a central topic in order to create a more dynamic inter-disciplinary curriculum model. Art was combined with other subject areas and was "again used instrumentally, but this time not so much a means for developing general creative abilities of the child as a means of teaching important ideas" - (79) in this case art contributed to concept formation.

In summary, broadly speaking the progressive movement had introduced a new role for teachers, one that changed from instructing what was thought to be a homogenous group of pupils in a specified body of content to one of a leader of group activities aimed at eliciting a diversity of response. Where education was thought of as intelligent experience in the Deweyan sense, the teacher's job was to provide for harmonious human interaction directed towards authentic human needs, organised round problem-solving methods of enquiry. Art education, in emphasising the development of creativity and self-expression had undoubtedly adopted emancipating elements of progressive philosophy whereas other features of the philosophy, mainly concerning the organisation of subject-matter, had a less formative impact on the subject.

2 Expression And Intuition

In his introduction to Marion Richardson's *Art And The Child* Kenneth Clark makes the following statement:

Revolutions, we are told, are never the work of a single individual: the ground is prepared, there are precursors and unknown fellow-workers. No doubt Marion Richardson's revolution was part of the philosophic movement which revealed the art of primitive peoples and found expression in Croce's Aesthetic. Her aims if not her method, had been pursued by Professor Cizek in Vienna, and, as she herself tells us, artists had already become aware of the vivid, expressive painting which

children could produce if allowed to work in their own ways. Still, it was Marion Richardson alone who recognised that this power of imaginative expression could be developed in almost every child as part of his education, and, thanks to her vision and tenacity, this discovery did not remain a mere experiment, an educational freak, but spread throughout this country, Canada, and America. (80)

The philosophic influences referred to by Clark relate to the work of Clive Bell and Roger Fry which centred on the concept of significant form, and that of Benedetto Croce, whose formula, *intuition=expression* provided an understanding of the artistic process in terms of *intuitive knowledge* (in contrast, for example, to the idea of its being concerned with imitation and technique). Underlying Croce's philosophy is the ability of the mind to form conscious objectified impressions, that is, a consciousness which goes beyond pure sensation and conceptualisation; intuitive knowledge, in this sense, is nothing other than the integration of the senses and the intellect. This intuition corresponds to particular emotions and feelings, therefore, the *expression* of emotions and feeling lie at the heart of the artistic process.

The aesthetic fact is altogether completed in the expressive elaboration of impressions. When we have achieved the word within us, conceived definitely and vividly a figure or statue, or found a musical motive, expression is born and is complete; there is no need for anything else. (81)

For Croce, and later for the English philosopher R. G. Collingwood, the real work of art resides in the artist's mind; a correspondence of sensuous perception, formal patterns or arrangements, and pre-existing feelings or emotions, results in those feelings or emotions being given expression. Art, (and aesthetic experience) "is the exact attainment of this correspondence", as Herbert Read puts it. (82) At the heart of Richardson's pedagogy was the idea of the pupils using *the inner eye* , in other words, a methodology based on intuitive imaginative response. The individual's self-realisation through expression, that is, art, was far more important than learning the means to make representational or stylised drawings and paintings. In the spirit of Crocean thought Richardson comments on her rejection of orthodox technique and the imitation of adult conventional art so that children could develop "an art of their own, vital enough to discover its own means of expression". (83) Her description of her first encounters with modern art and the ideas of Roger Fry in her book *Art And The Child*, highlights two prominent factors in the recognition of new art teaching and the concept of child art, namely, the influences of modern art and primitive art forms. The growing appreciation of Impressionist and Post-Impressionist art meant that viewers had no longer the same dependency on representational imagery based on literary and historical

subject-matter, and in its place came an awareness of the importance, if not supremacy, of intrinsic visual characteristics - works of art possess organised visual structure and plastic qualities which are inherently expressive in themselves. Commenting on her visit to the first Post-Impressionist exhibition at the Grafton Galleries in London, Richardson communicates, in a modest manner, a real sense of how innovative it was to make comparisons between the work of modern artists and the drawings and paintings of children.

Impertinent and fantastic though the idea may seem, I can only say that to me a common denominator was evident between the children's infinitely humble intimations of artistic experience and the mighty statements of these great modern masters. It was an odd experience, and one that is almost impossible to put into words. In the happiest of the children's work I had learned to recognise a vital something; but with my limited knowledge of art I had not, up till then, been fully conscious of having seen it elsewhere. Now, for the first time, it blazed at me; and it seemed that I need never again mistake the sham for the real in art. I have not, however, for fear of being misunderstood, ever spoken of this experience before now. (84)

Richardson's reticence is understandable given that the major emphasis in examinations, and therefore in schools, was still on a very narrow notion of imitation and skill acquisition, and also, given the confused, and at times hostile, response of the general public to modern art itself. (85) In their respective books *Vision And Design* (1920), and *Art* (1914), both Fry and Clive Bell had set forth a more phenomenological view on the nature of art, establishing features common to works of art throughout time and across cultures which, in the light of more progressive educational thinking, could be readily associated with the aesthetic qualities of children's work. Bell's often quoted words explains the premise that there is a quality common to all art.

What quality is shared by all objects that provoke our aesthetic emotions? What quality is common to Sta. Sophia and the windows at Chartres, Mexican sculpture, a Persian bowl, Chinese carpets, Geotto's frescoes at Padua, and the masterpieces of Poussin, Piero della Francesca, and Cezanne? Only one answer seems possible - significant form. In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of colours, these aesthetically moving forms, I call "Significant Form"; and "Significant Form" is the one quality common to all works of art. (86)

Taking the art object in its own right meant a direct aesthetic reaction to an object of total unity; according to Fry, art is more differentiated and purposeful than

nature, and as such, what he termed *imaginative life* , that is, a type of higher-order qualitative existence, could "represent more or less what mankind feels to be the completest expression of its own nature", and it would be "distinguished by the greater clearness of its perception, and the greater purity and freedom of its emotions. (87) Both Bell and Fry found in modern art, and in *primitive* forms of art (for example, traditional African sculpture but also Byzantine or Early Renaissance art) a kindred formalism, though Fry believed that the outstanding difference between the art of the West, and that of sub-Sahara art or Asia art, was the former's " power of critical appreciation and comparison" while the latter, not possessing the same critical capacities, nevertheless, did not lack "creative aesthetic impulse" nor "the most exquisite sensibility and the finest taste". (88) Fry sought to establish a fundamental link, or better still, a continuum, between children's art and that of modern artists, and the most obvious connecting characteristic was the natural, expressive quality of a primitive style. In the art work of Richardson's pupils he found a purity of vision which be believed was the result of freedom and spontaneity - modern painting possessed a similar purity therefore it "derived from natural sources" and was not, as was often claimed, a "break in tradition or an adult aberration". (89) A mutual legitimacy could be given to the concept of child art and modern art through this recapitulation theory, however, it is questionable how much Fry understood of Richardson's actual classroom teaching methods, which were to have such a major influence on the development of new approaches in art teaching.

Through her teaching, lecturing and exhibitions, Marion Richardson is credited with being the main contributor to the popularity of what became known, roughly between the Wars, as New Art Teaching. The approach is generally characterised by a shift from didactic teaching and restrictive technique-based lessons to one more in line with the Progressive Movement in education. Most notably, there was a recognition of the developmental needs of children, drawing on slates or in small drawing books was replaced by more exciting art programmes using colour powder paint, larger hog's hair brushes and a variety of types of paper, especially sugar paper, and there was now a very significant emphasis on working from imagination. (90) An important formative influence on the new approach was that of the Austrian art educationalist Franz Cizek whose children's art work was exhibited in Britain on a regular basis between 1920 and 1935. Following Rousseau, Cizek believed that the natural disposition of children should form the basis of education, though Rousseau agreed with appropriate adult tutelage and thought development would be aided by exposure to phenomena, Cizek expressed a strong view that there should be no adult interference, believing that the child should develop naturally from within. This meant relying solely on children's powers of imagination and expression, but in reality there would appear to have been some gap between the philosophy and its application. (91)

Marion Richardson is probably best remembered today as a teacher - a charismatic figure who successfully introduced radically new classroom teaching methods. While her methodology was very varied, what was referred to as Mind-Picturing proved to be the most distinctive and central aspect of her teaching. This approach "involved the learner closing the eyes and allowing images of any type - figurative, non-figurative, ornamental, etc. - to appear in the 'mind's eye' ". (92) In applying the more widely known Word-Picturing Richardson would give a vivid verbal description, usually of a particular place or activity, or read a poem, in order to stimulate the children's imagination, giving them "complete confidence in their inner vision as a seeing eye" - the children "welcomed an extension of their own experience", moreover, according to Richardson, "it was not that they wanted to see with my eyes, but that, through a word picture, they could reach towards the order, coherence, and unity that belong to art". (93) Her aim was to develop the natural expressiveness peculiar to all children, yet she was conscious of the apparent decline in artistic spontaneity in adolescence, however, her work at Dudley Girls' High School is noted for having achieved an authentic continuity throughout the teenage years. It is recognised that her ideas and methods were often misinterpreted by others and that as a consequence her teaching is associated incorrectly with undisciplined practice. (94) One cause of this may have been that Richardson's teaching was heavily reliant on character and temperament and was thus difficult to emulate, methodologically speaking. (95) Nevertheless, important consequences were to stem from the prevailing belief (leading back to Cizek) that children, but not usually teenagers or adults, possess a natural ability for imaginative expression. For, while New Art Teaching heralded a much needed child-centred liberalism, and large numbers of teachers were willing to adopt its philosophy, the reality was that the discovery of child art, in Thistlewood's view, "became localised, applying itself only to infant and primary education, neglecting to challenge established methods of teaching older children, and failing to attack the structure and theory of art education as a whole". (96) It would appear that the concepts of art as expression, and art as form (expounded, for example, by Croce and Fry respectively) were readily assimilated into progressive educational thinking; in so far as it must have been exhilarating for advocates of the new approach to experience, for the first time, the authentic imaginative response of young children, and see the pure aesthetic qualities in their work, the day had been won. A more problematic task was articulating, and demonstrating, how these concepts, which after all helped justify child art and a substantial part of modern art, could be made to work for the benefit of older children and adults who were not artists. In 1944 a colleague of Richardson's, R. R. Tomlinson, wrote of her and future challenges:

"Miss Richardson has demonstrated by her teaching that all have creative ability in more or less degree; she has also proved by results that creative power does not wane or disappear at the age of puberty, when children are understood and thought sympathetically at this critical stage in their growth. No standardised or

sure method has, however, been discovered which will tide over this period, neither is it desirable that the same method should be used for all". (97)

From 1930 onwards a near revolution in art teaching had taken place occasioned by a widespread belief in the creative power of children. Where the aim was to allow total freedom in pursuit of self-expression, the result was a laissez-faire attitude to teaching. Advocates of the new approaches might have taken encouragement from the words of Cizek and Richardson. Viola, quoting Cizek, wrote "I teach children art by not teaching at all in the accepted sense", (98) and Richardson has written "I began to see that this thing we had stumbled upon, as it were almost by chance, was art, not drawing; something as distinct and special and precious as love itself, and as natural. I could free it, but I could not teach it". (99) Nevertheless, it is obvious from even a cursory look at the work of Cizek's pupils, or from reading Richardson's account of her various teaching methods, among which were included the present day concepts of the preliminary investigation of materials and colour analysis, that they both exerted a major influence on their pupils. Their respective results are visually dissimilar, and Richardson has written of a "family likeness in the [her] children's work", (100) yet both were genuinely attempting to nurture the innate creative expression of each individual. The main difference between the practice of these pioneers and the efforts of those who wished to emulate them amounts to a reluctance to influence pupils. Field reflects on this in stating that:

It is becoming clear to us now that teachers misunderstood what Cizek and Richardson were saying about their own teaching; partly because they wanted to misunderstand, due to their beliefs about freedom; but also because of a failure to give a comprehensive meaning to the word 'teach'. (101)

Whilst teachers undertook what is today called classroom management, there was a sceptical view of teaching as such. No doubt this was a result of teaching being associated with narrow instruction and conditioning. From the 1930s the emphasis on the individual in art education ensured its place at the forefront of innovation in general education, but for art education this meant in reality that inordinate attention was given to process (for example, at its most extreme the main criterion being the enjoyment of the individual) over understanding or the quality of the artefact. The special contribution of New Art Teaching was that it liberated the subject, especially at primary level, from conventional art class routine, enabling a shift from technique-centred drawing to what was seen to be personality enhancing imaginative work.

2 Oranicism

It is not surprising to learn that Herbert Read's seminal book *Education Through Art* was written during World War II. The essence of its message is concerned with a modernist formulation of personal growth and communal harmony which he believed could be applied in the widest context, thus offering a means of alleviating individual alienation and, by extension, the avoidance of future international aggression through greater human understanding. According to this view whatever unity of vision or purpose there once existed in society had suffered unremitting decline since the introduction of a doctrine of materialism brought about by the growth of science and intellectual reasoning during the seventeenth century. He believed that the resulting absence of cohesion in society could be traced in part to an unbalanced educational system, engrossed with factual scientific knowledge, which omitted "to educate those human faculties which are connected with the emotional and integrative aspects of human life". (102) In *Education Through Art* this central thesis is stated succinctly at the outset: ***that art should be the basis of education.*** This view, one that he maintains comes from an accurate reading of Platonic philosophy, placed the advancement of virtue or moral goodness as the goal of education. It was underpinned by a belief that truth lay in the discernment of natural laws of harmony and beauty, in other words art, by virtue of its perfection could improve the soul. Therefore life could be greatly enriched and altered fundamentally by applying to everyday experience the same *aesthetic apprehension* normally used in the apprehension of works of art. On the basis of this he considered it self-evident that art should be at the centre of the educational process. A new form of education was called for, not one concerned just with visual or plastic art, but one that included all modes of expression so that it forms:

....an integral approach to reality which should be called aesthetic *education - the education of those senses upon which consciousness, and ultimately the intelligence and judgment of the human individual, are based. It is only in so far as these senses are brought into harmonious and habitual relationship with the external world that an integrated personality is built up. Without such integration we get, not only the psychologically unbalanced types familiar to the psychiatrist, but what is more disastrous from the point of view of the general good, those arbitrary systems of thought, dogmatic or rationalistic in origin, which seek in despite of the natural facts to impose a logical or intellectual pattern on the world of organic life.* (103)

Many of Read's most important ideas on education are embedded in the above extract. Firstly, he postulated that *organic* theory was an appropriate contemporary version of the Greek philosophy, and accordingly, aesthetic education in its widest sense could foster the growth of each individual personality which would form the basis for an harmonious society. The belief in the essential

rightness of form to be found in organic growth could be supported by the scientific thesis that natural phenomena demonstrated an inextricable equilibrium, revealing patterns and structures of life that Read thought humankind should understand and emulate. Natural balanced development, in this Platonic sense, was concerned as much with questions of value and moral responsibility. Similarly, Read was influenced by the philosophy of Henri Bergson (1859-1941) and Alfred North Whitehead (1861-1947) who, in their own ways argued against the strictly intellectual and mechanistic view of life by emphasising evolutionary principles, and intuition, in their analysis of human creativity. Reality, for Bergson, was life in continual motion, that is, reality was *creation* - life was made up of an unceasing flow though logic and language could only apprehend isolated instances of experience, an "artificial imitation of the internal life...", the "psychical life unfolding beneath the symbols which conceal it". (104) Change, driven by primary instincts, or vital processes, is essential in order to *endure;* in this respect some forms are more active than others though uniquely in the case of the human organism it could intuitively or instinctively contemplate other forms. Bergson states:

But it is to the very inwardness of life that intuition *leads us - by intuition I mean instinct that has become disinterested, self-conscious, capable of reflecting upon its object and enlarging it indefinitely. That an effort of this kind is not impossible, is proved by the existence in man of an aesthetic faculty along with normal perception.* (105)

Read recognised that this aesthetic, drawn from a metaphysics based on the science of biology, aimed at a synthesis of "material reality and unconscious mentality". (106) He concluded that the creative process entailed the deeper disordered unconscious striving toward the order and stability exemplified in the laws of organic unity. As was pointed out earlier, the purity of vision to be found in the art work of children or the highly decorative stylisation in much of "primitive" art, for example, confirmed the innate human disposition to experience life in aesthetic terms. Yet he recognised also that creativity could not be purely deterministic. His reading of Whitehead, especially the latter's analysis of modern science (relativity and quantum theory) and the complex occurrences of structures outside the habitual notions of mass, space and time, led him to advocate a concept of differentiated creativity. In this view the unique direction of human creativity and emerging forms of nature exhibited the same tendencies: neither could be preconceived or predetermined. (107) Furthermore, Whitehead had posited that "nature is a structure of evolving processes", and that, "the reality is the process". (108) The conclusion drawn by Read was that not only were the abstract dynamics manifested in works of art analogous to the harmonious structures of natural growth but also, that the very arduous process of artistic creation corresponded to the struggle of organisms to evolve and endure. In Read's thinking

this led the way for an enlarged conception of *process* in creative practice, one that ultimately saw education itself as an artistic process of *self-creation.* In *Education Through Art* a detailed analysis of differing basic psychological or personality types, manifested in the imagery of pre-adolescent children (features also found in the work of adult artists), and an account of the centrality of aesthetic sensibility in normal human experience, were used to substantiate a claim for what Read termed a *natural form of education.* Read felt that the pioneers of progressive education, including Dewey, had neglected a priori considerations of natural growth.

If the art of education is to foster growth, we must first discover the laws of harmonious progression, of balanced relationships, of achieved pattern. The application of these laws to inorganic matter is creative art; their application to the living organism is creative education. (109)

Therefore, Read's first line of argument emphasised that a theoretical basis for education was to be found in the complexity of art and the art-making process, which it could be demonstrated was a potent force in the child's developing perceptions of reality. He thought that the organic principles underlying art, and natural growth, when applied to education would result in more authentic experiences for children. Secondly, Read was interested in the sociocultural implications of an organic theory of art and education. Art, and a natural form of education had mutual purposes, namely, the development of individual creativity and the harmonious adjustment of the individual to his or her environment. Individuation and integration were inextricably linked to a democratic system of education. Citing Plato and Schiller he stressed the aesthetic imperative in democratic learning: "until man, in his physical and sensuous modes of being, has been accustomed to the laws of beauty, he is not capable of perceiving what is good and true - he is not capable of spiritual liberty". (110) However, it was Read's contact with the actual art imagery of children that helped him form a typology of children as artists, and his use of Jung's conception of the archetype, reformulated to child creativity, supported the thesis that children created symbolic imagery derived from the collective unconscious of humanity. On the one side, Read's empirical stylistic classification of several thousand childrens' drawings corresponding to distinct personality types (and mental functions) provided evidence that children possessed differing modes of expression, and the conclusion that the task of education was to nurture the child's psychic individuality in line with its inherent potentialities. "We must first determine what form of growth is appropriate to the particular organism in our care", he said. (111) On the other side, the universality to be found in the very same imagery was a reflection of the unconscious mind at work - an apparent contradiction that could be explained in terms of the common contents of the unconscious "impressed on the mind from the

earliest times". (112) The distinctive feature of Read's interpretation of personal and collective unconscious was his view of the motivation underlying creative expression, as Thistlewood explains.

.......the biological necessity has two aspects - to call up imagery from the unconscious and to externalise it in communicable form - the second of which is served by the originating activity and is therefore the more important. He argued that this is not an outpouring for its own sake, nor is it evidence of children conversing with, and confirming, their own individual subconscious experience: [it is essentially an overture demanding response from others.] It is thus to be regarded as an integrating activity. (113)

The purpose of expression therefore was seen in both psychological and sociological terms, at once therapeutic and developmental, and a process of social adaptation. This philosophy went far beyond restrictive notions of self-expression, or a curriculum centred model of art learning; in essence its message was that artistic creativity was synonymous with education itself and that therefore art should be placed at the centre of the educational process. There is no doubt but that for art teachers this was an attractive thesis or that Read's writings contributed greatly to the revolution in art teaching that took place in the post-war period.

Thirdly, the evolution of Read's ideas on art education can be traced to his extensive knowledge of avant-garde art. That New Art Teaching had been inspired in part by the aesthetic of modernist art has been noted, more specifically though, Read's critical theory distinguished between four types of avant-garde creativity: realism, superrealism, expressionism and constructivism which were correlated with the psychological functions of thinking, feeling, sensation and intuition respectively. To a lesser or greater degree objective and subjective tendencies were present in all these forms of modern art, though an important common feature - one that substantiated the claim that everyone could be a special kind of artist - was the organic (as distinct from the academic and technique driven), and thus authentic, creative processes adopted by contemporary artists. A society alienated by the historicity and intellectualism of academic art would have more affinity with the preoccupation's of modern artists whose interests resided in basic and elemental artistic forms.

Yet divisive objectivist and subjectivist rationales were held in British art education (within the NSAE and SEA). (114) Central to Read's work at the Institute of Contemporary Art was an attempt to demonstrate in practice the relevance of the originating power of personal expression to the task of creating a more balanced, civilised social order. Ideas pervading his thinking on education were similarly dialectic: the reconciliation of *internal* and *external* exigencies, the unification of the subjective and the objective aspects of expression, and the

synthesis of individual-centred and subject-centred philosophies testify to a belief in a balanced and co-operative form of education. In Read's view the anarchism of advant-garde creativity would be a catalyst for social change because only art had the potential to unite intellectual, moral and aesthetic aspects of mental life. An education through art, set against the predominantly rationalist system of education, had the same potential; that of developing perception and feeling as one - or to use Read's term: the cultivation of *intrinsic value.*

Chapter Three: Radical Departures

1 The Modernist Art School

The rise of nineteenth century industrial mechanisation precipitated major changes in the training of artists, designers and crafts people, however, change was far from immediate or universal. Long established practices were replaced only through the efforts of pioneering individuals who recognised the value of art to areas of personal growth and social needs. The kind of idealisation that characterised conceptions of art held by John Ruskin and William Morris were to become enshrined in twentieth century attempts to redefine art education, particularly with regard to its role in society. Ruskin's admission that "I would rather teach drawing that my pupils may learn to love Nature, than the looking at Nature that they may learn to draw" (115) encapsulates the shift in thinking from a utilitarian to a moral position, believing as he did that the widespread attention to geometrical drawing for artisans and school children was nothing other than a preparation for the process of mass production. Ruskin's espousal of nature as the only standard and source of visual beauty and his advocacy of the power of perception was a reaction against copyist conventions. Henry van de Velde, one of the leading members of the German Werkbund organization (a group of artists and industrialists formed with the aim of improving the quality of manufactured goods, that was in turn to influence Bauhaus thinking) wrote in 1901 "The seeds that fertilised our spirit, evoked our activities, and originated the complete renewal of ornamentation and form in the decorative arts, were undoubtedly the work and influence of John Ruskin and William Morris". (116) Ruskin's aim was, like that of Morris, to overcome the devitalising influence of the academies; artists had become shut off from the social and economic realities of the community. In their view the dualistic rationalism separating mind from matter that culminated in the Industrial Revolution had undermined the ability of the individual to apply creative effort to life's existence, and moreover, eighteenth- and nineteenth-century Romanticism, in claiming the unique creative power of artistic imagination, served only to compound the artist's isolation. Inspired by Ruskin's *The Nature of Gothic*, (117) Morris believed a solution depended upon the revival of the guild system and traditional home industries. By emphasising the reunion of art and applied art, the Arts and Crafts Movement sought to restore the centrality of the artist-craftsman in the economic fabric of society, however, in shunning mechanisation, and thus the new economic reality of mass production, Morris's hand-crafted products were destined to remain for an elite of society. More importantly though, choosing to fashion and decorate materials solely by hand ignored the growing and pressing need for a modern industrial aesthetic.

The concept of artistic craftsmanship was adapted at the Bauhaus in the early part of the twentieth century, however, its objectives extended beyond a concern to

revive traditional crafts to a more deep rooted reformulation of the very basis of creative origination, including the potential use of machine technology and industrial implementation. The limitations of what had become a moribund Academy training in drawing, painting, design or architecture in the face of post-war social and economic upheaval were obvious, yet early Bauhaus pronouncements reveal distinct Romantic influences:

We perceive every form as the embodiment of an idea, every piece of work as a manifestation of our innermost selves. Only work which is the product of our inner compulsion can have spiritual meaning. Mechanised work is lifeless, proper only to the lifeless machine. So long, however, as machine-economy remains an end in itself rather than a means of freeing the intellect from the burden of mechanical labour, the individual will remain enslaved and society will remain disordered. (118)

What the founder and first Director of the Bauhaus Walter Gropius was aiming for was a revolutionary sociological concept of creativity, informed by modernist principles of visual form, and underpinned by the integration of all fine and applied arts. In education this called for radical changes in the content, but also the structure of courses and the status of staff and students. Studios were replaced by workshops; professors by Masters of Form and Workshop Masters, students by apprentices, and perhaps most importantly, the open-ended Academy approach was replaced by courses requiring completion within specified periods of time. One of the outstanding features of the Bauhaus curriculum was the six month *Vorkures*, or preliminary course instigated by Johannes Itten which was intended primarily as a means of releasing the creative powers of the students, by concentrating on their own experiences and perceptions while avoiding historical styles; as a diagnostic experience, students would discover which materials and processes they had closest affinity with, and as a means of presenting students with the basic laws of design through an analysis of subjective and objective aspects of form and colour. According to Itten emphasis was placed on individual expression

I considered it essential, in teaching the means of artistic representation, to evoke an individual response in students of various temperaments and talents. This was the only way to generate the creative atmosphere conductive to original work. The work was to be 'genuine'. The student was to acquire natural self-confidence and ultimately find his vocation. Persons of different talents react quite differently to the means of expression and they accordingly develop along different paths. (119)

Gropius brought an impressive body of teachers to the school between 1919 and 1923. These were mainly fine artists, mostly painters, with backgrounds in German

Expressionism and the avant-garde, but with little or no experience in workshop production. It was the innovatory teaching ideas and methods of these first Masters of Form, rather than the quality of workshop training or design realization, that advanced the school's reputation during its initial stage of development. Itten's preliminary course (and subsequent versions of it) was unique, Whitford explains, because of the "amount and quality of its theoretical teaching [and] the intellectual rigour with which it examined the essentials of visual experience and artistic creativity". (120) Trained as a primary school teacher and influenced by Froebel's ideas on the place of play and activity in the educational process, Itten confronted his students with a range of *novel tasks* involving the analysis of forms and then colours, not in isolation, but set in particular contexts. His was a theory of composition based on a general notion of *contrast* and *tension.* Gone was the excessively time consuming and tedious Academy drawing. Students, following a session of physical exercises, and at times prayer or song, in order to establish their intellectual and physical readiness, would embark on a whole series of experimental drawings of elementary forms, guided by Itten's demonstrations and critical discussions. Students approached the study of contrasts from three directions: according to Itten "they had to experience them with their senses, objectivise them intellectually, and realise them synthetically" (121) not only as a means of learning about formal relationships but also to enable them to be sensitive to the fundamental "inner meaning" of visual configurations, thus opening the way for the visual communication of their own feelings.

Paul Klee and Wassily Kandinsky explained their teaching at the school over ten years in two published books. Klee's *Pedagogical Sketchbook* and Kandinsky's *Point and Line to Plane* show that they were also intent on developing intellectual learning in parallel with practice in the visual arts by means of the investigation of abstract laws of visual dynamics, both in terms of objective communication and individual expression. Rules governing the manipulation of space, proportion, rhythm and most especially colour were at the centre of their curriculum. In mastering this theoretical grammar students would have a basis or common foundation for co-ordinating visual experience. However, they believed, as did Itten and Gropius, that real creativity lay in a synthesis of the generally valid formulation and the intuitive/mental disposition of the individual. Their concept of art was decidedly transcendental. Klee thought that creativity in art should reflect nature's elemental processes, in pursuit of the reality that lay beneath the common-sense perception of things. He advised his students to:

Follow the ways of natural creation, the becoming, the functioning of forms. That is the best school. Then, perhaps, starting from nature, you will achieve formations of your own, and one day you may even become like nature yourself and start creating. (122)

Kandinsky, an ardent abstractionist, introduced linear analytical drawing of the visual forces in forms, and an almost scientific study of colour and subjective response and preference. He aimed to develop a visual language having infinite subtlety and variety, capable of surpassing verbal language in the communication of feeling. It was mainly Gropius and these avant-garde fine artists who set the direction of Bauhaus education. In the first few years of its existence it had replaced the nineteenth century search for classical universal harmony via the mastery of inherited conventions with an approach that stressed self-discovery of the expressive power of imagery and materials via the primary forces operating in the very act of perception. Yet the school at Weimar only partially fulfilled its aim of integrating art and craft, due mainly to economic constraints and the lack of craft experience among its most creative teachers, and it failed totally in its aspiration to achieve a new form of co-operative directed towards what Gropius called his ultimate goal, the *collective work of art* - the Building. (123) An idealist concept of unified creative effort in the spirit of the great European Guild system was central to Bauhaus philosophy from the outset. The school's first manifesto written by Gropius (which symbolically, had as its frontispiece a woodcut of a cathedral by Lyonel Feininger) proclaimed that the collective task of all creative workers was the creation of a modern form of building that would "embrace architecture and sculpture and painting in one unity, which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith". (124) With its move to Dessau and the replacement of the mystically inclined Itten by the constructivist Laszlo Moholy-Nagy, and aided by the overall improvement in the German economy, the expressionist and spiritualist nature of the early Bauhaus gave way to a new objectivity and a sense of the primacy of industry.

The socialisation of art remained a core objective though the methods now became those of the industrial designer rather than artist-craftsman. A younger generation of Bauhaus-trained teachers who were equally able in the areas of visual aesthetics (form) and workshop production (technique) had the ability to collaborate with industry. The school had a department of architecture for the first time and emphasis was placed on new technology and design for quality, mass-produced goods including, most importantly, mass housing for the working classes. Innovative work was carried out in many disciplines including typography and layout, furniture design, interior design, industrial design and photography. These developments were driven by a departure from the creative individualism and idiosyncrasy associated with organic humanism, to a concentration on the supra-personal, integrative aspects of design and mechanisation. From this came the unjustified common criticism that the school was responsible for introducing a new geometrical *style* based on the tenets of functionalism, economy and standardisation. Though many celebrated design classics of the International Style were conceived at the school, Whitford points out that Gropius "never ceased to deny the existence of a Bauhaus style in anything, and to stress that what the

school sought to develop was not a uniform visual identity but an attitude towards creativity intended to result in variety". (125) That the Bauhaus is even still identified with a modern look is of far less importance here than its educational legacy which, it is widely acknowledged, is founded on the school's structure, atmosphere and curriculum philosophy.

2 The Dynamics of Visual Form

The ethos of the Bauhaus and especially its preliminary course was to have a marked influence on British art education in the form of what became known during the 1950s as Basic Design studies. The rationale for a more vital and socially relevant art education expressed by Gropius, Itten, Kandinsky, Klee, Moholy-Nagy, Hannes Meyer, Josef Albers, Marcel Breuer, Osker Schlemmer and others who had taught at the school did not come about in isolation from wider social, technological and cultural developments. The last years of the nineteenth century mark a critical juncture between the sense of certainty of the Newtonian world view, and the accelerated change of modernist experience. Einstein's Theory of Relativity with its radically new concepts of time, space and matter in physics, and Freud's psychological analysis revealing the layered complexity of human consciousness altered the twentieth century ideas on mind and matter in the most fundamental ways. European twentieth century avant-garde art embraced contemporary concerns with a previously unseen passion. Impressionism, Post-Impressionism, Expressionism, Cubism, Futurism, Surrealism, Dadaism, and Constructivism, to name only the most widely known developments focused to varying degrees on such issues as the nature and role of individual expression in an increasingly mechanised urban existence; the development of technical and visual alternatives to old-world conventional perspective and imitation, and the search for artistic liberation through contact with the human subconscious and dreams. Fry's 1911 London exhibition of Post-Impressionist art may be taken as a milestone for modern art in Britain. For the first time the art public was confronted with works that lay outside the accepted cannon of beauty, and artists such as Walter Sickert, Duncan Grant, Venessa Bell and Fry himself following this lead, producing paintings concerned with the expressive and formal aspects of line, colour, shape, rhythm and design. (126)

There were other important growth points; the London exhibitions of International Surrealism in 1936, and International Constructivism in 1937, however, Bauhaus principles, which were subsumed by British Modernist design failed to influence British art and did not take hold in the still dominantly Victorian art schools. (127) The impetus for Basic Design came mainly from an increasing interest in

non-figurative and constructivist art among such artists as Ben Nicholson, Barbara Hepworth, Victor Pasmore, Alen Davie, William Turnbull, Richard Hamilton and Harry Thubron. Constructivist art strove for an idealized refinement of form and in its particularly British manifestation there existed a close affinity with the physical growth formations of natural forms and environments. The Institute of Contemporary Art's 1951 symposium *Aspects of Form*, and its accompanying exhibition *Growth and Form* organised by Hamilton, were much influenced by the naturalist D'Arcy Wentworth Thompson's standard biological text *On Growth and Form*. Written in a manner more usually associated with humanistic study this work provided a general theory of structure - that organisms are shaped by complex internal and external physical forces, for example gravitational forces, and that organic formation tends towards optimal solutions governed by the fundamental laws of mathematics and geometry. The author explains that:

The form, then, of any portion of matter, whether it be living or dead, and the changes of form which are apparent in its movements and in its growth, may in all cases alike be described as due to the action of force. In short, the form of an object is a 'diagram of forces', in this sense, at least, that from it we can judge of or deduce the forces that are acting or have acted upon it: in this strict and particular sense, it is a diagram - in the case of a solid, of forces which have been impressed upon it when its conformation was produced, together with those which enable it to retain its conformation; in the case of a liquid (or of a gas) of the forces which are from the moment acting on it to restrain or balance its own inherent mobility. (128)

This thesis offered a direct and consistent approach to examining significant aspects of the mechanics of biological growth, including the ephemeral and accidental, in terms of cause and effect, and in doing so side-stepped the common teleological questions of universal truth and final causes. In essence D'Aarcy Thompson's morphology emphasised that the nature of structure is imposed by physical determinates such as the properties of materials and the way in which materials are combined. The most celebrated chapter of his book *On the Theory of Transformations or the Composition of Related Forms* describes how transformation in forms can be analysed by using grid co-ordinates according to the ratio of growth-rates, resulting in visual diagrams of formation and deformation. For artists and educators who were concerned to increase appreciation of the formative power of experimentation in the nature of materials and their formal and spatial functioning, these ideas on the growth of organisms were seen as analogous to the evolving transformations that take place in the creation of works of art. The unpredictability of change inherent in a process-dominant approach to creative expression became a central theme in Basic Design studies though it is more accurate to say that its main exponents did not work to a single rationale and there was considerable diversification in their programmes. For example, Yeomans shows that in their approach to formal analysis Pasmore

"asked his students to investigate forms independently and dissociated from the natural world....[Pasmore] felt that the student should take his cue from the palette, from the autonomy of the marks created rather than from observed phenomena, whereas Hamilton encouraged a balance between observation, invention and free composition". (129) Hamilton also extended the repertoire of source material to that of mass-produced popular imagery, in the spirit of Dada and Surrealism investigating the potential manipulation of reproductions and found materials to create ambiguity and the free association of ideas through selection, construction, enlargement and montage. Hudson's open-ended and wide-ranging pedagogy encouraged students to become independent learners - to invent their own visual languages - not only in two-dimensions but also in three-dimensions, with a distinct emphasis on exploring immediate and particular technological problems and the use of machines in art and design education.

These educators had looked to developments in German education, and especially to Bauhaus curriculum and methodology, in their pursuit of a liberating didactic though they were mindful of the radical changes in art teaching that were taking place in British schools, most notably for younger children.

The development of a new process of art teaching on purely emotional and intuitive levels has already been established in infant schools with successful results. However, the need for extension on the rational plane of the adolescent and adult is now necessary. (130)

This statement reflects Hudson's reasoning that the recognition of a Child Art and the spread of New Art Teaching had gone some way to obviate outmoded Victorian practices, but that the natural creativity of children, tied as it was to subjective and narrative modes of expression in the new teaching approaches would not be an adequate basis for creative visual art at further levels of education because it preconceived artistic creativity as being concerned solely with feeling, to the exclusion of thinking. Herbert Read had postulated that creative expression in education could be conducted within three distinct modes: the activity of *self-expression,* the activity of *observation,* and the activity of *appreciation* ; (131) in Hudson's view it was in the area of 'observation' (defined by Read as "the individual's desire to record his sense impressions, to clarify his conceptual knowledge, to build up his memory, to construct things which aid his practical activities") that had been virtually ignored in the predominantly expressive-based school art. (132) According to the proponents of Basic Courses what was generally required was more rationality - objectivity - and contact with contemporary culture including the world of science and technology. Though there were divergent views on the constituents of such courses Maurice de Sausmarez's description of the philosophy serves as a useful summary of what they should be:

a) an attitude of mind, not a method
b) primarily a form of enquiry, not a new art form
c) not only an enquiry about the marks and structures which appear out of the materials used, but also an enquiry about the sources and terms of personal expression and a reaction to the world around us
d) concerned with form in a fundamental sense in every field, it is not exclusively abstract or non-figurative; there is as much need for intensive rethinking and reshaping of our attitude to 'realism' and figural studies
e) emphatically not an end in itself but a means of making the individual more acutely aware of the expressive resources at his command; a fostering of an inquisitiveness about phenomena, great and small, on paper or canvas, in the external world or the interior world of visions, personal reactions and preferences.
(133)

This intellectual analytical/personal-creative approach was an attempt to bring together the two main strands evident in twentieth century British art education, that is to say, the polarity in beliefs between the child-centred romantic tradition of nurturing the innate or natural creativity, and the belief that prevailing intrinsic methodologies and aesthetic concepts ought to be taught as a discipline. Herbert Read had argued in *Education Through Art* that aesthetic education would necessarily involve the co-ordination of perception and sensation with environment as well as the expression of feelings and subconscious mentality in communicable form. (134) In other words, his philosophy appears to synthesise the two positions.

The 'basic design' work undertaken at a number of colleges (for example, at Leeds College of Art and King's College, Newcastle) during the 1950s and early 1960s incorporated, to a lesser or greater degree, elements of expressionism and rational modernism. Various phrases such as "the student's whole personality", "expressive vocabulary", "formal coherence" and "visual literacy" are common in the literature though, as noted earlier, the main concern was to apply a more objective and structured programme for senior students. That the Basic Design movement had a major influence on the ethos and content of Foundation Courses in higher education is unquestionable, but it's ability to bring about changes in general education was far more uneven. According to Cunliffe it was never thought to be appropriate for young children and at secondary level "too few teachers came to a true understanding of 'basic design' concepts and could not find within 'basic design' teaching a structure and philosophy for a continuum of learning for their pupils". (135)

In a review of the period Hudson maintains that the understanding gained from teacher's collective experience of reconceptualising art education put Britain to the forefront in the field, however:

Some of us , of course, hoped that such a salutary revolution in the professional disciplines would directly bring about something similar in the schools at other levels of education. But, of course, the complexity of the structure and the training in general education was not so accommodating or so readily subverted. Instead, the limited changes which did take place were more quietly evolutionary, but with the mistaken self-congratulatory tendency to believe that all was well in any case. (136)

Nonetheless, the general trend since the 1960s has been to define art education in terms of curriculum content and in this respect the Basic Design movement brought to the fore factors for consideration that were previously thought to be outside the realm, or destructive to, children's creativity. The attention given to modernist aesthetics, avent-garde art, contemporary popular culture and technology, and the psychology of perception and psychological response alerted a new generation of teachers to the imperativeness of developments in the wider world to what took place in the confines of the artroom, and it highlighted the place of cognition in visual experience. Moreover, the attention given to direct experience, experimentation and process, the analysis of natural and manufactured form, and the creative use of non-traditional materials introduced open-ended methods of enquiry and contributed to a blurring of the distinctions between traditional art, craft and design disciplines, but most conspicuously, between that of two-dimensional and three-dimensional practices.

Perhaps inevitably there was an inclination to apply isolated Basic Design exercises in the absence of thoroughgoing critical appraisal of courses, yet, above all else, the movement advanced the debate over the most appropriate means of dealing with the vexed question of adolescent creativity. Because there was less importance attached to technique and artistic talent it would be possible to focus on the design of structured programmes for the generally more moderate ambitions, yet fundamental needs, of most students.

3 Creative Self-Expression

The philosophy of John Dewey and the ideals of Progressive Education left its mark on post World War II art education in the United States. The focus changed in some important ways; where Dewey stressed pragmatism and the sociological imperative (discovery-learning and co-operative effort), in the 1950s the main focus was on creativity, self-expression and mental growth. Another factor that weighed with these concerns was research in relation to behavioural and personality traits associated with creativity, which gave rise to the belief that creativeness has

common attributes even across seemingly diverse areas such as science and the arts. (137)

Another factor was the increasing contact with European modernism stimulated by the presence of a number of former Bauhaus teachers and renowned Surrealists including Max Ernst and Andre Masson. There was a growing awareness of radically new forms of visual art, but most especially of the emerging indigenous school of Abstract Expressionist painting which emphasised individualism, spontaneity and intuition.

Victor D'Amico's text *Creative Teaching in Art* (138) is noteworthy for its attempt to interpret modern theories of art for actual teaching situations. In his view, an examination of the academic and progressive schools of teaching could give rise to an entirely new creative approach to teaching. While he emphasised teaching methods, materials and processes, and the concept of the child as a *creator* rather than as a *child artist* (the latter concept he believed was the cause of inappropriate *laissez-faire* attitudes to instruction), looking to Bauhaus innovation or the methods of working artists in order to solve practical classroom problems was not, however, the dominant philosophy of the day. More pervasive were approaches that viewed encouragement and motivation as the primary necessity.

Art education in the United States was based mainly on a psychological foundation during this period . Victor Lowenfeld, whose ideas were most fully developed in his seminal text *Creative and Mental Growth,* saw art education as having a mediating role in the child's developmental process, in this respect, it is seen as being instrumental to the overall balanced growth of the individual. The child's creative and mental development was paramount. Ideas such as these can be traced back to the progressive era, but Lowenfeld took the further step of rationalising the specific contributions art education can make to facilitating the natural pattern or stages of normal human development. On the one hand, Lowenfeld theorised that art was a barometer of the child's psychological and mental state. A sensitive reading of the imagery of the child at different stages of its development could offer insight to the child's thinking and behaviour because it's drawings and paintings were an expression of the total child at particular points in time. Not only was creative art activity a means for the teacher to learn about the orientation of individual children to their social and material environment, it provided a therapeutic process of interaction amenable to typical, retarded or disturbed development. (139)

On the other hand, in placing art education within a holistic view of child development, Lowenfeld emphasised both the cognitive and affective aspects of learning to be gained through art activities. According to Lowenfeld the "process of

drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his experience to make a new and meaningful whole". (140) This process requires the child to select, interpret and reform these elements thus demonstrating the ability to think, feel and see. His model of art education is wide ranging, embracing the areas of emotional, intellectual, physical, perceptual, social and aesthetic growth intrinsic to defined stages: scribbling, pre-schematic, schematic, gang age, stage of reasoning, and the crisis of adolescence. Deeply embedded in this model is the notion that these stages are a natural part of human growth and that children must be allowed to pass from one to the next at their own pace, so the nature of their art work would differ according to their individual stage of development.

The pervasive concept was one of creative self-expression which Lowenfeld described as "giving vent in constructive forms to feelings, emotions, and thoughts at one's own level of development....[therefore] what matters is the mode of expression, not the content". (141) Emphasis was placed on the need for children to personally identify with art experience, and with attendant nurturing aspects of teaching. There was an apparently low priority given to the transmission of information, the use of colouring books and other adult visual material with children was totally discouraged, (142) while the decline in adolescent creativity was accounted for by corrupting educational practices and social forces. The following passage is often cited in this regard:

If children developed without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. We find this creative confidence clearly demonstrated by those people who live in the remote sections of our country and who have not been inhibited by the influences of advertisements, funny books, and "education". Among these folk are found the most beautiful, natural, and clearest examples of children's art. What civilisation has buried we must try to regain by recreating the natural base necessary for such free creation. Whenever we hear children say, "I can't draw that," we can be sure that some kind of interference has occurred in their lives. (143)

Lowenfeld had first hand experience of the art classes of Franz Cizek in Vienna but while prepared to acknowledge Cizek's discovery of child art, he was critical of the priority given to aesthetic and visual aspects, and argued that "in art education the aesthetic quality of the final product is subordinated to the creative process". (144) His earlier study *The Nature of Creative Activity* (1939) provided the groundwork for the thesis that at base there are two types of perception, *visual* and *haptic*, which have analogous creative tendencies. His experimental studies involved a detailed comparison of the art work of normal and weak sighted children in order to establish that the ability to give objective form to imaginative

ideas was not tied solely to a capacity for visual perception. Having found evidence of a common creative basis and formal characteristics in the work of both groups he concluded that somatic feelings and expressive overemphasis have a more than subsidiary significance in the creative processes of all young children.

.......a large part of the work of normal sighted children is not determined by visual experiences. We must conclude, therefore, that because weak sighted children are more intensely bound up with experiences of self and above all because they lack visual impressions, it is in their drawings that the essential formal characteristics of the art of all children as such are to be seen in their purest form. This in turn leads to the conclusion that almost all my investigations, which up to this point have been concerned exclusively with the work of weak sighted children, are also applicable to the work of normal children. Thus our discussions have led us far beyond the framework of a merely specialist investigation and have achieved universal validity. (145)

However, according to Lowenfeld differences between creative types are determined by innate psychological attitudes and are best revealed in the child's uninhibited expression, in other words, the individual's unique orientation to the world should dictate the nature of appropriate creative processes. The orientation of the visual type is towards the appearance of things; the external environment is assimilated through the sense of sight, thus their art work reflects an objective spectator's view with a corresponding emphases on visual subtleties such as proportion, colour contrast and shading. The haptic type responds to the world by means of the senses of touch or bodily sensations. In contrast to the visual type who seeks to bring the external world closer, the haptic type wishes to project the subjective inner self into the work, thus features in their work would be emotionally exaggerated rather than representationally accurate. Lowenfeld was highly critical of the importance given to representational visual criteria in art education, believing instead that in order to achieve optimum creative expression for all it was essential to understand and accommodate both tendencies.

This view could be substantiated by his own empirical investigations of the processes and art work of children, and the belief that a coinciding development was evident in the history of art forms where two contrary impulses or styles could also be found. He was referring to the general grouping of impressionistic and expressionistic art.

If we assign to the impressionistic group all those forms of art whose starting point lies in what is perceived by the external senses, then the expressionistic forms have as their basis subjective attitudes and bodily experiences. The impressionistic world is the world of appearances; the world of outer senses. The world of expressionistic art is the world of expression, of feelings, of subjective processes. If

therefore these haptic artistic experiences are to be sought anywhere they can be sought only where inner states gave the impulse to creative activity and not where external perception was the integrating factor in artistic experiences and processes. Impressionistic art in painting and in sculpture has always been regarded as visual art whilst expressive art, originating from within, places the self in a value relation to its environment. We shall, therefore, find more and more haptic symbols of form and expression, the more creative activity is bound up with the self and the more immediately the self becomes the centre of artistic experience. (146)

Yet it is evident that Lowenfeld was convinced that art education in schools should be predominately concerned with creativity that is in essence "bound up with the self", or in other words, that self-expression is its motivating force. (147) Only that which has meaning (self-identification) for the child or adolescent can embrace the social, intellectual, emotional, and psychological changes within the growing person. He recognised that extremes of either creative type are rare and he was highly critical of any rigid categorization of individuals within the visual-haptic continuum. His objective was to draw attention to the wider educational implications of his theory vis-a-vis personal motivation and the perennial motivation in schools towards visual presentation and the imitation of the external environment. (148)

In Lowenfeld's view the provision of opportunities to motivate creativeness in individuals, regardless of their perceptual inclination, is dependent on an appreciation of certain general creative attributes. In line with current psychological thinking he felt that such attributes were probably common to all creative endeavours, however, his description of eight criteria for creativeness was unique in that it related directly to the art activity. His model refers to a *sensitivity to problems* (perceptual sensitivity, but also sensitivity to social situations, self-awareness and responsiveness to the needs of others): *fluency* (the ability to provide variety of response and the free association of ideas; *flexibility* (having an experimental attitude, being spontaneous and adaptive); *synthesis* (the integration of various elements creating a new inventive form); *analysis* (the opposite to synthesis, that is, the ability to identify constituent parts and specific relationships); *redefinition* (the ability to see things from various points of view and finding new and unexpected uses for objects); *consistency of organisation* (the ability to create a harmonious aesthetic whole); and *originality* (the uniqueness of response). (149) Believing that children were innately creative, Lowenfeld thought that the most important consideration was the teacher's understanding of the nature of the creative process and how to nurture creative abilities.

Primarily, it may be said, that Lowenfeld's concept of art education was therapeutic in nature, and that it stemmed from a concern with notions of democratic personality and democratic living that were a major preoccupation of

post World War II American education following the brutal excesses of European fascism, which were attributed to personality maladjustment and the subsequent corruption of society and its culture. (150) In keeping with the general trend towards the development of the democratic ideal through education, school art literature reflected a new internationalism in seeking to free the individual, and thereby civilisation, from the root causes of psychological repression. The way forward, it was believed, lay in the promotion of creative free expression within an educational system that emphasised attitudes and personality characteristics, and that treated all children equally.

Commenting on the aims of the newly formed International Society for Education Through Art (INSEA) its first president Edwin Ziegfeld explained that international art education "must be based on creative principles, must respect the dignity and integrity of each individual, and be dedicated to developing the artistic creative potential of every person". (151) The outline given above of Lowenfeld's eight criteria for creativeness shows that his ideas on the purpose and nature of creative expression are closely bound up with democratic notions of independence of thought and individuality, however, Freedman has made the point that there is an inherent contradiction in Lowenfeld's espousal of an approach which thought "children were to remain flexible, adjustable, and respectful of individual differences while maintaining the superiority of their personal thoughts and actions", and he goes on to draw the following conclusion:

Lowenfeld's work represents fundamental assumptions of art education as it responded to the social and political agendas of post-war America. The belief was that children would naturally become good citizens if guided through medical analysis. However, the therapy was not natural or neutral. The psychiatric method desensitized people to social life. By focusing on the personal, curriculum denied the importance of culture and politics. The contexts of time and place, of history and community, were lost. (152)

It is, indeed, quite striking that Lowenfeld's name is so closely associated with the notion of creative self-expression in schools and yet so much of his writing deals with the nature of typical art work by different age groups, and the issues of instructional methods and motivation. It is arguable that no other writer has given such a detailed and comprehensive account of the relevance of art activity for the young learner in particular, or of a means of interpreting their work. Perhaps the way in which he is usually connected with child-centeredness is not too surprising given his stated commitment to individuality and freedom, but such beliefs can also be understood within a political context which sees democracy as a social basis for education rather from a purely psychological perspective. (153)

Chapter Four: The Disciplines of Art Education

1 Art and Cognition

The idea that art is a unique form of cognition, or in other words that it is a vital means of revealing and clarifying reality, has been a central theme in the field of aesthetics. In the present discussion, which deals with an attempt to highlight the epistemological status of art, and by extension, the nature and place of *knowledge* in art education, this view is best exemplified in the complementary writings of Susanne Langer, Nelson Goodman, Howard Gardner and Rudolf Armheim.

Langer's work on the theory of knowledge is based on the view that symbolisation is the essential act of thought; man is a symbol-making animal. With the earlier Wittgenstein, she sees language as a logic-bound instrument supreme in its capacity to construct discursive thought through its complex system of syntax and vocabulary. The problem lies in its predominance and in its structural limitations. Language is not adequate for the task of describing the full range of human experience, as Langer sees it.

As it is, however, all language has a form which requires us to string out our ideas even though their objects rest one within another; as pieces of clothing that are actually worn one over the other have to be strung side by side on the clothesline. This property of verbal symbolism is known as discursiveness; by reason of it, only thoughts which can be arranged in this peculiar order can be spoken at all; any idea which does not lend itself to this "projection" is ineffable, incommunicable by means of words. (154)

The language of *discourse* is a symbol system that builds up a picture from discrete units; meanings are given through it by means of successive logical formulations, it is therefore incapable of presenting the simultaneity of experience. A work of art functions in a different mode because it presents itself whole. It's functioning as a symbol depends on it being a "simultaneous, integrated presentation", what Langer calls *presentational symbolism.* (155) Non-discursive symbolisation expresses that which is not discursively communicable, namely, the inner life of human feelings. Following Bell and Fry she identifies significant form as the underlying characteristic of all successful art though most importantly in the present context she does not see art as an expression of the artist's emotions, nor does she agree that the contemplation of the aesthetic emotion is the main concern of aesthetics, for "to dwell on one's state of mind in the presence of a work of art does not further one's understanding of the work and its value". (156) In effect this is a rejection of the then prevailing psychologistic theory that begins with an analysis of the aesthetic attitude in the belief that artistic experience is of a separate type

to ordinary and more primitive responses to life experience in general. Instead, Langer advises, "we might do better to look upon the art object as something in its own right, with properties independent of our prepared reactions - properties which command our reactions, and make art the autonomous and essential factor that it is in every human culture". (157) Art objectives the subjective realm; the artist creates symbols that are an expression of knowledge about human feelings, therefore, its primary aim is to be understood.

This comes about as a result of the very nature of artistic symbolism. In her classic text *Feeling and Form* Langer asks the central question, "what community of logical form can there be between such a symbol and the morphology of feeling? (158) Works of art present the *appearance* of life; they do not attempt to copy feelings or represent objects in the natural world, but are rather an illusion of the "stream of tensions and resolutions" distinctive of life experience. What is created is a *virtual object* which is an abstraction of forms freed from their common uses in order that they may function as non-discursive yet articulate symbols of feeling. The virtual character of artistic form is apprehended through what Schiller called '"Schein", and what Jung later refereed to as *semblance.* Langer states that

........it liberates perception - and with it , the power of conception - from all practical purposes, and lets the mind dwell on the sheer appearance of things......The function of "semblance" is to give forms a new embodiment in purely qualitative, unreal instances, setting them free from their normal embodiment in real things so that they may be recognised in their own right, freely conceived and composed in the interest of the artist's ultimate aim - significance, or logical expression. (159)

Artistic form is then far from being an empty abstraction, nor is it a type of make-believe:

Like speech, that is physically nothing but little buzzing sounds, it is filled with its meaning, and its meaning is a reality. In an articulate symbol the symbolic import permeates the whole structure, because every articulation of that structure is an articulation of the idea it conveys: the meaning (or, to speak accurately of a nondiscursive symbol, the vital import) is the content of the symbolic form, given with it , as it were, to perception. (160)

The essential points expressed here, that (to quote directly again) "fortunately our logical intuition, or form-perception, is really much more powerful than we commonly believe, and our knowledge - genuine knowledge, understanding - is considerably wider than our discourse", (161) and that as a consequence art should be recognised for what it is "a mental activity whereby we bring certain contents of the world into the realm of objectively valid cognition", (162)

represent one of the most important contributions to the modern philosophic interest in symbolic vehicles of thought. In the tradition of Whitehead and Cassirer she ascribes to the symbol the task of transforming sense experience - perceptions, feelings and conceptions about particular personal experiences - into metaphor images; the metaphor, which is an image of the literal meaning is a symbol for the figurative meaning. (163)

These descriptions of the relationship between feeling and understanding are echoed in later writing on the cognitive character of art. In his book *The Languages of Art*, Nelson Goodman makes a detailed analysis of the structure and interpretation of symbol systems used in the fields of art and science. While contrasting purely abstract forms of unambiguous notation with the richness of aesthetic symbols, he argues that all symbol systems have the potential to be aesthetic, the crucial factor being what the symbol is used for. Its status is determined by certain specific characteristics relating to intention and context. For example, a colour can be used arbitrarily to communicate a single agreed meaning in a technical diagram, or the same colour can be used expressively or metaphorically in a painting in order to evoke implicit feelings, which is to say that the symbol is functioning aesthetically. The mistake made in formulating artistic symbolism in terms of a pleasure-centred theory is that it fails to recognise that emotions function cognitively. (164) Goodman writes that:

Once the arts and sciences are seen to involve working with - inventing, applying, reading, transforming, manipulating - symbol systems that agree and differ in certain specific ways, we can perhaps undertake pointed psychological investigation of how the pertinent skills inhibit or enhance one another; and the outcome might well call for changes in educational technology. (165)

According to Howard Gardner this challenge "to delineate the developmental course of various symbol-using capacities and skills", (166) was taken up in 1967 by the Harvard Project Zero. Adopting Goodman's view that symbol systems function contextually, Gardner and his co-researchers presented a pluralistic model of human intelligence which stressed the differences between complex human abilities across cultures, groups and individuals. The theory of Multiple-Intelligence (M.I. theory) ties intelligence behaviour to specific contents and contexts, and contrasts with Piaget's more established construct of a single uniform pattern of cognitive development which Gardner argues is predicated on a far too narrow range of human competence, that is, based mainly on logical information-processing tasks. M.I. theory came out of a re-examination of the "biological and evolutionary roots of cognition", and the "cultural variations in cognitive competence", while the educational implications of the theory relate to the possibility of identifying "an individual's intellectual profile (or proclivities) at an early age", and then drawing "upon this knowledge to enhance that person's educational opportunities and options". (167) M.I. theory holds that art education

has a central role to play in the development of one of the distinctive forms of intelligence, namely, visual or spatial intelligence. As well as being crucial to artistic enterprise, spatial intelligence is required for a host of other specialist and everyday functions. In attempting to define the developmental curve of learning in art a distinction is drawn in this research between "first order symbolic forms of knowing" - those innate perceptual and productive capabilities of infants that lead naturally to universally acquired symbol usage - and later formal disciplinary knowing which in Western society is usually associated with schooling. (168) In Gardner's opinion a review of the research literature supports the view that artistic development - including perception, conceptualisation, and production - evolves from nonsymbolic intuitive mode to an increasingly complex symbolic mode, however, "far more is known about the natural development of artistic perception and production than has been established about the trajectory of historical, critical or aesthetic forms of knowledge. (169)

Nevertheless, he sees the combined effect of reform efforts in art education during the past three decades as a movement beyond art production towards approaches that expose students to formal and conceptual knowledge about art. Arts Propel (1985), a subsequent assessment and curriculum based research undertaking that aimed to assess growth of artistic intelligence by creating "rich situations where students can easily and naturally oscillate among different forms of artistic knowing", (170) focused on three kinds of competencies: production (thinking in the domain), perception (perceiving in the domain) and reflection (thinking about the domain). Domain projects were devised and implemented within the three areas, and emphasis was given to students having the necessary time to experience working directly with relevant artistic media and concepts. While the cognitive approaches to art education adopted in these research initiatives contributed to the reorientation of the subject towards a disciplinary model, Gardner also draws attention to certain important differences between these educational approaches and the positions taken by some advocates of Discipline-based Art Education (DBAE). (171) More attention will be given later to the place of art production in DBAE but for the moment it is worth noting that these projects have highlighted the experience of making art work as a basis for developing artistic intelligence.

Rudolf Arnheim approaches the study of perception and representation from a psychological perspective. In gestalt theory, perception is linked directly to cognition, indeed for Arnheim, the eye is thought of as inseparable from the mind. Taken in evolutionary terms, vision serves the most basic purpose of survival, not because it functions as a mechanical recorder of images of the external environment that are processed subsequently by the mind, but because, in itself, it has the means to grasp common features and subtle variations in visual phenomena. In other words vision is the process of ordering and recognising what is seen. There is a massive flow of optical images in visual perception; perception must therefore differentiate between kinds of things - their uniqueness and their

commonalty - in order for the information to be useful to the organism. In this respect Arnheim sees no distinction in principle between precept and concept. (172) He questions the primacy given to language in productive thinking by maintaining that language as a thought process has "no substance other than the meanings of the images to which the words refer", therefore, cognition must rely on the world of the senses. (173) In brief, the conclusion drawn by Arnheim is to say that thinking involves vision, and vision involves thinking.

Such views lead him to question the belief that *children do not draw what they see but what they know*. This view holds that the nonrepresentational or schematic nature of childrens' drawings could only be accounted for if the process involved was one of intellectual conceptualisation rather than a process that took place in perception itself. (174) But Arnheim's counter argument is as follows.

Hence the absurd notion that the young mind, in dealing with the facts of reality, relies not on the immediately given resources of the senses but on nonsensory intellectual distillations. Once we understand vision as an inseparable aspect of the organism's way of coping with the relevant features of reality, we know that all such cognition starts with the most general aspects of things and proceeds from there gradually to images as particular as the purpose requires. For many needs of the young mind, a few broad features of things are all that is called for , and correspondingly a pictorial rendering of such elementary traits is all that needs to be given. (175)

The task of art education therefore is to assist the maturing individual to develop progressively more differentiated perception. According to Arnheim this does not mean that the aim of teaching art is to achieve a prescribed correctness of representation but rather that the intuitive processes of perception should be given full scope to invent artistic form according to the nature of the medium.

Arnheim explains that expressive value in art (or in inanimate objects) is immediately given through the dynamics of its directed forces because there is an interrelationship between perceptually visible forces and the psychical forces of the mind. Applying what is known in gestalt psychology as the *simplicity principle* - which holds that visual information is transformed in perception so that it tends towards the structurally balanced and simple configuration - he contends that the deepest significance of any work of art is:

........transmitted to the eye with powerful directness by the perceptual characteristics of the compositional pattern........... The perceptual pattern of a work of art is neither arbitrary nor a purely formal play of the shapes or colours. It is indispensable as a precise interpreter of the idea the work is meant to express. Similarly, the subject matter is neither arbitrary nor unimportant. It is exactly

correlated with the formal pattern to supply a concrete application of an abstract theme. (176)

Arnheim has been particularly successful in providing examples showing that form and content, or meaning, is intuitively grasped in perception, not only in the apprehension of painting and sculpture but also in the perceptual response to the world generally. His ideas on visual thinking which emphasise the importance of understanding the relationships between sense perception, conception, including intellectual thinking and memory association, and representation, especially for modern image-dependant cultures (for example, in his 1969 book *Visual Thinking,* he examines visual experiences such as the perception mathematical diagrams, maps, educational aids, graphic signs and symbols, and scientific illustrations), anticipate the more recent concept of *visual literacy* which aims to develop the ability to read visual forms in a wide range of contexts. (177)

2 The Structure of the Discipline

By the end of the 1950s there was a growing concern in the United States that progressive methods of education had failed to provide a means of addressing the perceived shortfall in student learning especially in relation to the rapid growth of modern technology and scientific knowledge. This prompted a counter-action to progressive ideas and the re-emergence of a concern for content, systematic instruction and definable learning. In the report of the highly influential Woods Hole Conference which examined the problem of imparting scientific methods and knowledge to young students, and which was published under the title *The Process of Education,* the report's author Jerome Bruner stated confidently that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development". (178) With a clarity and directness hithertofore not seen in the area of curriculum theory Bruner highlighted the following themes: that students should be given an understanding of the fundamental structure of a discipline rather than a mastery of facts and techniques; that there should be a continual focus on a number of basic ideas "until the student has grasped the full formal apparatus that goes with them"; that students should emulate the working methodologies of practitioners in the field; and that instruction should nurture productive intuitive thinking "the shrewd guess, the fertile hypothesis, the courageous leap to a tentative conclusion". (179) In sum, Bruner pointed out that the school curriculum ought to be made up of structured programmes devised by educators in collaboration with renowned professionals working in important core disciplines, and that such programmes would underscore and progressively elaborate on ideas at the heart of disciplines - the concept of the spiral curriculum - in such a way that takes account of intellectual stages of development (that is,

Piaget's cognitive stages of development). Whilst these formulations emerged from an examination of the structures of knowledge associated with the physical sciences, this line of thinking was to have a marked impression on curriculum and instruction in social studies and humanities also. The concept of a *discipline* as applied to school curriculum was quite new. Efland explains that:

Members of the scientific community were in a position to recommend changes in curriculum content and organisation, with many serving as consultants on curriculum development projects. As the disciplines became the focus of curriculum reform, a hierarchy was established elevating some subjects to the status of disciplines. Others not so designated were relegated to the status of mere subjects.......In this new environment art had to become a discipline itself or lose its legitimacy. (180)

Bruner argued that learning processes should reflect the mode of intellectual thinking characteristic of problem-solving in the sciences. The root problem for art theorists then was one of keeping abreast with wider directions in the theory of learning without diminishing the integrity of the subject. Identifying disciplined enquiry in the visual arts became a prime goal. Manual Barkan, one of the first theorists to propose a revision of the essentially psychological conception of art education, said of the distinguishing features of art as a discipline:

......does the absence of a formal structure of interrelated theorems, couched in the universal symbol system as in science, mean that the branch of the humanities called the arts are not disciplines, and that artists inquiries are not disciplined? I think that the disciplines of art are of a different order. Though they are analogical and metaphorical, and they do not grow out of or contribute to a formal structure of knowledge, artistic inquiry is not loose. (181)

The contention was that there were distinctive aims, content and methods in art education, most properly identified by examining the type of enquiry artists make into the meaning of existence and by examining the type of questions critics and historians ask about the nature of art. Art education conceived here as a humanistic discipline - curriculum centred on the study of the main areas of human thought and action, including artistic understanding and creation - encapsulates perceptual skills, critical judgment and historical knowledge in order to equip students with the means to respond appreciatively and knowledgably to mature works of art and their place in culture and society. Stemming from this discipline construct Barkan put forward an aesthetic education model that envisaged three curriculum domains: art history, art production, and art criticism, the implemention of which would broaden understanding beyond that which could be attained through an art activities programme. (182) The Pen State Seminar pointed the way for nation-wide art education projects such as CEMREL Aesthetic

Education Curriculum Programme. The CEMREL *Guidelines* set out units of study containing detailed cross-referenced specifications on curriculum content and implementation. According to Wygant the CEMREL project "remains the prime example of centeralized research and development for school art curriculum". (183) Aimed mainly at primary education, the new curriculum approaches challenged the whole concept of an art programme made up of idiosyncratic and therefore structurally isolated activities. Curricula were framed on the basis of specialist *depth* - as against generalist *breadth* - with pupils expected to demonstrate specific skills, knowledge and concepts peculiar to their course of study.

The concept of domains in art education is also central to the work of Elliot Eisner. In *Educating Artistic Vision* he refers to three general areas productive, historical and critical in which art learning can occur. (184) These parent disciplines provide the basis for an art curriculum structured so as to have *continuity*, opportunities to connect, practise and refine skills, and *sequence*, curriculum activities that would become more complex over time. (185) Eisner is also well known for his criticism of the inappropriate application of behavioural or instrumental objectives in art education. Since curriculum theorists adopted principles of behaviourist psychology the use of educational objectives to organise content and evaluate learning outcomes has been paramount. The work of Tayler (186) and Bloom (187) is indicative of the growing trend during the 1950s towards the formulation of observable and measurable attainment (at its extreme this view holds that only that which can be tested is educationally relevant). Eisner's criticism rests on the distinction he draws between both *industrial* and *behaviourist* metaphors - the former characteristically equates the educational process with that of the production line where quality control standards are applied, while the latter relates to the possibility of predicting and controlling human activity, and that of the *biological* metaphor - he cites Dewey as the leading exponent of this view - which is "concerned neither with moulding behaviour through extrinsic rewards, or with formulating uniform, quantifiable and objective standards through which to appraise achievement...[on the other hand the biological metaphor relates to] helping children realise their unique potential, with the development of a sense of self-respect and intellectual and emotional autonomy which can be used through their lives". (188) An alternative to the heavily predictive and technologist position on educational objectives is, he argues, the use of expressive objectives. What counts in this case in not the prescribed behaviour but the *value* of the educational *encounter*. Rather than coaching students to demonstrate homogeneous terminal behaviour the value of the educational experience lies in the nature of the enquiry, the interactions of the teacher and students, and distinctive meanings being personalised by students. Expressive objectives, he states:

....do not specify what the student is to be able to do after he engages in an educational activity; rather they identify the type of encounter he is to have. From this encounter both teacher and student acquire data useful for evaluation. In this context the mode of evaluation is similar to aesthetic criticism; that is, the critic appraises a product, examines its qualities and import, but does not direct the artist toward the painting of a specific type of picture. The critic's subject matter is the work done - he does not prescribe a blueprint of its construction. (189)

Esiner's argument here is closely associated with more recent trends in the study of teaching, learning and curriculum development as it actually takes place in classrooms. The references to the significance of personal meaning, the attention given to qualitative considerations, and the use of artistic and critical paradigms reflect the general shift from positivistic scientific approaches to the methodologies of ethnographic and action-based educational research. In particular, his idea of educational connoisseurship and criticism for evaluating classroom life are based on the belief that the nature of aesthetic enquiry offers a true and reliable model for perceiving and making sense of the complexity and nuances of educational events. He states:

When Roger Fry lauds 'significant form,' he calls the critics attention to the formal structure of the work; when Bernard Berenson applauds 'tactile qualities,' he reminds us that solidity and volume are crucial considerations in works of visual art; when Leo Tolstoy tells us that good art is sincere, clear, and that it establishes a communion among men's feelings he draws our attention to moral and ethical considerations that flow from our encounters with art. The lesson to be learned here is that sheer description unguided by value considerations is rudderless. Seeking and selecting require guideposts. In the arts, aesthetic theory provides them. (190)

Leaving aside the importance of this view for educational research generally, the premise that the field of aesthetics provides guidelines for understanding the value of art, and thereby the nature and purpose of instruction in art, is now a salient feature of the literature, especially in discussions on the notion of a comprehensive approach to art education, which is the central claim of exponents of discipline-based art education. It has been noted that, in their own way, writers such as Dewey, Read and Langer have attempted to define the essential characteristics of aesthetic experience, and to a lesser or greater degree have written on its epistemological value. More specifically related to the problem of the structure of the discipline, writers during the 1960s concentrated on the special place of aesthetic education in the curriculum and on guidelines for aesthetic education. For example, in a normative mode Broudy argued that aesthetic education can be justified on the grounds that aesthetic sensitivity contributes in a unique way to well-being and the *good life*. In his view schools should systematically develop

aesthetic sensitivity. This would involve "sensitivity to sensory differences in the work of art, sensitivity to formal properties in the work of art, sensitivity to technical features in the work of art, and sensitivity to expressiveness in the work of art". (191) In its more analytic mode Smith is concerned with aesthetic criticism; clarifying artistic meaning by means of the organisation of critical statements through a process of describing, analysing, interpreting and evaluating works of art. (192) Indeed the 1965 publication *Aesthetics and Criticism in Art Education: Problems in Defining, Explaining, and Evaluating Art,* which was edited by Smith, is often cited as a milestone in the search for conceptual foundations for aesthetic education. The general drift of thought in the book is revealed by Smith's remarks that "the present state of thinking in art education shows increasing concern for (1) the key topics and important ideas comprising art instruction, and (2) the logical operations by means of which ideas are manipulated". (193) In the same publication Edmund B. Feldman questions the subjective and unarticulated assumptions underlying art instruction, and as a means towards achieving more systematic theoretical thinking - which would inform normative and practical aspects of instruction - he calls for a conception of art education as a "discipline directly concerned with the *verification* of propositions in aesthetics". (194)

There was also a growing trend during the 1960s to view aesthetic education as an inclusive arts-in-education concept. This was evident in the broad humanistic approach that underpinned much of the federal and privately sponsored curriculum programmes. While writers such as Broudy and Smith tended to concentrate on aesthetic criticism of art masterpieces, the arts-in-education movement promoted approaches that highlighted inter-curricular experience of artistic processes, and were characterised by a concern for relevancy within the rapidly changing school and social environments. Writing in 1982 Laura H Chapman reflected on the influence exerted on public policies by the arts education establishment.

Federal programmes, the thrust of statements being issued by arts advocates, and many of the policy recommendations offered by blue-ribbon panels reflect a profound distrust of the school as an agency for art education, a scepticism about formal education in art (except for the talented), a lack of esteem for programmes that transmit knowledge about art except through encounters with living artists or making art, and a willingness to use arts as a means to ends other than learning about art. (195)

Chapman worked with Barkan in writing the Guidelines for the CEMRAL project and out of that work came her highly influential book *Approaches to Art in Education,* which is essentially a comprehensive statement on art education content. She set out a curriculum framework centred on three major purposes of art education: personal response and expression in art, awareness of the artistic heritage, and awareness of the role of art in society. (196) Principally, her

framework is noteworthy for the attention it gives to the contexts in which art is created, that is, its personal, social, physical, political, religious, educational and economic functions. In many respects this contextual or *extrinsic* conception - including as it does areas explored by the humanities - can be contrasted with Eisner's idea of the essentialist or *intrinsic* goals of art education. (197) In a similarly contextual vein, but seen from a psychological perspective, June King McFee's Perception Delineation Theory, formulated in her book *Preparation For Art,* highlights the influence of environment on perceptual learning (in this case her ideas are in sharp contrast to those of Lowenfeld, who it has been pointed out, believed that perceptual traits could be accounted for by individuals different innate creative dispositions). She identifies "three kinds of visual qualities needed to respond to or create art: (1) the affective, (2) the abstract or symbolic, and (3) the structural....[that] occur in a cultural context of values, attitudes, and beliefs". (198)

Before examining the now dominant rationale of discipline-based art education it is worth summarising the major points made above. The curriculum reform centred upon disciplines that took place during the 1960s opened the way for a new self-defining clarification of the field art education. It has been seen that the most pervasive themes were the need to articulate in a curricular context concepts, ideas, principles, and techniques derived from the professional areas of art, and the need for instruction in art to take on systematic methods of enquiry. A number of writers provided persuasive arguments for viewing artistic understanding as a distinctive and valid means of knowing. The work of Langer, Goodman, Arnheim and Gardner is collectively distinguished for illuminating the place of cognitive functioning within the realms of artistic creation and response. Seen in this light, the study of art for students becomes an experience centred on the development of intelligent (perceptive and informed) aesthetic sensibility. The adoption of principles from the field of curriculum theory in general education (learning objectives, continuity, sequence, integration etc.) and the identification of art as a discipline consisting of three domains, resulted in the formulation of sophisticated and comprehensive curriculum guidelines in art that were aimed mainly at general educators at primary level and intended for nation-wide implementation. Finally, the general trend in the literature of the period, perhaps best exemplified by the work of R.A.Smith, was towards a concept of aesthetic education that emphasised the role of critical analysis and contextual knowledge in art teaching and learning.

3 Discipline-Based Art Education

The conceptual structure of DBAE has been defined by Clark, Day and Greer in a key essay *Discipline-based Art Education: Becoming Students of Art* which is included in a volume edited Ralph A. Smith *Discipline-based Art Education: Origins, Meaning, and Development.* (199) In the same volume Crawford, Kleinbauer, Risatti and Spratt outline concepts, techniques and principles for each of the four discipline areas associated with DBAE. Attention will be given to this volume as it holds an authoritative place in the literature for its clarification of ideas upon which the foundation of DBAE rests and for the detailed descriptions it provides on the disciplines themselves. Clark, Day and Greer point to differences between the content - discipline-centred movement of the 1960s and DBAE

[the former was] *a comprehensive curriculum reform movement supported by federal government and intended to influence the entire curriculum* [while in contrast the latter] *has been generated from the field funded by public and private agencies, and related particularly to art education.* (200).

The orientation therefore is a development that seeks to place art education at the centre of the school curriculum but whose antecedents lie in the general curriculum reform movement of the 1960s which it has been seen focused to the greater part on scientific learning. The roots of DBAE can be found also in the deliberations of the Pennsylvania State Seminar of 1965, an event that brought the concept of discrete disciplines within art education to the fore with contributions from discipline specialists in art history, art criticism and art production. Clark et al. contend that DBAE is not a curriculum but an approach to the study of the subject of art, with valid content arising from the four disciplines of art, which they define as (1) *aesthetics*, concepts of the nature of art (2) *art criticism*, bases for valuing art (3) *art history*, contexts in which art is created, and (4) *art production*, processes and techniques for creating art. (201) Insofar as the approach acknowledges the central role of the teacher in the work of curriculum design, it is the task of the teacher to develop content and organise instruction so as to integrate learning in the four disciplines. In this respect the DBAE implementation model replaces the earlier "teacher-proof" curricula with an approach that requires district-wide co-operation among teachers and administrators in the area of curriculum development. The study of works of art is the locus for the organisation of curricula, thus integrated learning can be achieved by drawing attention to the types of involvement professionals in the field have with art. The writers state:

Art professionals contribute to understanding works of art in unique ways: the artist as creator of the work, the critic explicator of the work, the historian as one who reveals a work's context and meaning, and the aesthetician as inquirer into the nature of concepts associated with works of art. (202)

There is little ambivalence generally in the literature as to the goal of DBAE, and these writers are consistent when saying that it is to develop students' abilities to *understand and appreciate* art. (203) No distinction is drawn in respect of the fundamental educational purpose of art and other subjects. Therefore, the goal of developing understanding of the visual arts for all students reflects formal study elsewhere. All subjects help students to think in systematic ways, though through different lenses or templates. (204) The creative self-expressive approach of emphasising a special construct of learning in art is replaced by a view of learning in education generally. Focus is placed on the organisation of curricula, especially its sequencing through conceptual linkage - inter-relating skills and concepts from the four disciplines - regular systematic art instruction, and the assessment of students' understanding of content. This is refereed to as a paradigm shift in art education, one that will provide students with "instruction in visual aesthetic discrimination and decision making [and] with knowledge about the purposes and traditions of the visual arts that are necessary for informed choices". (205) The basic concepts, tenets and methods of each of the four constituent disciplines are defined by advocates of discipline-based art education.

Crawford explains that the field of aesthetics is a philosophical discipline concerned with understanding "our experiences of and the concepts we use to talk about objects that we find *perceptually* interesting and attractive - objects that can be valued not simply as means to other ends but in themselves or for their own sake". (206) He identifies five main areas that aestheticians direct their attention to: the art object, appreciation and interpretation, critical evaluation, artistic creation, and cultural context. However, distinctions are drawn between the work of the critic/historian and that of the aesthetician in so far as the former more usually seeks "knowledge of specific works of art and thus is less theoretical than aesthetics, which deals with specific works (or critical evaluations or interpretations of them) only by way of examples, to test theories or to analyse concepts", furthermore, "aestheticians see themselves seeking to understand the conceptual underpinnings of the claims of knowledge about art made by art critics and art historians". (207) Therefore, Crawford places emphasis on involving students in discussions on complex and troublesome issues such as (among many others) the nature of the art object's existence, the uniqueness of an *aesthetic attitude*, the meaning of a work of art as related to the artist's intentions, competing interpretations of a work of art, and the possibility of evaluative objectivity.

Kleinbauer, writing on the place of art history within DBAE, highlights the benefits to be gained from humanistic learning and the development of *visual literacy*. The study of art history helps students to probe and transform the seemingly chaotic variety of expression in the visual arts throughout history, it gives insight into the creative process, especially the ways in which art has been extended and transformed out of conventions and traditions, while the development of visual

literacy enables them to engage perceptively with their environment. In his view there are two essential modes of enquiry, the *intrinsic* and the *extrinsic.*

[intrinsic factors would include] *connoisseurship, which consists of the identity of materials and techniques, problems of authorship, physical condition, authenticity, dating, and provenance; style, the art object's visual language, composed of a vocabulary of formal qualities or motifs and a structural syntax governing their relationships; iconography, the investigation of the subject matter or themes of the artwork; and the function or purpose for which the work of art was made.* [the extrinsic mode is more broadly concerned with] *circumstances of the artwork's time and place, including: artistic biography; psychoanalysis and Gestalt and Jungian psychology; semiotics; patronage and other political, economic, scientific, religious, social, philosophical, cultural, and intellectual determinants; and the history of ideas.* (208)

Furthermore, Kleinbauer advises that the implementation of art history programmes in schools should apply an integrative methodology, that is, a methodology that has as its starting point the art object itself and as students progress through the programmes there should be increasing exposure to both intrinsic and extrinsic modes of enquiry. At the earlier stages of secondary education students would be introduced to the rudiments of art history concentrating on specific artworks, while at the later stages they should undertake more in-depth integrative studies.

In his paper *Art Criticism in Discipline-based Art Education* Risatti makes the point that the principal reasons for studying art are often misunderstood in the public's mind. Citing the popular view that art education is solely to do with aesthetic experience, he stresses the importance of "the cognitive and social functions of art and the role that art plays in communicating social and personal values". (209) Regarding the aim of art criticism, which he sees as developing critical thinking within art history, art production and aesthetics, and more broadly across the school curriculum, he states that the students is "trained to be critical in thinking about the objectives of the artist and the values projected by the work of art by judging them in relation to society and social values, by seeing art as both a constructor and reflector of those values. (210) Art criticism, therefore, concentrates on contemporary developments in art, it relies on an understanding of the present social, cultural, economic, technological and political contexts (to name only some of the most important), though its methods are less tightly set than those used in art history because art criticism must always relate its standards to the impetus of change in modern society. Nevertheless, Risatti offers recommendations for art-critical methods and concepts for students. The approach involves *descriptive analysis* (the recognition and description of subject matter in the literal sense), and *formal analysis* (analysing mainly abstract structural elements). Problems of significance and meaning are dealt with through *internal*

analysis (aspects inherent to an artwork such as iconography and symbolism) *external analysis* (concentrating on the larger contexts of art-historical style, psychological and ideological perspectives), while the validity of evaluation is underpinned by the descriptive and interpretative modes of enquiry.

Finally, in discussing the place of art production in DBAE Spratt emphasises the contribution it makes to the understanding of art. He believes that first-hand experience of making art offers unique insights into the meanings conveyed in works of art such that students "gain an intimate familiarity with the rich and complex synthesis of motives that inspire the making of art". (211) The act of creating art draws on a wide range of human processes - such as thought, perception, feeling, imagination and action, thus uniting and consolidating the various elements of the discipline-based programme. Art criticism, with its focus on the contemporary, enables students to challenge conventions and accommodate alternatives in their work; art history builds an awareness of what it has been possible to create through precedence and tradition and provides a rich resource that can inform the pupil's creative endeavours, and aesthetics offers a means of grappling with difficult questions concerning the meaning, function and aesthetic content of their work.

The problem of selecting appropriate content from the vast range of possibilities within these four disciplines may, Clark et al. argue, be determined initially by way of answers to the following questions: is the subject matter significant to an organised field of knowledge?; does the subject matter survive the test of time?; is the subject matter useful?; can the subject matter be made interesting to the learner?, and does the subject matter contribute to the growth and development of a democratic society? (212) The use of such criteria gives a clear indication of the influence of the curriculum reform movement in general education on discipline-based art education, a movement usually associated with the wider political agenda of establishing more rigour and accountability in education. Hamblen makes the point that the concept of discipline-based art serves both as a noun and verb "not only is art a discipline; it is itself disciplining". (213) Although art is treated as a self-sufficient discipline in DBAE literature, the approach on a more general level would appear to be one of establishing credibility for the subject by emphasising similarities between visual art education - structured in terms of a discipline - and other areas of the school curriculum, though Hamblen warns that "when art is presented as structured subject matter, it gains educational legitimacy, but is concomitantly open to charges of reductionism". (214) What may be absent in this case are broader conceptions of content and a responsiveness to the social and cultural pluralism of teaching contexts. Commenting on the strategical motivation for discipline-based art MacGregor states that "the reasons behind adoption of a title like *discipline-based art education* are more likely political than academic, since it is difficult to think of a subject taught in schools that does not owe something to a parent discipline, (215) nevertheless, he does see merit in a

strategy intended to convince policy makers of the seriousness and coherence of the subject.

It is obvious from the extensive literature generated by advocates of DBAE (much of it emanating and endorsed by the Getty Centre for Education in the Visual Arts) that the force of the argument for a discipline-based model is persuasive and generally successful in a prescriptive sense, however, the task of implementation presents problems of a different order to the formulation and advancement of a theoretical rationale. A number of writers have drawn attention to the difficulty of the undertaking, with Eisner, who is a chief exponent of DBAE, acknowledging in 1988 that "[our] ideas about the teaching of art did not have a major impact on the schools, the very place where our ideas should have counted most", and attributes this to a lack of material support for visual art education. (216) Hamblen notes that definitions of DBAE in the literature tend not to be descriptions of "extant programmes", (217) while in a 1987 *Studies in Art Education* Editorial Richard Salome states that "manuscripts have yet to be received which describe classroom application of DBAE curricula". (218) MacGregor believes that ultimately the " legacy of the Getty Institute may well be better realised if it provides some examples to which all can aspire, rather than attempting universal conversion". (219) More recently Kindler noted that even though between 1988 and 1991 over seventy published articles and papers had been devoted to DBAE rationale, there was a pressing need for documentation on practical solutions to curriculum restructuring. (220) In 1991 Ralph A. Smith wrote:

Although no consensus on precisely how the various components of aesthetic learning should be orchestrated in order to accomplish the goals of discipline-based art education, progress toward these objectives will require that those charged with designing art education programmes bring an adequate understanding of the four disciplines to bear on their work. (221)

Practice has obviously lagged behind theoretical and operational definitions and this may have a lot to do with the top-down nature of the reform and the unwillingness or inability of the system and teachers to respond to what is promoted as a radical departure from previous concepts of the subject. (222)

Advocates of DBAE say that they are not attempting to introduce a national curriculum ; it is *a*, rather than *the*, new curriculum model. (223) Be that as it may, a major section of the literature that promotes the idea of *all* students having a particular type of aesthetic experience merits highlighting. Ralph A Smith has written extensively on the rationale for DBAE, seeing it as a humanities-based approach to teaching and learning in the visual arts. He states that "it locates visual arts instruction in the realm of the humanities and recommends teaching art as a humanity". (224) Taking this belief as the basic premise, his line of argument is

that an appreciation of excellence in art develops "well-cultivated" dispositions that enlarge human awareness and experience in worthwhile ways. (225) Dispositions of this nature are brought about through the appreciation of aesthetic form that is occasioned by aesthetic experience, features of which are *object directness, felt freedom, detached affect, active discovery,* and *personal integration.* (226) Smith concludes:

Now, if it is reasonable to hold that human mental powers become animated during our experience of art in the ways just described, if, that is, perception, reason, and feeling are energized in the manner indicated, and if vision becomes uncommonly synoptic and comprehensive, then it seems acceptable to suppose that our experience of art, unlike our experience of most other things, contributes to a sense of personal wholeness and integration. We experience a state of well-being noteworthy for its being unmarred by the discontinuities and frustrations of everyday living. (227)

For Smith, objects experienced in day-to-day transactions with the world do not possess the inherent qualities that can illicit the "special potency" mentioned above, only "higher levels of excellence in visual art" - art masterpieces - have the power to provide this type of aesthetic experience. (228) It follows, according to Smith, that a "principle of parsimony" applies to the task of curriculum selection in so far as "populist" notions of art curriculum should not override the concern for "truly exceptional, valuable, and excellent things". (229) There are a number of problems with Smith's view. It sees high quality aesthetic experience (as defined by Smith) as the singularly most important goal of art education, but it is difficult to imagine all students responding at the requisite level, or even responding positively to the proposition in the first place. The focus placed on masterpiece exemplars restricts the study of art to a given repertoire, licensed by a value system that may be extrinsic to students' experience, for example, outside the realms of multicultural, folk or popular arts. Furthermore, all contemporary art, but especially perhaps more problematic sociocultural "issue-based" art, by definition, falls outside the scope of study, with the effect that an absolute scale of quality for art is created. (230) At a more fundamental level, placing the primary emphasis on aesthetic experience and the values that are assumed to accrue from it, in many respects undermine the concept of art-as-understanding which is such an important feature of the DBAE rationale. It would seen to Smith's way of thinking, knowledge and understanding of art is a means towards an end - a prerequisite to attaining aesthetic experience. (231) But it was pointed out earlier that the work of Langer, Gardner, Goodman and Arnheim describes art in itself as a mode of knowing, one that organises and vivifies essentials in a way that provides meaningful statements on the nature of human experience. They have argued that in the viewer's response to art, memory and concept formation - knowledge and understanding - are inseparable from sensory perception. The two processes work hand-in-hand; such a framework would appear to have been central to Smith's

earlier position on aesthetic criticism in its analytic mode, therefore, there is a degree of inconsistency or change of direction in his later essentially elitist stance on aesthetic experience.

In all, the emphasis given to aesthetics in DBAE has been questioned. One criticism is that it over formalises the experience of art, particularly for younger students. (232) This would certainly be the case where aesthetics is concerned only with intrinsic qualities without reference to sociocultural or psychological dimensions. However, Parsons has given a useful empirically-based developmental account of aesthetic experience of younger as well as older students on the basis of their responses to aesthetic topics ranging in complexity from enjoyment, subject, expression, style and form, and judgment. (233) A second criticism relates to the points made earlier on the imposition of a fixed aesthetic outlook and whether it is appropriate to circumscribe aesthetic response (234) or whether it is possible even to have a final position on questions of aesthetic theory. (235)

Finally, there is now a consensus of opinion in the field that the act of making art in itself does not reflect sufficiently the full potential of the subject in general education and it is generally agreed that a singular emphasis on artistic creativity cannot meet the diverse needs of students. (236) Art education theorists have inexorably moved to the realisation that along with art production, critical debate and analysis of art and the study of its historical and social contexts are essential ingredients of a well balanced art programme. The programmes envisaged in the DBAE rationale would retain art production but the question of its importance is unclear. It is obvious that there is no demarcated central place for art production as the approach draws from all four component disciplines as intrinsic areas of study, with their own *community of scholars or artists, methods of inquiry,* and *conceptual structure* as sources for art educational content. (237) The educational construct of DBAE interrelates the four disciplines themselves and interrelates the disciplines with these three common features.

4 Critical Studies

A salient feature of change in British art education over the past thirty years has to do with what constitutes *art knowledge* in the curriculum. (238) There has been an expansion of interests from the core curriculum areas of making art and traditional art history, to what Thistlewood has referred to as *practice-informing values and criteria* and*extra-aesthetic* concerns. (239) In 1970 Field argued the case for balancing the practical - by far the pre-eminent activity - and appreciative

aspects of the subject, advising that art programmes should bridge the gap between students' experience of making art and art seen as a wider human phenomenon. In his view this would result in a total view of art seen from *within* and from *without.* (240) A quarter of a century later the introduction of the National Curriculum in Art with the prominent place it gives to critical studies or *Knowledge and Understanding* offers the prospect of all students up to the age of fourteen encountering curriculum aimed substantially at developing awareness of the art works of others.

The way in which critical studies developed in Britain differs from the parallel development of DBAE in the United States. In stark contrast to DBAE's evolution as an essentially theoretical construct manifesting four parent disciplines of art, the framework for critical studies evolved through the experimental practice of individuals and the implementation of curriculum development research projects that aimed to provide new pedagogical strategies. While the Pennsylvania State Seminar of 1965 was an important point of departure for the discipline-based approach, there was no coinciding single event in Britain, (241) indeed Field refers to the importance of North American literature for British art educators because of the general paucity of UK produced theoretical material before the 1970s. (242) This influence can be seen in the discipline-based orientation of Allison's *analytical, critical, historical* and *cultural* domains and his criticism of a practitioner model of art education. He suggested that "the critic, historian, autonomically discriminating consumer is a more realistic and appropriate model for art education than that of the artist". (243)

Relating as it does to social and economic concerns, the concept of the discriminating consumer is not new to art education; in many ways the typical Victorian utilitarian drawing course had its basis in a perceived need to improve the taste of the population at large. Similarly it is misleading to think of the interest in issues involved in enlarging the subject in terms of knowledge and understanding as an entirely recent one. There are many examples of attempts to develop more rounded art curriculum such as the introduction of picture study, art appreciation, art history and travelling collections going back to the last century, though they were isolated endeavours, implemented without the benefit of a coherent rationale and generally seen as merely additional to making. (244)

At roughly the same moment when attention was focusing on the intrinsic knowledge-base of art education, renewed claims were being made for the psychological child-centred approach stemming from a more public debate on the value of the arts in education and the lack of commitment to the teaching of all forms of art in schools. Provision as it existed for various forms of art was fragmented and often misplaced within a humanities or practical subjects grouping. Re-thinking the secondary-school curriculum in a way that ensured a distinct place for the creative arts in order to achieve a balanced curriculum became a central

objective. To this end, those who sought to draw comparisons between the arts did so for tactical and educational reasons: first, the collective strength to be gained from a combined approach would be more effective in boosting the status of the arts, with the prospect of the arts achieving an equal standing with the other major areas of the curriculum, and second, that individual art forms contain common generic features, most notably relating to creative and expressive action, therefore a unified theoretical framework could be constructed that would bring a high degree of coherence to the task of constructing an arts curriculum. Both points proved to be highly contentious. In the first instance, Steers warns that:

References to combined arts provide time-tables and government ministers alike with the obvious temptation to solve problems of the over-pressed National Curriculum by cutting the time allocation and other resources for the arts - especially if they are encouraged to believe they are dealing with a single subject. (254)

Whether or not this occurred is open to question, (246) but certainly visual arts teachers working within arts faculties, usually combining with the performing arts, found the substance of their programmes undermined in attempting to meet the needs of a more generalised integrated setting. (247) Secondly, the philosophical underpinning for arts education as articulated in a number of publications emanating from the Schools Council's *Arts and the Adolescent* (1968-1972) project during the 1970s (248) was, in Witkin's words, concerned with "a way of conceptualising subjectivity". (249) His theory, dealing with the developmental structuring and organisation of expressive action, was formulated on the premise that providing a rational account of the intelligence of feeling would be inherently empowering for the whole arts education community. More than a decade later Ross concedes that this was a naive aspiration, due mainly to the detailed complexity of the theory, the entrenchment of art specialists and the failure to problematize the critique beyond one "concerned solely in the psyche of the artist". (250) Relating to the third point above, Abbs's criticism of the project is directed at its promotion of an outmoded progressive position, where

....the notions of self-expression and self-discovery were to be given further formulation and made, alas, all but axiomatic in the teaching of the arts. (251)

In Abbs's view the work of Witkin and Ross helped to establish the idea of an arts community, but the expressionist perspective of their common language for the arts was fundamentally flawed in that it eschewed artistic and cultural tradition and it failed to recognise the centrality of the aesthetic dimension. (252) He therefore draws a distinction between the progressive's viewpoint and the "epistemological conception of art" (253) enshrined in the later Gulbenkian Report *The Arts in Schools* (1982), which states emphatically that "the arts are

fundamental ways of organising our understanding of the world and call on profound qualities of discipline and insight". (254) Robinson outlines the Report's three main themes: "that the different arts disciplines have a number of common characteristics and should be planned for together as a generic part of the school curriculum"; "that the forms and media of different arts disciplines draw on different aspects of young people's intelligence [thus] this has significant implications for the range of arts provision in schools", and "best practice in primary as well as in secondary schools gives equal weight to developing young people's critical understanding of other people's work and their knowledge of different cultural practices and traditions". (255) This thinking appears to take a middle line on the question of whether to emphasise expressive or more formal approaches, however, the use of the term *generic* , in this context, has been the subject of intense professional debate, (256) whilst the recommendation that the arts should be planned for together is at variance with the national curriculum framework of designating art and music as so called foundation subjects.

Another issue given wide consideration in Britain is that of defining the nature and place of design education within the curriculum. Design has been traditionally associated with art and craft education, and more recently in the national curriculum it is positioned with technology and information technology. From the last century to the present design education changed from being a relatively differentiated area primarily concerned with visual aspects of historical style to one where the scope of its applications cannot be undertaken by any one subject. In schools commonly held views on the nature of design vary. Art teachers, especially since the era of basic design studies, see in design a means of developing visual literacy; crafts teachers look upon it as a precursor to making; technologists understand it as a set of quasi-scientific problem-solving methods, while home economics teachers use it in the context of consumer studies. In themselves these functions seem pertinent but they do not add up to a coherent design dimension - one that is comprehensive, transcends subject boundaries and is taught from an underlying philosophy. (257)

During the 1970s the trend was towards the creation of faculty structures involving art and design, home economics and craft, and design and technology. In the view of many observers this form of amalgamation generally failed due to the fragmented nature of the rotation systems applied in accommodating common courses, (258) but perhaps more significantly in terms of the actual design work undertaken, it was found to be prescribed and systematised with an overemphasis given to the production and assessment of products. (259) What was being criticised was the narrow view taken of the design activity such that students were asked to work through a linear design problem-solving approach that invariable took account of only the immediately practical. Such approaches do not necessarily reflect the scope of creative human thought processes, nor do they deal with the more fundamental potential of design to widen human horizons. (260) That there

are what Roberts refers to as, "existential issues of meaning, identity, and value" (261) which must be contended with in any worthwhile school-based design experience, reinforces the point, that routine design exercises of the kind most usually found in schools act to diminish and distort students' appreciation of the realities of the complex contexts of design.

Clearly, the field of art has much to contribute to design awareness and ability. This point is argued consistently in British art and design education literature. Art knowledge, concepts and skills: imaginative and expressive origination, investigational and analytical strategies, drawing and imaging, sensitivity to colour and form and other visual elements, the inventive use of techniques and materials, critical judgment and the understanding of stylistic developments and aesthetic principles (to name only the most obvious) are directly and purposefully employed in design activity. This has much to do with the fact that these attributes are gained from creative *practice* - which is at the heart of all good design education - and because a high degree of visual articulacy is required in design, whether in the development of artefacts, environments, communications or systems.

Publications such as Green's *Design Education: Problem Solving and Visual Experience* posit a view of visual education centrally located in the mainstream of education by virtue of its indispensability to a cross-curricular design dimension. (262) Yet art teachers in Britain have long adhered to some form of design education rationale in their teaching. (263) Recognition that art has a vital role in developing design capability has been emphasised in a number of reports (264) and continued acknowledgement of this contribution is given in the National Curriculum for Art (England) which takes the position that "art should be interpreted as art, craft and design". (265) Even though it is recognised in legislation that there are natural links between art and design, and that art, craft and design constitutes a discrete area of learning in the curriculum, the extent to which design - and particularly those aspects of design that are informed by the area of art - should provide content for technology and information technology appeared to be less well appreciated. Official policy has tended to see science and mathematics as the principal components of technology in the curriculum, however, Steers believes that there has been a significant shift in thinking from the notion of science and technology, to one design and technology, but he argues that there is pressure to endorse the practical skills approach associated with CDT. (266) In terms of implementation the designation of technology as a foundation subject will probably compound the difficulties involved in moving towards a genuinely cross-curricular design dimension. From an educational point of view it is questionable whether technology constitutes a subject in itself given its essentially enabling function across subjects generally. (267)

The overall thrust of policy is towards a vocationally oriented national curriculum. (268) Fortunately, what art and design can bring to technology education

embodies broader perspectives on the nature of human needs (both within, and outside of education) than envisaged by those who assume that the main purpose of education is to facilitate economic growth. It is self-evident that excellence in design and production offers the prospect of a more materially prosperous society, and that it is a function of schools to lay the foundations for the next generation of designers and technologists. Whilst only a small number of students will become professionals in these fields, all will be affected by them. Generally, art educators in the UK draw attention to the synthesis of the intellectual, the aesthetic and the technical in design education. It is argued that it is a fundamental activity, one whose roots lie in the young child's imaginative and creative adaptation to its surroundings. The concept is one of developing this inherent curiosity to a level where every individual possesses the means to interact constructively with his or her environment on the basis of moral and practical decision making. Therefore, the underlying stance on advancing design, in relation to art and across the curriculum, is one of incorporating critical studies into design learning.

An overview of the historical background to critical studies in Britain is provided by Thistlewood. He describes two broad phases, the first "in which the history of art (a principal component of critical studies) was largely irrelevant" (that is, the century between the Great Exhibition of 1851 and Festival of Britain) and a second phase from the 1950s "in which art history is regarded as indispensable". (269) He recounts how the preoccupation with the Antique and sub-Raphaelesque naturalism during the nineteenth century was motivated essentially by a desire to use historical referents as strict design and aesthetic sources, while in the first half of the twentieth century the use avant-garde referents (that is, introduced by those teachers who were becoming aware of the radically new forms of painting) centred on modernist values of expression and creative originality, was in accordance with the spirit of child-centred philosophy, and resulted in an emphasis being put on children's artistically innate creative abilities. In neither case was there wide spread inclusion of art history per se in the curriculum nor were works of art studied for the purpose of critical engagement. Thistlewood's account of the second phase relates how a watershed of sorts was reached in the form of strategies employed in higher education during the 1960s and 1970s to widen the "contextualisation of art and design", most notably via an assimilation of contemporary art and divergent theories of art production (as encountered in *basic design* studies), and the inclusion of programmes of *complementary studies* comprising "a range of disciplines afforded honorary art historical status". But what could be thought of as appropriately complementary in art and education? This was a contentious issue as Thistlewood points out :

.....it is noteworthy that the generation of educationists who are now regarded as the pioneers of critical studies were motivated by the general absence of a relevant critique in those complementary studies practices that began to percolate into secondary education in the 1970s. (270)

Problems associated with the admissive nature of *complementary studies,* and issues of relevancy and rationale highlight differences between two approaches.

It is often forgotten that a prime distinction existed as between "complementary" and "critical' studies", the latter signifying an intention to regain the high ground for rigorous support for practice - by identifying critiques and contextualisation that were intrinsically of practice rather than parasitic upon it. The prime criterion for admission to the critical studies canon, therefore, was (and substantially still is) the notion of what, from the wide realm of experience, stimulates the creativity of the representative practitioner. Now of course this embraces much that came within the possible scope of complementary studies, but an essential difference resided in the principle that all contextualisation was to be filtered through practice. Critical studies thus was seen to represent a reciprocation of rigour: rigorous practice (which art and design educationists could be confident of recognising) and rigorous critiques (measured by their relevance to practice) could exist in profitable mutuality. (271)

What is seen here is a background picture of untidy development, yet a development that achieved a greater measure of coherence by virtue of locating the experience of making art and design at the centre of emerging strategies. At a philosophical level L. A. Reid had argued the case for the indispensability of the experience of making art to the educational process of engendering "aesthetic insight'. Reid was careful to point out that "discriminating apprehension and understanding" or "critical appreciation", which is the central aim of aesthetic insight, can be accommodated within realms of making and intelligent looking. (272) These ideas are evident also at the level of particular curriculum research projects, an area where British art education has been well served by initiatives such as the 1976-82 *Art and the Built Environment* (ABE) project and the 1981-84 *Critical Studies in Art Education* (CASE) project.

Comparing briefly these projects will serve to highlight some essential features and the diversity of strategies. What is most striking is their collaborative nature. The ABE project enlisted the expertise of art educators, environmental planners and architects with the aim of "finding out how methods familiar to art education could be applied to a study of the environment". (273) The approach adopted by the CSAE project was to inquire into the types of experience students of all ages have with art. A partnership between teachers, gallery and arts centre brought students into contact with artists and crafts people and original works of art, so as to bring about "a fuller understanding , awareness and enjoyment of the visual arts. (274) Recognition was given in both projects to the limitations of relying solely on practical studio work as a basis for the development of critical skills, however, the expression of personal ideas and concepts in visual form remained paramount. The projects aimed to provide alternatives to flawed practices, for example, typical

environmental education programmes in schools emphasise quantitative or historical information, therefore, the ABE project sought to introduce a balanced approach by emphasising qualitative and critical response through direct experience of the built environment. In the case of the CASE project the focus of concern was on expedient activities, cliché responses and the general absence of critical engagement within both practical work and art history (practices often associated with the pressures of day-to-day teaching and examination requirements). The report of that project describes the stimulating influence of tapping students' 'hidden interests', the change of attitudes brought about by genuinely illuminating visits to galleries and museums, and the educational significance of the quality of discourse about works of art and craft.

These projects have had an enormous influence mainly as a result of the wide dissemination of their findings and their immediate relevance to curriculum problems. In attending to matters of content and methodology with the full involvement of teachers and students, they are representative of a general trend in British art and design education where practice-driven models, which rely on the experimentation of practitioners reaching upwards, give rise to wider application. To study environmental issues (in contrast to *using* the environment as picturesque subject matter for image making), to introduce even young children to the study of original works of contemporary art and craft (where previously this would have been thought of as an unwarranted intrusion), or to place an emphasis on verbal dialogue and being able to make judgments (something that was a total anathema to those who believed that talk about art was irrelevant), are only some examples of approaches that have been made valid in recent times by means of practice-driven research. The point may be somewhat overstated, though, by Hughes when he says of the development of critical studies that

.....the professionalism and creativity of many enthusiastic and adventurous art teachers in developing classroom techniques and strategies for engaging young people with works of art masked the lack of an underlying theoretical foundation. (275)

He contends that critical studies is "now coming to an end of the initial, pre-theoretical phase". (276) His point is that their needs to be an assessment of what types of art work are to be used in the classroom, and how, and for what purpose, these art works are to be used. This raises the question of an appropriate underpinning of critical studies in terms of both critical and pedagogical theory.

Here a number of important areas of development exist. Firstly, following wider post-modern trends in philosophical thought British art educators are attempting to redefine the parameters of critical engagement; many of the most significant ideas associated with modernism - the emphasis on formalism, the concept of the

disinterested aesthetic attitude and the Romanticist notion of the artist as an isolated creative genius - are being replaced by virtue of according a higher profile to cultural and social contexts. Berger's 1970s critique of the ideological, political and economic basis of European oil painting, and Wolff's analysis of the social factors determining the production, distribution and consumption of art highlighted the need to attend to a variety of sociopolitical concerns. (277) Central to the work of those art educators who investigate the place of photography and electronic media in art education is the challenge to assist young people in their interaction with the constant barrage of media imagery. (278) It is argued that students need to be "visually literate" and "become critical and discerning users of imagery" (279) That these objectives entail the study of the pictorial conventions of photography and the scrutiny of messages inherent in media presentation, signifies the closely integrated critical studies rationale: the development of visual literacy in its broadest sense encompasses critical approaches commonly applied in the area of media studies, for example, to encode and decode imagery, whilst the power to *use* images for one's own ends - be it for purposes of communication or expression - is best developed by means of creative practical engagement. Teachers, therefore, must attend to the social and private aspects of production and perception.

Secondly, a very vibrant debate surrounds the unrepresentative nature of traditional approaches to art history and criticism. Set against a background of new ethnographic models of social research and feminist perspectives, questions relating to the treatment of the culture of minority groups and the particular contribution of female artists have come to the fore. A special double issue of the Journal of Art and Design Education in 1986, *Many Cultures: Many Arts,* dealt with the cultural significance of art and the sensitive issue of recognising the legitimacy of the cultural values and artefacts of diverse traditions, cultures and groups. The same issue contains a sustained attack on the untenability and inadequacy of the traditional preoccupation with the superiority of the masterpieces of Western art and design. (280)

But the very notion of culture (or multiculture) is in itself problematic. According to Simpson it is a fundamental misconception to see it as a *fixed* state, because culture "denotes a *process* rather than a thing". (281) In this light, the cultural exemplars extolled by some highly influential exponents of DBAE in the United States serve to reinforce a conservative view of culture which, Swift believes, is not a feature of the critical studies movement in Britain. (282)

Thirdly, critical studies as an essential element of curriculum took shape in the literature of the early 1970s and ideas on how it can best be implemented in schools have been developing ever sense. Perhaps Taylor's *Educating for Art* best represents early attempts to set out a pedagogical structure for the emerging rationale, especially relating to the use of primary sources and he continues to

provide stimulating examples of the benefits to be gained from artists working in schools and community-based approaches. (283) Pedagogical issues are also to the fore in the work of Dyson. (284) Examining problems associated with the teaching and learning of art history, he believes "that the traditional structures eminently suitable for pupils with certain aptitudes, and a certain degree of maturity, are less likely to meet the needs of others". (285) He questions the notion of the subject as one possessing an immutable structure on the grounds that all historical understanding occurs through an interpretative process, therefore, an alternative, facilitating structure would reflect art history as a dynamic construct, encapsulating more than fine art and architecture, for example, design education, environmental education, film and television studies and, crucially, it would countenance perspectives close to students' life experience. He recommends the use of a technique of comparison - a strategy that involves students in a direct comparative examination of a wide variety of artefacts and images in accordance with basic thematic criteria. Broadly speaking, recent literature has sought to find ways to introduce art historical concepts at the level appropriate to the relevant age and ability group by concentrating on approaches that allow students to probe initially that which is visually given as a route into more complex contextual study. Moreover, introducing multi-dimensional contexts as a subsequent phase provides a corrective to what could otherwise be a relatively shallow analysis. (286) These are mutually-enabling methodologies, aimed at interrogating meaning from an adequate knowledge base while fostering independent judgment.

Turning briefly to the national curriculum itself, a number of commentators have drawn attention to the highly conservative political agenda that lies behind it. Steers cites the observation that:

The right-wing now has an almost complete strangle-hold on the education system. Little by little, vacancy by vacancy, Bill by Bill, the Right has occasionally slid, often raced, into an unchallenged position of power and influence. That it should have captured control by protesting over the imagined potency of an "educational establishment" consisting of teachers, academics, inspectors and civil servants, is but one of a host of ironies and paradoxes that surround this astonishing phenomenon. (287)

It is evident that a principal objective of Government was to greatly increase its capacity to manipulate and direct the education system at all levels of its operation. Government deals directly with individual schools thus obviating the need for intermediate or professional education supports - which are taken to be an unnecessary interference. Ostensibly, this gives more independence to schools and more choice to parents and their children, whilst introducing common content and establishing national standards brings to the system a higher degree of coherence and accountability.

Swift debunks the argument that the reforms are aimed at democratising education and raising the achievement of the school-going population at large:

Diversity within schools and between schools seems difficult to equate with an imposed "national" curriculum which in attempting to raise standards prescribes content, levels, stages and testing. The chimera of choice is reduced to high and low scoring "league-tables" per school, which are crudely misleading accumulations of examination grades which serve to misinform the gullible, privilege the "successful", and offer little assistance to the less "successful". (288)

There is currently a good deal of similarity across European and other industrial countries of the world in their adoption of a national curriculum approach. (289) That this type of reform exercise has much to do with instilling a market place competitiveness in education becomes more obvious when taken in the context of the priority given in these countries to economic growth over social cohesion or cultural creativity. This comes through also in the prevalence of a back-to-basics philosophy, expounding rigid hierarchies between school subjects, excessively didactic teaching and incessant testing (features that are reminiscent of nineteen century utilitarianism in education). Generally, industrial models of curriculum, reflecting systems theories in business and the manufacturing workplace, are being introduced at a cost to broad and liberal conceptions of curriculum. (290) More specifically, the national curriculum in Britain, designed as it is on the basis of prescribed content and the achievement of basic competencies, is antithetical to many of the aims and methodologies associated with art education.

The extent to which there can be respect for individuation and the particular social and cultural life experience of students as a result of the changes is consequently a major concern for art educators. What they are faced with in prospect is an assessment-led curriculum underpinned by attainment targets and end of key stage statements that have the potential to substantially influence what is taught and the manner in which teaching and learning occurs. The main questions that arise therefore, according to Binch, are whether the constraints within this system may not lead to a new form of methodological orthodoxy and whether students can "experience a true sense of ownership" of their art ideas in such circumstances. (291) Weight is added to this view by the conclusions of a research project carried out into the effects of GCSE criteria on teaching approaches in art in schools.

This strong interest in "evidence'" and 'performance indicators", "grade descriptors" and "criterion referenced assessment" would seem to suggest that greater accountability has placed an increased pressure on making measurable things important, placing at risk activities and discussion that, while assessable, provide less tangible results. (292)

There appears to be general agreement in the literature that the emphasis given in the art programme of study to recording from direct observation and the systematic development of work overshadows other important modes of artistic activity, especially those centred on imaginative, intuitive and experimental practices. This emphasis also has a bearing on the type of subjects dealt with in the art class in so far as it is more likely to encourage the study of traditional subject matter such as still-life or natural and manufactured forms, whilst the study of the kind of issue-based concerns at the centre of contemporary art practice may be considered, in the light of assessment criteria, to be outside the scope of relevant study or be over adventurous and even anarchic.

Conclusion

The foregoing account of concepts of art education has concentrated on ideas expressed by leading thinkers in the field. By its nature this approach emphasises philosophical and theoretical dimensions aimed at searching for answers to questions that arise about the fundamental aims of art education in general education and on the type of curriculum best suited to the achievement of those aims. In attempting to deal with educational matters on this level, it is evident that much attention is given to artistic and aesthetic considerations; that is to say, to those modes of experience and intellectual thought to be employed in artistic creativity and in responding to works of art. There is also much discussion on the question of understanding art as one of various spheres of human knowledge, the role it can play in human development - physical, mental, emotional - and the moral and ethical dividends that are thought to accrue from significant involvement in and encounters with art.

There are, of course, different conclusions drawn, depending often on which particular areas of meaning - psychological, philosophical, sociological, epistemological - writers characteristically considered themselves to be pursuing. That examining the professional domain of art is taken to be an important means of illuminating educational rationale for the subject is clear, but other significant and unavoidable influences such as the wider aims of education and pedagogical aspects of curriculum are also, and quite necessarily, evident. The extent to which this is the case is seen from the way in which art educationalists looked to the liberating possibilities of avant garde art and developmental psychology in their pursuit of progressive child-centred teaching during the early part of this century, the intensity with which ethical and humane educative considerations, posited on aesthetic and creative experience, came to the fore in the wake of World War II, the stridently modernist and vocationalist contribution of the Bahaus school, the attention paid to curriculum theory and ideas on the structure of learning (particularly by art educationalists in the United States), or the attention now being

given to the development of independent critical judgment, popular culture or environmental issues, and the practical demands of living generally.

These examples highlight the mutuality of the concerns between art, education and society, and inasmuch as the foregoing conceptions of the subject encapsulate both intrinsic and broader perspectives, they represent a scholarly conventional base from which to appraise the adequacy of curriculum in place in schools.

PART II
THE EXISTING KNOWLEDGE BASE IN IREAND

Introduction to Part II

In his analysis of the second-level school curriculum in Ireland Mulcahy states:

It is one thing, as has been seen already, to have a subject included among the approved subjects. There are also questions, however, of participation rates, the adequacy of the programmes and teaching provisions, and the overall image of the cultural which is transmitted, and, those subjects and areas which are not included in the curriculum. (1)

The gist of Mulcahy's argument is that the very presence of a subject in the curriculum is no guarantee that the subject will be afforded sufficient support in terms of provision generally or the degree to which it is studied in schools. He further alludes to the wider point that subjects may not be suitably focused, in his view on contemporary life as experienced by young people, and he draws attention to a curriculum deficit in certain spheres of knowledge. In this respect his comments are directed to what he refers as those subjects or areas which aim to meet "the cultural demands of living"; one such subject, according to Mulcahy, is art education.

It will be helpful to use this line of thinking in the present analysis of art curriculum in Ireland's schools on the grounds that, in one form or another, art as a subject area has been represented in the official curriculum for the most part of a century-and-a-half. But, concomitantly, the subject has suffered from a perception of it being a practical low-status knowledge. Whether as a mandatory area, as is the case at primary level, or as an elective area at second-level, it has been, and to a large extent still is, highly vulnerable to unenlightened government policies and the appeals of a powerful academic - and for much of the last century nationalistic - tradition in Irish education. Moreover, the number of students taking school programmes in art is a significant indicator of the overall standing of the subject within the education system, raising important issues regarding the actual availability of those programmes to students and the commitment of school authorities to the principle of a balanced curriculum.

More generally, significant change to the structure of education and the curriculum is a relatively recent phenomenon in Ireland. Mostly brought about by a massive expansion since the 1960s, which, in itself, was occasioned by a far greater involvement by the State in the system and a new awareness of the role of education in the task of enhancing the economic performance of the country, what has happened in art education is, understandably, tied to these wider developments.

Therefore, in attempting to describe the subject's present position it is tempting to believe that it is more immediately relevant and thus more instructive to concentrate exclusively on circumstances stemming from this dynamic age of reform. However, close attention should be given to the past in order to provide a reliable compass for reading the current scene since it would appear that the locus of today's practices resides in distant pedagogical thinking. The account of concepts of art education in Part I brought out themes which have a bearing on the present examination of aims of Irish art curriculum, as, in their own unique way, approaches adopted in Ireland reflect the broader evolution of the field. As might be expected, British art education has had a long-standing and direct influence - including a major legacy in Ireland's art colleges - though international trends, most notably those of child-centredness at primary level and discipline-based and critical studies models at second level, have left their distinctive mark.

The culminative effect of catering for far greater numbers of more varied and ebullient students in full-time second-level education, the organisational and other pressures brought to bear on schools as a result of that increase and the divergent claims of economic and instrumentalist purposes and those of liberal educational principles has been to heighten tensions in a sector that had not traditionally to cope with upheaval and change. Art education has attempted to re-position itself so as to meet the demands of the new era but the kind of renewal that that implies calls for a rigorous questioning of anachronistic practices. The points raised by Mulcahy suggest that the following are pertinent considerations: understanding how art education in Ireland evolved to its present form; the grounds on which it is justified in the curriculum and the forms of art curriculum operating in Ireland's schools; the rate and pattern of student participation in art; how policies impinged on provision for the subject; aspects of education that the subject has failed to address adequately, and the effectiveness of curriculum development in the subject. This part of the study attempts to address these considerations from historical and critical perspectives.

Chapter Five: The Curriculum in Drawing up to 1921

(Background)

Following the Act of Union of 1800 which aimed to achieve a greater degree of direct control over Irish affairs a state-aided primary school system was introduced in 1831 under the administration of the Board of Commissioners for National Education. The atmosphere at the time, and for much of the century, was one of high tension between the main religious groups over the right to control schools along denominational lines. Catholics viewed the new state-sponsored primary system, intended as it was to be an integrated multidenominational system, as only mildly better than the proselytising endowed society schools that had gone before, yet the

number of schools in the system increased significantly from 780 in 1831-33 to 7,267 in 1875. (2) The ideal of integrated schooling never truly materalized owing to inter-church rivalry and practical problems of operating the system resulting from the demographic pattern of local populations. (3) By the 1850s the majority of primary or national schools had become denominational schools managed by the local clergy and this, in effect, set the model for modern primary education in Ireland. The situation in respect to secondary education was somewhat different. A long tradition of regular education in the form of monastic schools, Gaelic professional schools, and Renaissance-type schools gave way under pressure of the penal laws to clandestine hedge schools by the close of the seventeenth century. The relaxation of those laws some one-hundred years later and the improved political climate that this helped bring about gave rise to a large increase in the number of schools under the management of the Catholic Church. However, while the state was prepared to financially support an elementary form of primary education this was not quite the case with secondary or intermediate education.

1 First Steps: Primary Education

The Board of Commissioners published approved reading books and regulated curriculum of which reading, writing, arithmetic, geography and needlework (for girls) were obligatory subjects. Drawing, along with mathematics, science, book-keeping, vocal music and navigation were deemed extra subjects. Apart from in the model schools and some convent schools these extra subjects were seldom taught. (4) Model schools functioned as training schools for pupil teachers, the first, the Central Model School, opened in Dublin in Marlborough Street in 1838. By 1867 twenty five district model schools had been put in place. Being fully funded by the state these schools were quite unique for the period. Yet, as they were interdenominational and under public management the schools were opposed by the catholic authorities with the result that even by the mid-seventies only just over one third of national school teachers were trained teachers. (5) The district model schools provided a superior or higher form of education than the national schools and pupils progressed from these to the Central Model School in Dublin for a two year period of apprenticeship in teaching. Drawing was introduced to the Central Model School in 1847 and by 1896 the subject was taught in 1,515 national schools out of a total of 8,606, while the number of teachers holding certificates to teach drawing was 3,227 out of a teaching force of approximately 12,000.

The next landmark in primary education in Ireland came in 1870 in the form of The Royal Commission of Inquiry into Primary Education (otherwise known as the Powis Commission). One of the important outcomes of the Powis Commission's

recommendations was a payment-by-results system that continued to operate in primary education up to 1900, and in intermediate education or secondary education up to 1924. Following the line of thinking adopted by the Newcastle Commission in England and the Argyll Commission in Scotland in the mid-1860's, the Powis Commission sought to bring a new level of accountability to the rapidly expanding Irish education system, both in terms of public expenditure and the effectiveness of instruction. As well as fairly meagre standard salary payments, for three classified levels of teachers, results fees were paid to teachers according to the examination results of the pupils in different subjects. The results system in England was changed to one of an inspection of the general order and efficiency of a school, whereas in Ireland its continuing operation made teachers highly dependent on the examination performance of individual pupils, thus according to O'Buachalla the system "left an indelible character on the quality of instruction and allowed the external examinations to exert a dominant influence on Irish schools, an influence which still persists to some extent". (6)

In drawing, a results fee of 2s. 6d. in third class, rising to 3s. in sixth class was paid to teachers who held a drawing certificate. This payment was equal to, or in many cases higher than, the payment in other subjects, a fact that may account for drawing being taught in over one quarter of all schools, making it the most popular of the extra or optional subjects in 1899. (See Appendix 1 p. 284) A typical programme in drawing for third class and higher classes in the mid-1880's was as follows:

Third and Fourth Classes
(a) Freehand drawing from the flat on paper, such as simple arrangements of straight lines, forming either simple familiar objects, or geometrical designs, or easy curved line ornament.

Fifth Class
(a) Freehand drawing, of a more advanced character, such as simple ornament, curved lines, or (b) Easy practical geometry.

Sixth Class
(a) Freehand drawing of a still more advanced character, from the flat on paper, such as advanced ornament, advanced practical geometry, or drawing from objects in outline.

(b) Shading from the round, perspective, or painting in water-colours. (7)

It was seen in Part I that during the nineteenth century drawing was taught for purely utilitarian reasons and that courses were constructed on the basis of narrowly

defined incremental tasks. The drawing programme for national schools above contains features commonly found elsewhere at the time: line drawing exercises, problems in linear geometry, copying simple ornamental motifs and diagrams of objects from published exemplars (this test was called "free-hand" drawing because the copy had to be made without the use of drawing instruments such as a ruler or compass) and drawing geometrical solids from observation. While the latter task seems relatively modern, in reality teaching rarely amounted to more than copying diagrams. This drawing programme is very similar to one in operation in primary schools in England in the 1860s, which consisted of the following examination papers:

(a) Freehand: Outline in pencil from a flat example of ornament.

(b) Model: Outline of a geometrical solid, such as a cube.

(c) Memory: Outline from memory of a common object.

(d) Linear Geometry: Some easy problems in practical geometry. (8)

The examination papers in drawing set for teachers-in-training at the Central Model School in Dublin in 1885 give further insight to the nature of instruction in drawing at the time. There were three compulsory papers; freehand drawing (i.e. outline drawing from the flat), practical geometry and perspective, and object drawing. (See Appendix 2 p. 286) It is clearly evident from this examination that a mechanical type of drawing took precedence over artistic endeavours such as pictorial drawing or decorative design. Apart from the still-life arrangement described under object drawing the remainder of the test focuses on geometrical, theoretical, or highly formalized drawing problems. Pressurized by a payment-by-results system, it is hardly surprising that teachers resorted to the use of diagrams in drawing books as an expedient means of bringing children to an acceptable level of competency. The educational philosophy behind this approach to drawing was a practical one in so much as it was thought that fostering habits of neatness and accuracy would develop an ability to reproduce shapes and forms and inculcate a work discipline. The ideas of educators such as Rousseau and Pestalozzi on the value of drawing as an effective agent in the development of sense impression and concept formation seems to have been given little recognition. By virtue of the emphasis placed on basic rules of perspective and techniques of shading even object drawing, which could in the circumstances have afforded opportunities for interesting observed studies, must have been perplexing for children.

Drawing continued to be an extra subject, albeit the most popular one, up to 1900. A Revised Programme for National Schools was introduced in September 1900 following the recommendations of the Commission on Practical and Manual Instruction (Belmore Commission) which had been established in 1897. Mostly

centred on the need to broaden curriculum provision in schools, the new programme was quite radical and reflected changing attitudes to education towards the end of the nineteenth century. The creation of mass schooling in Ireland, and in other Western countries, had come about as a result of a convergence of circumstances, notably, on the one hand, the growth of democratic political structures and the emergence of nation states. For example, catholic emancipation had been conceded in 1829, and during the1840s Daniel O'Connell was leading a major campaign for the repeal of the union between Ireland and Britain), and, on the other hand, the dominance of market economic theory, clearly demonstrated in Ireland when the creed of *laissez faire* was applied in response to the Irish famine disaster. (9) Similarly, the creation of a local government system in 1898, the increasing strength of Catholic nationalist opinion as the nineteenth century drew to a close, and the links drawn between education and the real economic needs of the country exemplified in the establishment of Department of Agriculture and Technical Instruction in 1899, contributed to the reforms of 1900.

Significantly, at that point drawing became an obligatory subject for the first time. Prior to independence the subject was closely association with practical or technical areas of the curriculum. The question of technical education had long been a matter of some contention in so far as several attempts were made during the nineteenth century and the early part of the twentieth century to establish practical subjects in the schools. Nevertheless, primary education, which was the mainstay of education for the vast majority of children, had remained essentially a book-learning experience directed towards the development of literacy and numeracy. At the close of the century renewed pressure for change came from two quarters; from those who believed that the introduction of practical subjects to the primary school curriculum was a prerequisite to the advancement of technical education at all levels of the system, and from those who, in the spirit of child-centred education, sought to expand the narrow curriculum to include various areas of practical or manual activity which were thought to be in tune with the natural interests and developmental needs of children. (10) Thus, with drawing, other areas that would have involved a much wider range of learning activities such as kindergarten, manual instruction, singing, elementary science, physical education and cookery became obligatory subjects. (11)

Even so the revised programme in drawing was hardly more progressive in its actual content. It retained many of the standard exercises in copying from diagrams and drawing simple forms, though it offered some scope in the use of drawing media, working from natural forms and the practice of original design. (Appendix 3 p.288) From an artistic perspective the most regressive feature of the programme was the attention given to practical geometry. That those who devised this programme had an unremitting belief that all drawing - or, indeed, art - has a mechanical foundation is hardly in doubt, though perhaps a more intriguing question is way the drawing programme in Ireland placed such a heavy emphasis on geometry. The syllabus was set out in a why that ensured at least half the time allocated to drawing would be

spent on geometrical exercises and, in some respects, this manifests an even narrower conception of the subject than that held in Britain by Cole and Redgrave, whose courses allowed for more free-hand, model and memory work. Perhaps an explanation for the type of programme devised for Ireland lies in the close association between the reforms of the primary school curriculum and the advancement of technical education, for it was, after all, the recommendations of the Commission on Practical and Manual Instruction that paved the way for the more practically orientated and wider ranging revised programme. The Commission explained the grounds for the recommendations as follows:

First, then, there are reasons founded on educational principles. The present system, which consists largely in the study of books, is one-sided, in its character; and it leaves some of the most useful faculties of the mind absolutely untrained. We think it important that children should be taught not merely to take in knowledge from books, but to observe with intelligence the material world around them; that they should be trained in habits of correct reasoning on the facts observed; and that they should, even at school, acquire some skill in the use of hand and eye to execute the conceptions of the brain. Such training we regard as valuable to all, but especially valuable to those whose lives are to be mainly devoted to industrial arts and occupations. The great bulk of the pupils attending primary schools under the National Board, will have to earn their bread by the work of their hands; it is therefore important that they should be trained, from the beginning, to use their hands with dexterity and intelligence. (12)

One of the most promising outcomes of this line of thinking was the introduction of the internationally recognised child-centred Kindergarten method of teaching at infant levels, however, several of the new practical subjects, mostly those that required specialised equipment and facilities such as elementary science and manual instruction (woodwork), were not widely taught. On the other hand, at least in terms of participation rates, drawing was one of the success stories of the reforms; where 2,146 of the 8,600 primary schools in Ireland included drawing in the curriculum just prior to the introduction of the revised programme, by the beginning of 1902 the subject was taught in 8,349 schools. (13) There appears to have been a certain level of consensus that the teaching of the subject and quality of work done had improved as a result of the reforms, as testified by reports of the inspectorate of 1905.

Drawing now receives more attention than under the results system, and very satisfactory progress is being made. In addition to freehand the children receive instruction in design, in geometrical and scale drawing, and also, in many schools, in model drawing. The black board is nearly always used by the teacher, and unquestionably the instruction given is much more intelligent and educational than it used to be. In this respect the hand and eye organisation has been undoubtedly successful. (14)

Drawing is also, on the whole, of a very fair character, and in view of the comparatively short time that the subject has been generally adopted, the work done, though elementary, may be regarded as satisfactory. (15)

Drawing is more rationally taught, for here every child must do its own work, and if little is done this is seen. Drawing , it may be said, has made good progress, on the whole, so far as freehand goes - very fine outlines, with some shading, and occasionally, decent colouring; very good straight-line work is done by the juniors on dotted cards. But these dotted books were frequently carried too far into the upper classes, and are still in backward schools. I would like to see more scale drawing and geometrical drawing in the upper standards, as this is the useful part (as freehand is the ornamental), especially for boys in most trades. (16)

The image portrayed by these observations on the state of drawing in primary schools gives an indication of the lacklustre nature of the drawing courses experienced by pupils, though when seen alongside the commonly applied methods of rote learning in other subjects, teaching and learning in drawing probably incorporated features worthy of commendation. Drawing lessons must have been a welcome break from the routine of book work and considered at a deeper level pupils were introduced to certain basic visual concepts and techniques. Usually the work done would have been elementary, yet it is also likely, especially at senior levels, that there were opportunities to undertake at least more technically ambitious imagery with the use of shading and colour, the observation of natural and manufactured forms and the creation of ornamental designs. Perhaps it is important to say at this point that the easiest way to misunderstand the educational value of earlier drawing programmes is to make a too direct comparison with current models of the subject, for the resources available, and the very objectives of mass education, were enormously different to today.

Some of the published drawing books of the period do reflect a more progressive educational philosophy. In the introduction to *Chalk Drawing in Mass and Line*, published in Dublin in 1914, the book's author David S. Dick explains that:

All through the book I have regarded Chalk Drawing in the same light as all other school subjects, i.e., a medium through which we develop the faculties and train the senses of the child. By doing so I hope that it may enter into the life of the school curriculum, and take its place not only as a most interesting and pleasure-giving one to the little pupils, but as an important educative factor in the hands of the teacher. (17)

The book deals mainly with advice to the teacher on how to organise and teach children to master a specified chalk drawing technique - essentially silhouette type

images of various shapes and forms - which, most interestingly, culminates in a section on free drawing from imagination wherein the author states:

It is intended that the objects illustrated on the preceding pages should be drawn under the guidance of the teacher. But when reasonable proficiency has been gained, and the child has learned how the objects may be simply indicated, he should be allowed and encouraged to rely on, and give play to, his own imaginative powers and draw spontaneously to his heart's content. The latter is called Drawing from Imagination. The child is perfectly free to draw whatsoever he wishes by whatever method he thinks best, the only restriction, and it can hardly be called so, on the more advanced pupils is that their methods of drawing should be based on those which they have been previously taught........When the children have completed their drawings the teacher should criticise the work, pointing out where they have observed, and where neglected, the instructions, how a method of conveying an impression may be improved, or how, even by another method, it may be expressed more clearly. These criticisms should be kindly, and such as will encourage the child and give him confidence in his own powers. (18)

These pedagogical ideas own much to the progressive child-centred movement and, notwithstanding the conventionality of the bulk of the book, the inclusion of imaginative imaging and the advice given on encouragement and the validity of the child's "own powers", anticipate in more than a tenuous way the ideas of Marion Richardson. It is doubtful, however, that this line of thinking made a major impression on practice for at least three factors would have stood in its way: the rigidity of the revised programme itself, the nature of examinations which were reflective of the programme and the low level knowledge-base of the teaching force. While the subject was a very popular one, and the testimony of the inspectorate suggests there were improvements in teaching and learning, in reality the number of teachers capable of teaching drawing other than at a rudimentary level cannot have been great. There is no doubt but that the Department of Agriculture and Technical Education was committed to the promotion of manual instruction, or what was titled Hand and Eye Training and Drawing, in schools. It appointed Alfred W. Bevis, who had directed the introduction of manual instruction into the schools of Birmingham, to undertake a similar role in Ireland. One of his main tasks was the training of teachers which commenced in the Central Model School, Dublin, in 1900. A system was put in place where a core group of teachers attended intensive summer courses after which sub-groups of teachers were formed to implement the training courses on a regional basis. An idea of the challenge facing Bevis can be gauged from the following contemporary description of events.

Mr. A.W. Bevis began with a large class of teachers, who were summoned in July, 1900, to the Central Model School for a seven-week's course. At first it was intended to limit the class to about 180, but the number was subsequently increased to 366. Mr. Bevis was assisted by Miss Hilda Schiller, who had received her Training in Naas

(Sweden); but even with this help the work was too great for any organizer. Most of the teachers failed to gain connected grasp or knowledge of the subject, and as for drawing, not much could be expected in seven weeks. Only a few teachers were admitted to the woodwork course......Altogether, instruction in the first part of the course was given in 117 centres to 5,260 teachers, and 2,200 of these attended the second course in 44 centres. The centres were fairly distributed over the country, except in the West. (19)

Although the efforts of the Department in training national school teachers continued in this way up to 1904, with the very large number of teachers in need of training it was hardly surprising that progress was generally unsatisfactory. (20) The subject of drawing would have been only superficially understood by the majority of teachers. But in the final analysis it is doubtful whether such a drawing programme could ever have been successfully taught to children of the age group in question. Not only were the problems in practical geometry pitched at too high a technical and conceptual level, in retrospect it is evident also that the pedagogical principles underpinning the free-hand drawing programme were ill-founded, ignoring as they did the innate drawing dispositions of children. The revised programme remained in place in essentially its original form until the early 1920s.

In summary it can be said that the subject received a fair measure of official attention in the form of pronouncements and observations embedded within commission and other wide ranging reports rather than in the form of specialist inquiries. The main significance attaching to the period lies in both the slowly evolving patchwork of provision for the subject and the hastened level of reform in and around the turn of the century that brought about a mandatory status for drawing in the curriculum and massively increased participation rates. Owing to the limited subject knowledge of most teachers the quality of teaching cannot have improved greatly. Nor was the revised programme in drawing particularly innovative with the result that it probably worked to consolidate established practices. It can at least be said of the system that it acknowledged the validity of drawing in general education and it provided a very large number of children with a range of basic kills that were thought to be essential for artisan work.

2 First Steps: Secondary Education

With the Relief Acts of 1782 and 1792 came a renewed determination on the part of Catholics to establish regular secondary education for the Catholic populace. Throughout the country a growing number of secondary schools were established by religious orders. For example, in Waterford Ignatius Rice founded the Irish Christian Brothers in 1802, and by 1867 the Brothers were conducting fifty-five schools whose curriculum included a range of extra subjects: Book-keeping, History, Geography,

Drawing, Geometry, Mensuration, Algebra, Navigation and Natural Philosophy. (21) The Intermediate Education Act of 1878 was the first major involvement by the state in denominational secondary schools. One of the main developments was that the Act introduced the payment of prizes on the basis of success in public examinations at three levels, Junior, Middle and Senior. Even though the Act did not undertake to radically overhaul the intermediate system - there were no provisions for school inspection, entry requirements or teacher qualifications - it did have an immediate influence on programmes, examinations and awards. The first examinations under the Intermediate Board took place in June 1879, with examination subjects grouped in seven divisions:

(1) The ancient language, literature, and history of Greece.

(2) The ancient language, literature, and history of Rome.

(3) The language, literature, and history of Great Britain and Ireland.

(4) The language and literature of France, or Germany, or Italy, or the Celtic language and literature.

(5) Mathematics (including arithmetic and book-keeping).

(6) Natural sciences.

(7) Music, or drawing, or such other subject of secular education as the Board may from time to time prescribe. (22)

Due to the fact that some subjects drew a higher level of result payment than others it is not unreasonable to speculate that candidates tended to concentrate on the more lucrative areas such as the classics and English and that this affected the participation rates of several subjects, including drawing. The payment for junior grade Latin, Greek or English in 1881 was £1. 5. 0., while the corresponding grade in drawing and music received half that amount 12s. 6d. (See Appendix 4 p. 291). A second factor contributing to the creation of a grammar-school type curriculum was the regulations governing university matriculation which favoured highly academic subjects over other areas of the curriculum. The combined effect of these factors is illustrated by comparing the participation rates for a number of subjects in 1887 when the total number of candidates presenting for examination was 5,261 boys and 1878 girls (Table 1). The payment of prizes on this uneven basis continued unchanged up to 1899 when science and drawing became the responsibility of the newly established Department of Agriculture and Technical Instruction, at which point a system of inspection and capitation payment was introduced (the inducement of the universities on entrance requirements persisted up to recent times).

The prescribed programme in drawing for examinations in intermediate schools was limited in scope, comprising just elementary free-hand drawing and elementary

geometrical drawing at junior grade, more advanced free-hand and geometrical drawing including the construction of scales and elementary linear perspective at middle grade, and object drawing in light and shade including the drawing of foliagefrom nature, along with the drawing of plans, sections and elevations of simple geometrical solids at senior grade level. *Drawing Books* by William Dyce and Vere Foster and Burchett's *Linear Perspective* were cited as appropriate texts for the sole "purpose of indicating approximately the *amount of matter* in which the examination will be held". (See Appendix 5 p. 292)

Table 1

Number of candidates presenting for examinations in various subjects at intermediate level, 1889

Subject	Boys	Girls	Total
English	4,809	1,690	6,499
Arithmetic	4,496	1,510	6,006
French	3,480	1,459	4,939
Drawing	1,407	649	2,056
Music	678	988	1,587
Domestic Economy	—	1,587	1,587

(Source: Report of the Intermediate Education Board 1890, c. 6001, XXIX, PP.XIX-XXII)

It differed little in its content from national school programmes, which in effect suggests that the aim of drawing at intermediate level was founded on a similar rationale as that for primary education. Differences that did exist lay in the realm of degree rather than substance. The national primary school system had been established to provide for basic education on a mass scale while the intermediate system, being more exclusive and academic, operated within the non-specialised humanist tradition of education. In the circumstances it might have followed that the subject of drawing could have taken on a more humanist character, incorporating aesthetic and artistic areas, perhaps even changing the subject's title to that of "art", but such radical changes would have been inconceivable at the time since the prevailing ideology underpinning the programmes of the Intermediate Board lay in the orthodox principles of drawing promoted through the examination system

administered under Henry Cole at the Department of Science and Art. Where there was some resistance to Cole's "cast iron" system in Britain, most notably the efforts of John Ruskin and that of the Society of Arts, (23) apart from a campaign from the1860's for structural change in the form of an independent Department of Science and Art for Ireland and recommendations on the need for technical instruction to promote home industries by two Royal Commissions in 1868 and 1884, the Irish intermediate programme in drawing - as with the primary programme - attempted to emulate the British model. That model had taken form, of course, in a very different social, cultural and economic milieu to that which prevailed in Ireland. The spur for the establishment of a comprehensive (though highly systematised) network of art, design and drawing education provision in Britain was the need to further the manufacturing base that had been brought about by the industrial revolution. This was not the case in Ireland where apart from the relatively industrialised north-east region of the island, in particular the increasingly prosperous city of Belfast with its linen, shipbuilding and engineering industries, the vast bulk of the population outside the administrative centres engaged in subsistence farming and rural market activities. Therefore a model of drawing education, conceived as it was for one of the most industrialized countries on earth, was appended to an educational project catering for a largely rural and agricultural society where there would have been very few opportunities to apply even those rudimentary mechanical drawing skills within local manufacturing or, with many secondary school pupils, within white-collar employment.

Some idea of approaches to examining can be gained from the examiners' reports of the period. Moreover, how intermediate school pupils fared in drawing examinations gives some insight to their involvement in the subject and the effectiveness of the teaching they received. Taking the year 1889 as an example, the examiners found much of the drawing, but particularly that of boys, to be well below standard. (See Appendix 6) What is most striking about the examiners' comments is the attention they give to the strict adherence to the *rules* governing the execution of a drawing - be it free-hand or mechanical - and the large number of pupils who appear not to have been able to cope at all with the exercises and problems that were set. Dispensing with construction lines, not attending to the overall outline and proportion of the form or figure and not being neat in presentation were deemed to be major transgressions. Technical accuracy was the most prized attribute. So far as the examiners were concerned measurability would appear to have been the defining criterion, though in their work a large number of pupils would appear not to have been so compliant in providing highly measurable evidence, instead opting to make drawings as best they could in a speculative manner.

Negative comparisons drawn between Britain's manufactured products and those of its main competitors, France and Germany, following the Great Exhibition of 1851 and Paris Exhibitions of 1867 and 1878 resulted in a renewed drive to reform technical and design education in Britain. The commissions on technical instruction referred to

above were charged with the task of investigating problems surrounding design education in Britain and began their work by surveying educational provision in a number of continental countries. Addressing the situation in Ireland the commission report of 1884 spoke of the "lamentable poverty of design" in the country and restated the importance of "providing for industrial, equal with agricultural education". (24) But three main factors hindered the development of technical education in Ireland; first, the absence of a significant industrial base meant that there was insufficient labour demand for such provision with the result that attitudes generally to the plight of technical forms of education were at best lukewarm; second, the nature of the provision that did exist, which was thinly spread and either philanthropic or municipal in character, was quite uncoordinated and lacked an educational rationale and sense of direction, and third, there was an almost total reliance on traditional apprenticeship training procedures which were essentially factory or workshop based.

Yet advances that were made during the latter quarter of the nineteenth century had a lasting impact on the education system. Responsibility for technical education was given to the Department of Agriculture and Technical Instruction in 1899 and it began its work by outlining policy, including a definition of technical instruction that encompassed the principle of general education, and it devised new grant aided programmes for science, drawing, manual instruction and domestic economy in intermediate schools. (25) Intermediate schools benefited from the department's grants system as did technical schools which had been established in mostly urban areas. Along with the other subjects the programme of study laid down for drawing was a recommended one in order to accommodate the different type of schools and to encourage the implementation of varied courses. The programme of 1900 was laid out in more detail than that of 1880 but the broad essentials were much the same, comprising freehand drawing, practical geometry and solid geometry. However, two notable additions were the inclusion of outline drawing of Celtic ornament and the inclusion of modelling. (See Appendix 7 p. 297)

Most importantly the pattern for future curricula in drawing for secondary and vocational schools was set at this point. This continuity in approach was clearly evident when the Department of Education of first Free State government retained the former administration's curriculum in drawing almost intact. (See Appendices 8 & 9 p. 298 & p. 301)

The training of teachers during the period under review was far from satisfactory. Prospective teachers of art studied at the Royal Dublin Society Schools of Drawing (restyled the School of Design in connection with the Royal Dublin Society in 1849) for much of the nineteenth century. Embracing both fine and applied approaches to art education the Society's curriculum was structured around three schools of drawing; figure, landscape and ornament, and architecture, though the South

Kensington system of teaching industrial design became firmly established from the middle of the century. By that time art teacher training had become a more important area for the school, which, according to Turpin "meant a diffusion of Cole's elementary mechanical and object drawing - a well-intentioned if uninspiring tradition that was to persist well into the twentieth century". (26) Examinations in three grades: (i) freehand drawing from plaster casts and mechanical drawing, (ii) freehand, geometric, perspective and model drawing, and (iii) advanced work in all these categories, were conducted through the Department of Science and Art, with work for the highest grade, the Art Master's Certificate, sent to London for examination. (27) In 1891 the lower grades were abolished and a new syllabus was introduced (comprising model drawing, freehand drawing of ornament, drawing in light and shade from the cast, perspective, anatomy, the antique, principles of ornament, painting and drawing from still life, architecture, historic ornament, design ornament, drawing the antique from memory, painting ornament in monochrome, architectural design, modelling from the cast, from life, from the antique, and modelling design - ornament) which was, in keeping with the South Kensington system, almost totally reliant on copying historical exemplars and, with the exception of modelling, was design work on paper only. (28) It is evident that this syllabus was based on the National Course of Instruction for Government Schools of Art which had been instigated by Cole and Redgrave in 1852 with the aim of establishing uniformity in courses, examinations and the National Competition.

The creation of the Department of Agriculture and Technical Instruction brought a new level of organisation to the area of technical education in Ireland. Greater priority was given to technological and design aspects of art education at the Dublin Metropolitan School of Art when it came under the control of the Department. And since the school was the sole provider of training for art teachers this development had undoubtedly some bearing on the type of teaching conducted subsequently in schools. In his history of the Dublin school Turpin emphasises that the Department "was driven by a utilitarian motivation rather than the concept of child-centred aesthetic self-expression", (29) and that even though by 1915 a relatively large number of teachers were employed to teach drawing in schools one had to be sceptical about its educational value. (30) Summer courses organised by the Department were held at the school from the turn of the century. These courses gave teachers an opportunity to complete outstanding elements of the Irish Teachers' Drawing Certificate, a form of certification closely modelled on the well established Art Class Teachers' Certificate of the Board of Education in London. By 1913 the Irish version of the Teachers' Drawing Certificate had evolved from being a highly fragmented programme to a more structured series of Technical Schools examinations, which became widely know as the "TS system". Technical Schools examinations provided for three types of qualification: the Secondary School Teacher's Elementary Drawing Certificate (for teaching at primary and junior second-level); the Secondary School Teacher's Advanced Drawing Certificate, and the Art Teacher's Certificate (or ATC, which was effectively an honours category). (31) The TS system and the ATC qualification were the cornerstone of teacher education in

Ireland until they were replaced in the early 1970s by full-time diploma and post-diploma courses.

The educational situation in Ireland improved in some respects during the latter quarter of the nineteenth century and the first two decades of last century. Significant advances were made in upgrading school buildings and teachers were becoming more professional, especially at primary level where progressive educational thinking had begun to make a mark. Secondary education continued to be a mainly exclusive affair though the scope of the curriculum had widened from its classical grammar school format to embrace scientific, commercial and to some extent, practical subjects. Progress had been facilitated in the area of technical education by the creation of a local government structure and the energetic work of the Department of Agriculture and Technical Instruction began to have an effect. Ideas promoted by the Slojd movement in Europe on the value of practical subjects influenced curriculum thinking, day trade preparatory schools were established, sixty-five purpose-built vocational schools were in existence by 1921, and the number of pupils in attendance, though mostly on a part-time basis, had increased.

Nevertheless, deep-rooted problems remained to be overcome: out side of secondary school education attendance was poor, teachers were mostly dissatisfied with their conditions and status, both church and state retained almost total control of the system and, not insignificantly, and despite numerous reforms, examinations in one form or another continued to exert a profound influence on curriculum and teaching. Generally speaking art education had a more secure place in the system. In national schools the subject was compulsory and a greater number of teachers were certified to teach drawing. While failing to overhaul the curriculum the reform measures nonetheless provided some rationale for the subject within the overall scheme of technical education. The considerable influence of the Department of Agriculture and Technical Instruction on curriculum at all levels meant that drawing was receiving more attention in secondary schools and there was considerable potential for the promotion of drawing within the enlarging technical school sector. Finally, even though the training of art teachers was lacking in pedagogical content, at least the certification system was closely linked with a well recognised British examining body.

Yet school drawing continued to be concerned with skills that were thought necessary for the artisan to execute work efficiently, mainly in lining up, cutting and shaping materials. At elementary levels the function was still more one of inculcating habits of neatness and hand-eye cordination, though perhaps at its best there was an attempt made to sharpen the mental powers of children, most notably through memory drawing. Artistic content was totally ignored except in the highest grades of primary and second-level education when pupils were allowed to draw natural forms and common objects in line and tone. But at no stage was it required that pupils

should actually develop their work into finished design or craftwork. The most ambitious and probably most interesting undertaking for senior grade boys in second-level schools was drawing "good examples" of furniture and house fittings and the interior of buildings in pencil, crayon or monochrome water-colour, while that for senior grade girls was designing on paper for illumination, or for reproduction in "simple crafts" such as stencil work, lace, crochet and embroidery. Reference is made in the syllabus programmes to producing original design, but it is difficult to imagine how the preliminary stages of the course could have provided pupils with the requisite creative skills to realise such work. It is also doubtful whether teachers, and in particular primary teachers, possessed the experience to teach creative design. At this stage the progressive movement in education had only barely touched on the school drawing curriculum. Judging by the drawing books in use at the time it is likely that school drawing changed little over the period. Still this situation was not peculiar to Ireland, as much the same can be said about art education in Britain and elsewhere. In overall terms the operation of the educational system was now more favourable for practical subjects, including drawing, though it would probably be an exaggeration to say that at the close of British rule in Ireland the circumstances surrounding the provision of art education in Ireland were propitious.

Chapter Six: the Curriculum in Drawing in the Irish Free State

(Background)
The general socio-political atmosphere occasioned by the creation of the Irish Free State in 1921 demanded that symbols of Irish culture, most notably that of the Irish language, should come to the fore in any reform of education. The configuration of the education system had been determined by the turn of the century and in so far as the two major dominant forces in education, the state and even to a greater extent the church, sought to maintain the status quo, the reforms that did take place related mostly to curricular matters, or the process of education, and to a lesser degree to the expansion of the existing system, rather than a reorganisation of it. The basic position of the state and church was to consolidate that which had been bequeathed to them and to align against destablizing influences such as liberal views and militant republican elements.

1 The Gaelic Education Vision

After a period of transition the functions of the boards of commissioners for national and intermediate education were assigned ultimately to the Department of Education in 1924. The 1901 revised programme for national schools, which included drawing as an obligatory subject, remained in place until 1921 at which point the recommendations of the First National Programme Conference became operational. Most significantly the Conference recommended an obligatory minimum programme consisting of Irish, English, Mathematics, History, Geography, Singing and Needle Work (for girls). Drawing, as well as Domestic Science, Physical Training and Manual Instruction were laid down as optional subjects. The main trust of policy though was towards achieving the ideal of the restoration of the Irish language which was given pride of place in the curriculum. Furthermore, the curriculum as a whole had a pervasive national tone with subjects such as history, geography, and drill taught through Irish - history was exclusively the history of Ireland, and songs in Irish were mandatory. The two main criticisms of the former curriculum were that it contained too many subjects and that it did not adequately reflect the national culture. Since, as Coolahan observes, "very little attention was given to sorting out the theoretical framework or curriculum philosophy which was to guide the new programmes" (32) the downgrading of subjects such as drawing might be better described as an expedient measure rather than an action taken on the basis of an analysis of the educational needs of children or the broader contributions of education to society. Nonetheless, the precipitant recommendations of the Conference

established the composition of the of curriculum in national schools for the next fifty years.

The fact that the greater majority of teachers were not native Irish speakers was a significant obstacle to the achievement of the Gaelic education vision. A more widely representative Second National Education Conference was convened in 1926 to address issues arising from the implemention of the recommendations. In its affirmation of the programme of 1922 the report of the second Conference reveals an interesting line of thinking on the matter of subject priority and the attitude of the Conference representatives (school managers, the teacher unions, the universities, the Gaelic League, the Oireachtas and the Department's inspectorate) towards the mainly practical optional subjects. Essentially the Conference was quite dismissive. It is accepted that the list of obligatory subjects "may appear unduly small", that it excluded some subjects "which from part of the obligatory curriculum in most other countries", but that this action could be justified on account of the "difficulties entailed by our effort to restore Irish as a vernacular". The report goes on to state:

.......though, of course, we are confident that these temporary difficulties will be more than counterbalanced by the better mental development which a command of two languages confers upon the children". (33)

There is no doubt that it was an inconsistent to espouse the virtues of introducing an additional language while at the same time criticising the former programme on the grounds that it contained too many subjects, however, the curtailment of subjects was also justified because of the "want of proper teaching power, of material facilities, or both together". The report's authors point out that in any event "some elements of Geometrical Drawing [would] be taught in connection with Geometry" and that it was recommended "that practice in drawing rough plans and outlines be given in History classes".

Teachers who wished to take the optional subjects were free to do so though the report's authors considered these subjects of a "quasi-professional character" more suitable for pupils of post-primary age when, it was argued, they were better able to "appreciate" them. Finally, it was acknowledged that at a more opportune time preliminary sections of the optional subjects might have been prescribed as obligatory, however, the circumstances that pertained did not allow for this nor did the report's authors "think that any great loss [would] be entailed by the postponement of these subjects" or "even of the elements of them". (34)

There is further evidence of backsliding in the directives for the drawing programme itself, which described a course from first to eight grade. (see Appendix 10 p.302) The programme was "merely suggested" and a more restricted course "according to the equipment and general circumstances in schools" would be acceptable. (35)

It is now commonly acknowledged that the confident position taken on the question of the restoration of Irish - a "temporary difficulty" - was widely mistaken, yet this frame of mind dominated education policy for much of the last century. The sweeping assumptions made in the report about the expendability of drawing and other subjects should, of course, be seen in the context of the time, but even by this standard they appear dismally crude. The effect of this policy was to inhibit a tendency to see art education as a necessary - if not a crucial - part of the curriculum (as participation rates in the subject from the turn of the century indicate it was) and it functioned to confirm the cultural supremacy of a narrow band of subjects. In such a view the visual and plastic arts did not exemplify the defining qualities and achievements of the Irish spirit.

But if the educational ideas enshrined in the report were an expression of independent nationalist feeling - one that acclaimed Irish language, music and history while almost disparaging of the visual, practical and technical - quite surprisingly, and not without its own irony, the actual programme (See Appendix 10 p. 302) in drawing recommended by the Second National Conference reflected a more enlightened concept of the subject. Included in the programme was a more eclectic range of art practices, but more importantly there was a new accommodation of authentic experience.

To begin with, the traditional twin categories of freehand drawing and mechanical drawing were replaced by Representation and Construction respectively. In the area of Representation there were two sub-categories Object Drawing and Illustrative Drawing, and within Construction the sub-categories were Recognition (of colours), Arrangement (of decorative units), and Modelling along with Working Drawing and Planning were included at senior levels. Object drawing involved the standard approach to drawing cylindrical and rectangular objects though the use of coloured chalks was encouraged, as was drawing natural specimens such as leaves and shells. The critical departure from tradition, however, came with the introduction of free imaginative drawing and studies that evoked pupils' everyday experience. Therefore, for the first time in art education in Ireland the substance of what pupils might undertake in classrooms broke loose from the tedium of line drawing exercises and the restrictions imposed in working from prosaic diagrammatic copies. Other refreshing additions were the relatively experimental application of coloured shapes to decorative design and, remarkably for the time, the use of sketchbooks, even though their use was limited to classroom work only. Mechanical drawing and its cognates were accorded a less central role, amounting at senior levels to no more than the right use of technical drawing instruments in drawing scales, plans, elevations etc.

Taken as a whole the drawing programme incorporates a pedagogy identifiable in some measure with progressive child-centred educational thinking, and on that account any implementation of the programme would have had implications concerning new teaching methods and enhanced resources. Indeed, this had been

conceded in the report. But even a cursory reading of the work of pioneering individuals such as Marion Richardson or Franz Cizek (described in *Art and the Child* and Viola's *Child Art* respectively) reveals both the ideological barriers they faced in pursuit of their educational aims and the depth of understanding required on the part of the teacher in the furtherance of childrens' imaginative and creative powers. Teachers in Ireland may or may not have been enthusiastic about the new programme (this writer failed to find direct evidence to support either view), though regrettably it is clear that Ireland did not have similar influential pioneering figures.

The impediment of Ireland's cultural isolation from the mid-nineteen twenties - an isolation that easily accommodated a disparaging attitude to modern forms of visual art (36) - concomitant with successive governments "burden" of reviving the Irish language contributed to the abject failure of educational policies on all fronts. (37) It was highly unlikely in this environment that the modestly progressive new drawing programme would have resulted in exciting departures. It was claimed by legislators that there had been a "revolution in Irish education", (38) and in so far as the intent was the Gaelicisation of school programmes there is some justification in the claim, but the side effect of this policy was to create a homogenised and unbalanced curriculum. Indeed, a revised programme of primary instruction circulated in 1934 aimed to "lighten" the curriculum still further by dropping Rural Science and Nature Study. Despite persistent calls, particularly from the Irish National Teachers' Organisation, for the need for a broader curriculum that would place more emphasis on practical subjects (39) the school programme continued to be dominated by Irish, English, Arithmetic and Singing, with elements of History, Geography and Algebra included for senior classes. Moreover, the introduction of a compulsory Primary Certificate written examination in 1943 had the effect of further narrowing the range of what was actually taught in national schools.

2 The Council of Education's Conception of Primary School Art

The widespread impression that in educational terms little had changed since the formation of the state (40) prompted the establishment of a Council of Education to undertake a comprehensive review of the primary system. Published in 1954, the report of the Council reasserted the traditional Christian-Catholic educational principle that the religious and moral training of children was the foremost aim of schools. In taking this highly prescriptive position other educational purposes such as those directed towards individual and social imperatives were deemed not to be the function of the system.

It was hoped that the Council would inaugurate an era of much needed reform. But in taking a very conservative line it proved to be a major disappointment to the

growing numbers with an impatient desire to break away from the old order. Notwithstanding its philosophical outlook, and the perennial fixation with the Irish language issue, the report did devote a good deal of attention to the wider curriculum. In art education the report is a particularly relevant document because for the first time since the formation of the state there was a call for the reintroduction of drawing to the standard curriculum and its recommendations foreshadowed and probably provided the groundwork for the real changes that did eventually take place more than a decade later. It is therefore worth positioning that proposed drawing programme and examining some of the observations made on the question of cultural/aesthetic and practical education.

In many respects the thinking on those two areas was quite inconsistent. The report's authors were desirous of instituting drawing education but not practical "activities". The most significant points raised in this regard were that "training of the eye by leading the child to learn from observation" is more important than the "training of the hand" since the latter the child acquires to a considerable extent naturally and inevitably", while the former "appears to require more formal development". In a very reactionary vein the report warned of the "danger of over-stressing the value of *activities* in developing the skill of hand and eye", and claimed that "there is, in any case, a limit to the amount of time which the primary school can give to such training". (41) This, of course, was to overlook the obvious fact that the practice of drawing might entail the development of some practical skills. On the question of cultural/aesthetic education it was accepted that "love of the beautiful and refined is not necessarily innate", and that an "aesthetic sense" could be fostered through drawing. But the report countenances just one subject proper to this end.

The highest form of aesthetic training for the child is provided by the study of Nature, the divine creation untouched by the hand of man. In it he will find art, music and drama incomparably greater and more beautiful than the most perfect creations of the human genius. (42)

That said, the report did grant drawing an enabling dimension.

To take time from language writing for the sake of teaching Drawing would not, we feel, injure the standard of handwriting; it would, in fact, tend to improve it. Similarly, Drawing would be an aid to Geography and History teaching, giving greater facility in map-drawing and sketching; it is a necessary adjunct to the teaching of Nature Study and can equally aid Mensuration and Geometry, while it will help to train the pupil in general neatness and orderliness. (43)

There is much in the above that is correct as drawing can contribute to learning in many fields. Nonetheless, drawing or art is also a creative means by which humans make sense of the world. The report goes some way towards recognising this when it

is stated that "the subject should, however, appeal to teachers and schools for its own values", expressed in the report by following aims:

(i) Cultivation of self-expression.

(ii) Development of appreciation of form and colour (to appreciate why a thing is beautiful), and appreciation of beauty in nature.

(iii) Development of the imagination.

(iv) Encouragement of observation.

(v) Cultivation of good taste in home decorations and colours.

(vi) Counteraction of destruction and vandalism.

These aims were a major departure from the emphasis given at the time to mechanical forms of drawing. The references to self-expression and imagination must surely have reflected a growing awareness of the then popular psychological basis for art education as expounded by Read and Lowenfield. Furthermore, the proposed syllabus itself (See Appendix 11 p. 306) included "simple art appreciation [of] a few good pictures", a seemingly modest recommendation, though nevertheless unprecedented in Ireland. In at least two main respects the syllabus serves therefore to locate changing trends in official conceptions of the subject. One trend is, to use Asen's succinct phrase, a shift "from lines to images"; (44) in other words attempts to teach children to draw accurately by means of linear drawing tasks (dot, line, circle, object drawing etc.) and the imitation and replication of standardised diagrams and illustrations, gave way to a concern for the value of intuitive picture making - using colour - about subjects familiar to children. Put roundly, this was a conversion from the rational/objective to the subjective/expressive. (45) But this development did not have an early impact on the teaching of drawing in Irish schools. New school art pedagogy encouraging children to draw and paint spontaneous and expressive depictions which were characteristic of their age level began to appear in other countries from the 1920s. (46) That this was not the case in Ireland has much to do generally with the effects of a languid system. Tussing puts the case that Ireland "has operated the schools in a spartan and frugal manner especially at primary level...........with historically extremely large classes, taught by poorly paid teachers, in ill-equipped and poorly maintained schools". (47) It is hardly surprising then that the Education Convention noted that "it is, of course, necessary that simple materials and equipment, particularly colours, for the teaching of Drawing be provided free; otherwise the subject can be but very inadequately treated". (48) Ostensibly the majority of trained teachers were qualified to teach drawing but the training of

primary school teachers had undergone little change over the years, (49) and, it must be remembered, they were in effect teaching a programme that had been devised in the first years of independence. (50)

As noted already the drawing syllabus conceived by the Education Convention contained an element of art appreciation. Studying "a few good pictures" aimed at developing a sense of *beauty, good taste* and as a means of counteracting "destruction and vandalism" represents the second main changing trend. In effect, it was an attempt to integrate the history of art into education programmes, focusing on the appreciation of aesthetic qualities and the transmission of moral ideals and social responsibility. Internationally speaking, there was nothing particulary new about this. Turn-of-the-century art curriculum in the United States successfully incorporated just such a concept in what was to become known as the picture study movement. (51) But art reproductions were also used for quite different purposes. For example, Marion Richardson's pedagogy involved coloured studies from artists' paintings. (52) Art reproductions were used in this case to deepen childrens' understanding of technique and knowledge of art in the interests of developing imagination.

On the question, then, of how the "few good pictures" were intended to be used in Irish classrooms, the syllabus states that simple art appreciation involved the "explanation of colour, grouping, and composition". There is no doubt but that explaining these formal properties involves a higher level of perceptual analysis on the part of teachers than had they been required merely to identify and describe the subject matter of pictures. Owing to the nature of their training it is highly unlikely that non-specialist primary teachers of the time could have adequately met this requirement. Furthermore, it is unclear how a conglomerate of aesthetic, moral and social attributes could be promoted solely through the study of formal pictorial arrangement. Much the most likely explanation is that it was thought that the apprehension of *beauty,* whether in the form of nature or art, could in some general way bestow virtues to the viewer.

Today, commentators are universally critical of the Department of Education and its various Ministers of Education who were largely responsible for the lack of policy and action in the area of education, especially at primary level, from the post-War period through to the nineteen-eighties. (53) The recommendations of the Council of Education were not taken up, no substantive policy statements - in the form of White or Green Papers - were published, and any developments that were made in respect of teacher supply and training, the provision of facilities, monitoring of pupil progress, curriculum and school management were piecemeal. However, a significant exception to this pattern of inactivity was the introduction for all primary schools of what became known as the "New Curriculum" in 1971.

3 Secondary Education: a Modicum of Curriculum Reform

A number of attempts were made to address the need to overhaul the post-primary school system during the period leading up to, and immediately after, the formation of the Provisional Government of the Irish Free State. The position of secondary teachers relative to primary teachers was quite unattractive in terms of salary (being dependent on the examination results of students) and structured contracts of employment (which were not introduced until 1925). Moreover, there was no more than ad hoc provision for teacher training. The secondary school system was essentially a private one, managed predominately by the Churches for the benefit of a small middle and upper-class clientele. One of the chief recommendations of the 1919 Report of the Vice-Regal Committee (The Molony Committee), that the system of payment by results should be abolished, was to come about finally with the passing of the Intermediate Education (Amendment) Act in 1924. The 1921 Dail Commission on Secondary Education was set up to make proposals on the reform of the curriculum. The Commission appointed six sub-committees to deal with matters relating to the various curriculum areas including that of drawing. The recommendations of the Commission formed the basis of a new programme for secondary schools which came into operation in 1924. Regrettably the Commission's recommendation that there should be an element of art appreciation included as part of a new art syllabus was ignored. The new programme replaced the Junior, Middle and Senior Grade examinations with two certificate examinations, the Intermediate and Leaving Certificates which, along with the Group Certificate which was introduced for technical schools in 1947, were the mainstay of the system and were operated much in their original form up to the period of major curriculum change in the1980s.

The new programme retained the humanist grammar-school format with a requirement that to gain a pass in the Intermediate Certificate a student had to pass five subjects which had to include (1) Irish or English, (2) Mathematics, (3) a second language (4) history and geography, or science, or Latin or Greek. This junior course could be of either three or four years' duration and in the latter case there was provision for a two year preparatory programme (for the twelve to fourteen age group) which included drawing as a compulsory subject. The first report of the Department of Education, for the school year 1924/25, hailed the new programme a fundamental reform of the curriculum.

.......the old system, with few exceptions, was rigid and narrow, and had to be carried out through the study of prescribed texts on which the examinations were based. Under the new system the programmes are of the widest and most elastic types, prescribed texts have been abolished in all subjects, and the schools now enjoy the maximum of freedom both as regards the range of their programmes and the choice of books to suit their particular needs. (54)

But text books were not important in the area of drawing. It is noticeable that even drawing books and reproductions, which were a prominent feature of art pedagogy

in other countries, were only rarely referred to in drawing syllabi in Ireland. It seems fair to speculate, then, that the main influence on school drawing was the drawing programmes specified, in some detail, by the Department. To take one example, the drawing programme for the preparatory course contained two main components Drawing of Familiar Objects and Natural Forms from Sight and Memory, and Mechanical Drawing and Design; both long-standing elements of the traditional drawing course (see Appendix 12 p. 307). In respect of the former it is explained that "at the end of the Course pupils should be able to draw any object involving the construction of the following geometric models, singly or in combination, in simple positions: Cylinder, Cone, Sphere, Cube, Prism and Pyramid", however, the actual models were not to be drawn but rather they were to be used to determine "principles" to aid the correct drawing of common objects possessing comparable structures. In respect of the latter the aim of the course was to provide a "training in Geometry and the use of instruments required for an elementary study of the subject". Memory drawing was regarded as "perhaps the most important element of the Drawing Course" on the grounds that its practice cultivated "correct observation, directness and freedom of execution"; in other words the aim was limited to improving pupils' ability to accurately reveal or duplicate learned knowledge rather than to stimulate imaginative response which, it should be emphasised, was widely seen at the time to be a concomitant, if somewhat conflicting, purpose of memory drawing. (55) Being concerned with empirical and technical activities this and subsequent drawing syllabi show how removed the subject was from the main thrust of the humanist academic tradition of secondary education in Ireland, thus consideration of the history of art and the "appreciation of beauty", aspects that would fall naturally within a humanist paradigm, did not feature. The Intermediate and Leaving Certificate syllabi for 1932 (see Appendix 13 p. 309) and 1942 (see Appendix 14 p. 311), to take examples from the two following decades, give a good indication of how conceptions of the subject evolved by degrees from a purely vocational skills course that applied clear-cut drawing methods to one comprising a modicum of expressive intention and more varied practical applications, especially within the area of designing for craftwork. It is important to mention here that there was probably always some ambiguity regarding the reasons for including the subject in the curriculum. The Department's inspectorate made the following observations in the annual report for 1930-32.

The number of teachers of Art subjects - Group 6 - [free and mechanical drawing, design, drawing from casts and natural forms , industrial design, modelling, painting from natural forms and a variety of art crafts] *is very small and their activities are confined to the larger centres. The students attending their classes are of a varied character, some attending for instruction in Drawing, Design, Modelling or Craftwork which they feel will be of direct value to them in their occupation or which will help them to qualify for some particular position, and the rest attending for some recreational or cultural motive. The latter are in the majority and their presence and the fact that they are engaged in many varieties of work make it difficult to define the purpose of the work as a whole or to be sure that it is satisfactorily fulfilling a*

purpose. The teaching of the various branches of the work is generally satisfactory and in certain centres highly efficient. At the same time the absence of any main purpose and the fact that Art instruction does little to animate work in other practical subjects are unsatisfactory features. (56)

Even though this statement referred specifically to senior technical education it does serve to underline problems associated with the definition of the subject as a vocational or specialist one, or as one more concerned with general education. Another illustration of this confusion was the introduction in 1971 of a common programme in art at junior level for both secondary and vocational schools. Before considering the development of the subject within the vocational system, it is necessary first to take a closer look at the Intermediate and Leaving Certificate programmes in drawing and the changes that emerged over the following decades. It is evident that there were no significant differences between the Preparatory and Intermediate courses since in terms of content both characteristically advocated nothing more than the structural representation of forms and patterns, however, the Leaving Certificate course, as exemplified by the 1932 syllabus, includes some extensions to the subject matter that students could undertake such as details of the interiors and exteriors of school buildings, furniture and house fittings. These subjects could be rendered in light and shade "as will be expressive of form", and there was more attention given to studies of natural form as a basis for design. Provision was made for different additional elements to be covered by female students in the form of design for illumination and crafts such as stencilling, leather work, lace, crochet and embroidery, and for male students drawing form measurements and dimensioned sketches of machine and building details, more complex geometry and designs for house fittings and furniture. But as all these features existed in one form or another in the previous administration's grade examinations (see for example Appendix 9 p. 301) it is clear that little or no progress had been made, indeed, when compared with the programme then in operation at primary school level (see Appendix 10 p. 302) these syllabi, especially that for Intermediate level, strike one as quite conventional.

By 1942 the subject comprised two separate programmes for both Intermediate and Leaving Certificate levels (Appendix 14 p.311). Known as Course A and Course B, the latter was confined to drawing from sight and memory and mechanical drawing and design, while the former was more comprehensive as it included additional sections on drawing natural forms and pictorial drawing. Most significantly the time required for Course A was three hours per week and that for Course B one and a half hours with the effect that the greater majority of students opted to take the shorter of the two courses (see Table 1), a situation that led Professor Bodkin to state in his 1949 Report on the Arts in Ireland that "as the [shorter course] provides for neither pictorial drawing nor the drawing of natural forms, it can hardly be described as a course to promote much interest in, or knowledge of, art" (57). Why the Department of Education chose to introduce this ill-matched framework is wholly unclear, but judging from the comments made by the inspectorate cited above it may be the case

that the measure was intended to help promote the more vocational purpose of the subject in secondary schools over the cultural and artistic purpose that the longer course represented. Nonetheless, the introduction of studies of natural forms that could be treated analytically, pictorially or decoratively in colour, and the introduction of pictorial drawing that emphasised imaginative and expressive treatment of people and everyday life, as well as the illustration of historical and literary themes, was a definite and positive departure from the traditional preoccupation with technically correct drawing.

In 1953 the subject was given a change of title from that of "Drawing" to "Art and Drawing", and indeed this is the first time that the term *art* appears in the Department's schedule of examinations). The two separate divisions (Courses A and B) were officially dropped to be replaced by a single programme, however, the Art and Drawing syllabus for 1953 shows that the former framework was retained in everything but name (See Appendix 15 p. 315). Two examination options were introduced, one for art with a requirement that students taking this option should study the subject for three hours per week and one for drawing, which was to be studied for one and a half hours per week. Table 2 shows a very similar participation pattern to that of Table 3, therefore, it is evident that over fifteen years later in 1967 the less comprehensive programme and examination remained the preferred choice of the greater majority of students, again particularly for boys. That far fewer students, again boys, elected to take the option which emphasised the artistic over technical must be seen as major failing at that time in gender balance.

Table 2. Number of students taking Drawing for the school year 1950-51.

	At Leaving Cert. Level		At Intermediate Cert. Level		Total
	Boys	Girls	Boys	Girls	
Drawing: Course A	90	811	270	3,205	4,376
Drawing: Course B	2,115	1,858	10,374	8,477	22,824

Source: *Annual Report of the Department of Education, 1950-51*

Table 3. Number of students taking Art and Drawing in examinations in 1967.

	Leaving Cert. Examination		Intermediate Cert. Examination		Total
	Boys	Girls	Boys	Girls	
Art	133	515	203	1,257	2,108
Drawing	2,727	2,037	3,678	4,335	12,777

Source: *Annual Report of the Department of Education, 1966-67*

4 Contrasting Syllabi - 1935 and 1965

Perhaps the most accurate means available of determining the extent to which the actual substance of the subject, that is, what was most likely to have been taught and learned in classrooms, changed over the period discussed so far is to compare the certificate examinations papers from, say, 1936 and 1965. The use of this form of analysis is well justified on the grounds of the traditionally predominant influence of examinations over the process of education in Irish schools. (58) Moreover, from their inception certificate examinations operated on a centeralised basis and all secondary schools followed the Department's published syllabi, with the result that there was a high degree of unremitting uniformity across the system. Thus it is fairly safe to assume that students' educational experiences were, in large, governed by the exigencies of "exams".

A brief overview has been given above of the curriculum changes introduced in the years 1932, 1942 and 1953. The syllabus and examination framework introduced in 1953 was in place up to 1971 at which point further and far more fundamental changes were made. The situation with regard to 1932 can be illustrated thus:

Main areas of content.

Intermediate Certificate	Leaving Certificate
1. Drawing from sight and memory	1. Drawing familiar objects and natural forms from sight and memory
2. Mechanical drawing and design	2. Drawing from memory
	3. Mechanical drawing and design

Intermediate and Leaving Certificate examinations.

A. Object Drawing
B. Memory Drawing
C. Mechanical Drawing and Design
D. Mechanical Drawing and Design (Boys only)
E. Mechanical Drawing and Design (Girls only)

The examination questions and *confidential* instructions issued to examination superintendents for 1936 and 1967 tell a good deal about the kind of knowledge and skills students were expected to demonstrate and the distinctive arrangements for the conduct of examinations in drawing and art. For the 1932 examination in Object and Memory Drawing (of three quarters-of-an-hour duration) superintendents were expected to make the objects in question (the official box for examination stationery, a saucepan - 4 pint size - and a biscuit tin) available in the examination room half-an-hour before the time fixed for the examination to commence, however, they were

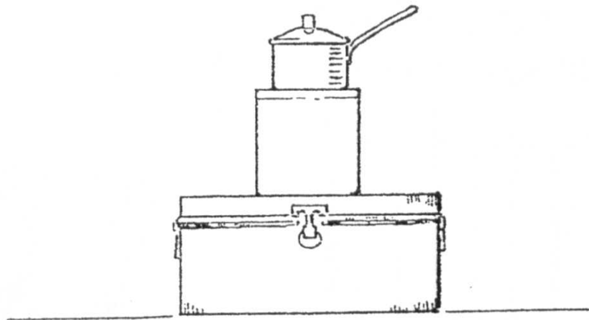
cautioned that "instructions must be carried out as unostentatiously as possible, and in a way not to attract the attention of candidates or teachers to the objects named". Candidates did not know what objects would be used, the superintendent arranged the objects according to a given diagram and then read the examination instructions to the candidates. The following general instructions were for all candidates.

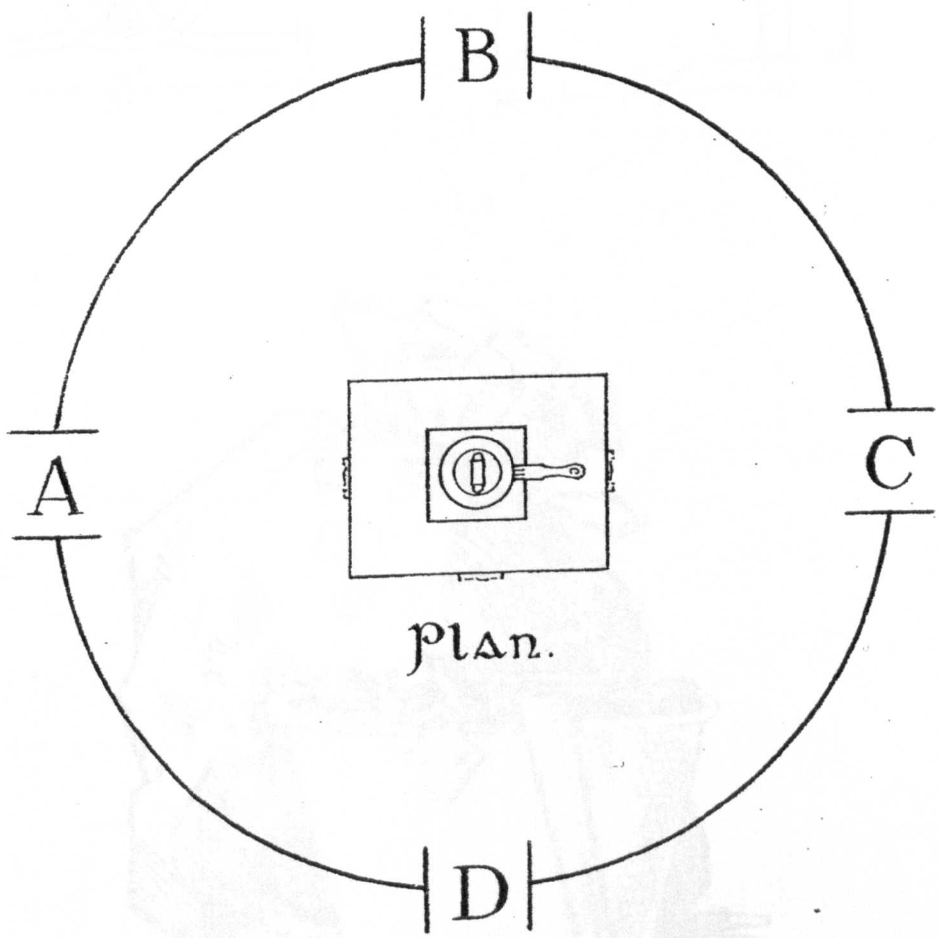
You are required to make a drawing in pencil of the objects specified, as they appear from the point of view in which you are seated, and your drawing, which should be at least 9 inches in its greatest dimension, is expected to show a knowledge of the effect of perspective in modifying the appearance of the objects. Shading may be used as a help to express the form of the objects.

Candidates were not allowed to position themselves perpendicular to the arrangement, as it were, hence ensuring that they would draw the subject from an oblique view (Figure1). Intermediate, Leaving Certificate pass and Leaving Certificate honours categories were differentiated in a fairly crude way by requiring the two senior grades to draw progressively more of the arrangement. The examination in Memory Drawing followed, with the superintendent removing the objects from view and giving the following general instructions.

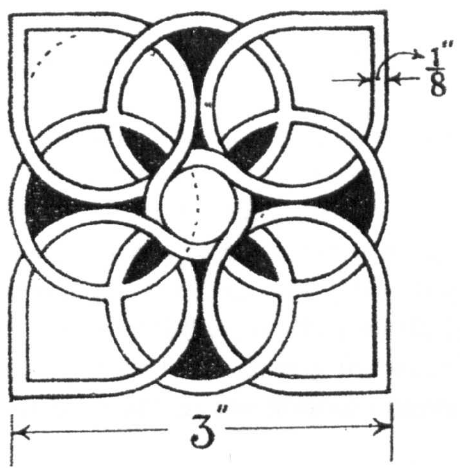
You are required to make a drawing in pencil from memory and to show a knowledge of the effect of perspective in modifying the appearance of the objects. Ten minutes are allowed in which to make the drawing.

Separate instructions were issued for each of the three grade levels: intermediate candidates were required to draw from memory that which they had just drawn form sight; senior pass candidates were required to draw from memory a pan-loaf on a plate, a box camera and a roll of film, or a candlestick and box of matches, while senior honours candidates were required to draw from memory a table-lamp and a book beside it, a step-ladder of 5 or 6 steps and basin beside it, or a motor tyre lying flat on the ground and a petrol tin beside. Much the same principle is applied for differentiating levels in the case of the senior grades as was applied in the object drawing examination, for instead of having to draw more of the same subject candidates would draw different subjects, for example drawing a table-lamp and book was ranked as a more difficult task than drawing a pan-loaf on a table. There was a quarter-of-an-hour break before the commencement of the examination in Mechanical Drawing and Design (of two hours duration). Separate papers were set for Intermediate level (with one common paper) and leaving certificate level (with different papers for boys and girls). Mathematical instruments, protractors, scales, T- and set-squares and drawing boards were used in the examinations. The intermediate paper included questions on lettering, drawing diagrams to scale and decorative design. Candidates were asked, for example, to draw Gaelic or Roman letters with pencil, pen or brush; to copy a given pattern (Figure 2); to draw to scale an accompanying diagram of the elevation of a gramophone cabinet (Figure 3), and to design a repeating circular broader. The papers for girls and boys at senior level

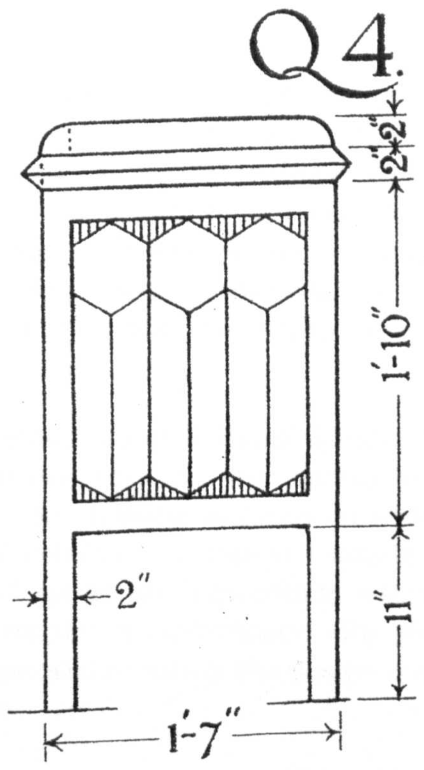




F. 1



F.2



F.3

F.4

(pass) again featured lettering, scale drawing and decorative design, with problems such as to draw to a scale of 1 inch to 1 foot an accompanying diagram of a cabinet door, to draw a plan and elevation of a cottage when the front is inclined at an angle of 30 degrees with the vertical plane, and to design a border in black and white suitable for the title-page of a book. Except for more of an emphasis on ornamental pattern design in the paper for girls, with problems such as drawing to scale an accompanying diagram of a tiled floor and a decorative fan, the overall focus of the problems set were comparable for both boys and girls.

Taking the examination as a whole, at both junior and senior levels, it is indicative of the prevailing attitude of the time to manual instruction that the examination was exclusively a test in drawing, and even though the drawing syllabus on which the examination was based at senior honours level refers to "design for simple house fittings, articles of furniture etc." (for boys) and design for "reproduction in simple crafts, such as stencilling, leather work, lace, crochet, or embroidery" (for girls), in practice candidates needed only to "state the material in which the design could be suitably carried out", as the honours papers show.

Turning to the 1967 examination in Art and Drawing, the situation with regard to the main content areas and examination framework can be illustrated thus:

Main areas of content.

1. Object drawing.
2. Drawing from memory.
3. Drawing natural forms.
4. Pictorial drawing.
5. Mechanical drawing and design - section one for students taking the Art examination option and section two for those taking the Drawing examination option.

Intermediate and Leaving Certificate examinations.

Art	Drawing
A. Mechanical Drawing and Design	A. Pictorial Drawing or Mechanical Drawing and Design
B. Pictorial Drawing.	B. Object and Memory Drawing or Drawing from Natural Forms
C. Object and Memory Drawing or Drawing from Natural Forms	

Those supervising the Drawing from Natural Forms test (each part of the examination was of two hours duration) were rather punctiliously advised as follows.

Separate specimens should be arranged for each candidate where facilities permit, otherwise candidates should be divided into small groups with not more than three in any group.........Where it is necessary to use more than one sample of the same specimen, samples provided should differ as little as possible. The Superintendent should not , however, interfere with the natural form of the specimens, nor attempt to make them resemble each other by altering the number of flowers in the specimen. Each specimen should be arranged in a bottle or jar of water and placed on the Candidate's desk, or a small table or desk..........When small specimens such as daisies, pansies, buttercups, are specified in the examination, each candidate must be provided with a specimen. Candidates may hold such specimens in their hands while making their drawings.

There was a choice of natural forms specified, for example, "a spray of beech or bay, having at least four leaves" (Intermediate Certificate pass), "a spray of any wild flower" (Leaving Certificate pass) "a fish, six mushrooms, a lemon or grape-fruit, halved, arranged against a white, or pale blue, background" (Leaving Certificate honours). The paper for the Object and Memory Drawing listed the items to be drawn such as a metal or plastic bucket containing coal, turf or briquettes, a hatchet, a sack filled with any available material, pieces of broken box-wood or sticks and a few large lumps of coal; evidently the intention was to create a type of thematic still-life arrangement, a diagram of which was provided as an aid for superintendents (Figure 4), and for memory drawing all candidates were expected to add at their "convenience" drawings of three other objects.

It is not altogether surprising that the conservative insularity of the time failed to give rise to visionary innovation, even so a number of fairly significant adjustments had been made to the examination. Admittedly, the examination conformed in some respects to procedures and a rationale appertaining to 1936 - not least the staid character of procedures and the quantitative notion of differentiation which meant drawing some or all of the objects. Intermediate Certificate candidates were required to tackle the bucket, hatchet and fuel which was placed on the floor beside the bucket; Leaving Certificate pass candidates were to draw the same but include the sticks, and the honours candidates were meant to draw the whole group - Figure 4). But there was a new option of drawing the objects as they "appeared", *or* candidates could "treat the group decoratively". Viewed retrospectively, the latter would appear a moderate development, and in its effect maybe it was, however, it did introduce the possibility of responding to the subject in ways other than the conventionally representational, for example, the employment of creative translation and pictorial invention.

In stark contrast to the predominantly restrictive approach to object and memory drawing, the unreserved nature of the examination in Pictorial Drawing is a sure sign that concepts of new art teaching were being applied in Ireland. Instead of meticulous instructions related to austere methods of drawing, the pictorial drawing test set down just two conditions, the scale of the image to be made and that colour

should be used, and there was true variety in the subject matter or themes offered. It was seen in the earlier part of this study that what became known as new art teaching had sanctioned - most importantly for adolescent creativity - authentic and catholic artistic expression, and in so far as in pictorial drawing candidates were allowed the choice of such true-to-life themes as "working in the farm yard" and "prize giving after the sports", the examination did attempt to prompt authenticity, while the inclusion of themes approximately correlative with varieties of expression, for example, "dreamland" (romantic and mystical), "the rescue" (dramatic) and "spring morning" (impressionistic) (59) helped to accommodate the individual's natural artistic vocabularies and interests. Another strand to the examination paper was the option of illustrating a short passage. Although the character of the subject matter tended to be somewhat puerile and domesticative, especially one would have thought for older adolescents, with passages such as "If we all lend a hand, tea will be ready by the time Daddy gets home" (at Intermediate Certificate level), or "You take the basket, Mary, and pick up the apples on the ground, while I climb the tree" (Leaving Certificate level), there was at least still the potential for imaginative graphic interpretation. (60) A final option was to create a picture on the basis of a situation suggested by a number of given items, as in the case for intermediate level based on "a large fish; a boy or girl; part of a pier; ropes". A most important development from the early 1950s was the availability of a wider range of school art materials, especially powder paint, sugar paper and sturdier medium-sized paint brushes. These materials in themselves would have facilitated some departure from disciplined and detailed line drawing to individual modes of expression in the area of pictorial painting.

Finally, the Mechanical Drawing and Design paper comprised two sections and it was here that the main distinction between art and drawing was to be found. It can be seen above that those candidates electing for the shorter (drawing) course could opt for pictorial drawing or mechanical drawing and design, and if choosing the latter, candidates were obliged to take Section II of the paper which was a test in technical drawing related to solid geometry, and technical drawing related to pattern copying and pattern design. Regrettably there is no record as to which of the two options was the more popular, therefore, it is not possible to say with any degree of certainty the extent to which that purely technical programme was taught under the aegis of art education (it could have been the case for instance that the overall majority taking the shorter course were opting to study pictorial and not mechanical drawing). As would be expected, Section I of the paper was concerned with design and not mechanical drawing. Questions on the design of covers for books (with subjects such as the zoo and dressmaking), poster design (with subjects such as "a Christmas bazaar" and "a school sports"), textile design (where the task was to "Design an allover pattern for a table-cloth....suitable for block-printing") were typical at intermediate level. Much the same areas featured in the Leaving Certificate pass and honours papers, although those papers included the area of calligraphy and generally the questions tended to be more involved, particularly at honours level, as the

following example shows: "An alphabet for children allots one whole page to each letter of the alphabet, together with illustrations of appropriate objects. Design any one page of the book".

Certificate examination papers from the mid 1930s to the beginning of the 1970s show that the once dominant approach in school programmes of mechanical drawing was gradually superseded by imaginative work in illustration and painting, pattern design and design for craft, memory drawing had all but disappeared and object drawing mutated into a kind of pictorial still-life drawing. Craftwork per se did not figure, life-drawing had not yet been introduced and there was no compulsion to study picture-reproductions or the history and appreciation of art. Some positive changes had therefore been made in curriculum and general practice but change had come about in an improvised manner with the result that school art programmes usually comprised a mixed bag of technical exercises and expressive activities. (61) These may not have been polar opposites pedagogically speaking, but still there was a dire need for a clear central mission for art education, especially during the 1960s which saw an upsurge in the Irish economy and attendant rapid social and educational change.

5 Vocational Education

It was pointed out earlier that the privately owned and managed system of secondary education in Ireland resulted from the deeply embedded power of the Catholic Church in the area of education and the willingness of politicians to concede to the Church on most educational matters. The only significant exception to this was the development of a formalised state system of technical education which had its roots in the establishment in 1898 of an organised local authority structure and the Agriculture and Technical Instruction (Ireland) Act of 1899. From the outset the purpose of technical education was closely associated with the regeneration of the Irish economy, thus technical instruction was intended primarily to meet the needs of various occupations related to industry and commerce. The Irish Free State had inherited a system made up of sixty-six technical schools under the administration of county and urban committees, however, the system was hampered by the fact that most of the work of the schools was carried on in evening classes with students attending on a voluntary basis. The average attendance of students was very poor at approximately 50%, student attrition rates were high and the number of students taking science and handicraft, at that time considered to be the mainstay of technical education, was comparatively small (see Table 4). Furthermore, one of the major weaknesses of the education system generally was the lack of opportunities for those pupils leaving primary school to avail of post-primary education, for example, of the

fourteen to sixteen age group for the year 1929 some 62% were not attending school. (62)

Table 4. Number of students by course in established technical schools, 1924-25.

Subject Group	Number of Students	Percentage
Introductory	1,757	8%
Commerce and Languages	8,811	40%
Science (pure and applied)	3,757	18%
Handicraft	1,009	5%
Domestic Economy	5,354	24%
Art	916	4%
Other Subjects	204	1%
Total	21,808	100%

Source: *Report of Commission on Technical Instruction* (1927), p.18

The government established the Commission on Technical Education in 1926 "to enquire into and advise upon the system of Technical Education in Saorstat Eireann in relation to the requirements of Trade and Industry". (63) Though the Commission recommended extensive reform of technical education, the most relevant proposals in the present context relate to the insufficiency of practical studies in the primary and secondary school curriculum and the need for a form of "continuation" education to provide a connection between primary and specialist technical education. Its report was strongly critical of a primary system that provided only the bare minimum of education to pupils and, importantly, it disagreed with the recommendation of the National Programme Conference to exclude drawing from the obligatory portion of the curriculum, stating that:

Drawing, apart from its general educative value, is virtually the language of the skilled tradesman and craftsman and , if the fundamental elements of this language are not acquired in the primary school, no post-primary or technical training can repair the loss. We are informed that the removal in 1922 of Drawing from the obligatory to the optional list of subjects practically meant its extinction in the schools. Out of the 646 schools in County Cork in the year 1925/26, Drawing was taught in only 31 to pupils in fourth standard and over. Similar figures for County Kerry were 334 and 19, and for County Limerick 235 and 67. The extinction of Drawing in the Primary Schools is looked upon with much concern by those interested in technical education, and we would urge the reinstatement of Drawing as portion of the obligatory curriculum for all pupils up to sixth standard. (64)

On the matter of secondary education the report drew attention to the priority afforded by virtue of the academic nature of the curriculum to the minority of

students who were destined for university, professional life and the civil service at the expense of the majority who, the Commission believed, would be better served by secondary schools whose work related to local needs and whose curricula had a distinctly practical tendency. The report therefore recommended that science, drawing, manual instruction and domestic economy should be obligatory subjects. (65) While these recommendations were rejected by the Department, one of the more radical of the Commission's proposals (at least in structural terms) that continuation education be provided nationally for the fourteen to sixteen year age group was accepted and implemented under the Vocational Education Act of 1930. The change in nomenclature to vocational education reflected the type of combined general and technical instruction that was at the heart of continuation education, yet under pressure from the Catholic hierarchy who saw the introduction of continuation education as a challenge to the church's commanding control of secondary education, the then Minister of Education John Marcus O'Sullivan stated categorically that vocational schools would not provide a "general education" for students. (66)

While the Department laid down general guidelines for schools it did not publish subject syllabi or prescribe content on the basis that individual schools would have the scope to implement programmes suitable to their local urban/rural needs, especially in relation to local occupations and potential employment. This arrangement changed in 1947 with the first national examination in the Group Certificate, which was made up of five groups - manual training, rural science, domestic science, commerce (general) and commerce (secretarial). Drawing and design (and later art) was one of six optional subjects within the group of manual training subjects. Drawing and design and art were comparatively marginal curriculum areas (see Table 5 and Appendix 16 p.319) with only a little over 9% of candidates taking the subject in the examinations of 1951, although the number had increased to over 14% by 1965. Intermediate and Leaving Certificate courses and examinations were introduced to the vocational sector from the mid 1960s with the objective of increasing enrolment in vocational schools and thereby increasing the number of students studying technically orientated subjects. While this move did have the effect of broadening the curriculum base of vocational education, it also had the effect of further consolidating the central place of secondary school structures and facilitated the spread of those structures to vocational schools and the new comprehensive and community schools. (67) The most significant outcome for art education was that students in vocational and secondary schools followed a common programme and took common intermediate and leaving examinations. The Group Certificate examination was retained, though here again students studied the intermediate programme. In so far as art and design is almost unique in ranging across the humanistic and craft/technical spheres of education the subject could at this time have provided a useful model in curriculum differentiation, where programmes would be tailored to meet the specific needs of each sector. No such differentiation was made, therefore, it can be concluded that the subject was taught for the same reasons to both secondary and vocational students. Since there were no aims and objectives included in either the Intermediate or Leaving Certificate syllabi

the rationale for the subject within the curriculum, or to put the point more directly, the reasons for studying the subject, were not defined.

Table 5. Number of candidates taking certificate examinations for day vocational courses in drawing & design and art.

Year	Subject	No. of Candidates	%	Total No. of Candidates
1951	Drawing & Design	298	9%	3,243
1955	Drawing & Design	481	10%	4,768
1960	Art	805	11.5%	6,967
1965	Art	1,956	14.4%	13,598

Source: *Compiled from annual Reports of the Department of Education*

The bipartite system of vocational and secondary education facilitated a prejudice in Irish society against practical subjects. In common with other postcolonial countries Ireland had not developed a large manufacturing base with the result that "in the absence of industrial opportunities, educational credentials [had] become the major determinants of wealth, status and power. (68) Keenly sought after white collar jobs were gained through academic education and in this regard such education was highly *relevant* to its context - permanent and pensionable employment in public administration, the professions, teaching, the police, secretarial work and nursing - though it was not a *practical* education in the sense of the development of craft and technical knowledge. (69) Generally speaking the prejudice referred to above was as much, and maybe more, to do with a lack of demand for technical expertise as with any inherent enmity towards technical education. (70) Nonetheless, the reality was that vocational schools catered for the educational needs of specific social groups and classes, and it was widely held that those children who did not possess the intellectual capacity to benefit from secondary schooling would be more suitably placed within the vocational sector. (71) Art was relatively popular in secondary schools, whereas in vocational schools it was a distinctly peripheral subject. In 1965, for example, over 44% of intermediate candidates sat the examination in art, while the percentage of students sitting the certificate examinations for day vocational courses in art in the same year was just 14.4%. Art education would therefore have been associated more with the educational ethos, if not the academic curriculum, of secondary schooling. Yet the subject's position within the secondary sector was in one respect similar to that within the vocational sector: namely, it (along with other subjects such as technical drawing, building construction, and engineering theory and

practice) was not a recognised matriculation subject with the result that the study of art did not offer a pathway to university education, a situation that was not rectified until the History and Appreciation of Art programme was introduced as an academic component of the Leaving Certificate in the early 1970s.

Chapter Seven: The Modern Era

(Background)
Speaking of 1950s Ireland the writer John McGahern states:

I think of the decade beginning with the lighting of the paraffin lamps as the darkness came on, the polishing of the globe, the trimming of the wicks, the adjustment of the flame, as it had been done for generations. By the end of the decade every house had electricity. Most people had radios, very soon they would all have television. The world that had stayed closed and certain for so long would soon see nothing but change. (72)

This is an image of Ireland as a pre-modern state emerging form a period of deep insularity towards the new dawn of modernity. In McGahern's judgement by 1950 the State, under the power and influence of the Catholic Church, "had become a theocracy in all but name". No doubt his view is coloured by his experience as a young creative writer working in a highly conservative environment, but equally it is no exaggeration to say that the Catholic Church set the parameters for social policy, and nowhere was this more evident than in education.

Nevertheless, there was to be "nothing but change" in the economic, social and public life of the State. It is generally regarded by commentators that the two main interrelated factors that influenced the major reforms of the education system in Ireland during the 1960s were the increasing tendency to relate education provision to the labour demands of the economy, and the growing desire to address the need for equality of educational opportunity. (73) Even though the 1960 report of the Council of Education had failed to live up to expectations, other landmark events were to provide an impetus for constructive change. In an atmosphere of deep economic gloom and unremittingly high emigration Ken Whitaker, the secretary of the Department of Finance and head of the civil service, published, in 1958, a survey entitled *Economic Development* which lay the foundation for the First Programme for Economic Expansion. A sea-change in national economic development ensued, with largely protectionist self-sufficiency policies giving way rapidly to an era of increased investment and expanding industrial activity during the 1960s. (74) Under this stimulus there emerged over time a radical reassessment of the economic value of an educated workforce and the social implications of educational exclusion.

1 Major Reform of the System

It is indicative of the outward-looking mindset then prevailing that the first analytical and in depth study of the education system - *Investment in Education* -

was conducted jointly by the OECD and the Department of Education. Lyons summarised the response to the 1965 report in stark terms.

The impact of this report - at least on informed opinion - was in many respects shattering. It was difficult to decide which of its revelations was the more alarming - the extent to which the needs of the present had not been fulfilled, or the extent to which the needs of the future had not been anticipated. Central to both deficiencies was the fact, which the survey demonstrated with crushing finality, that the 'flow' into secondary education was far below what was either desirable or needful. (75)

The basic quantitative data supplied by the survey team revealed that children of poorer families were far less likely than their better-off counterparts to participate in post-primary and higher education, that the availability of post-primary education rested to a large extent on location, with urban and prosperous areas faring best, and, most significantly, that 32% of pupils left full-time education at primary level. (76) Archer & McCormack have calculated that by today's definition of leaving school with "no qualifications", the 1963 statistics would show that over 60% would be classified in this way. (77) The most arresting finding was that of the low level of participation in post-primary education, particularly among lower socio-economic groups. Detailed projections and recommendations were provided in the report highlighting the need to invest in and expand the education system so as to improve participation levels, to provide a broader range of subjects and to ensure better geographical distribution of schools. Investment and expansion would at once make post-primary education more responsive to the industrial and commercial life of the country, and provide the basis for equality of educational opportunity. Improved economic conditions meant that good progress could be made and with a greater willingness of Government to take responsibility for implementing the necessary reforms, the hegemony of the Catholic Church in matters educational diminished. Yet still in the face of powerful dissenting voices and vested interest the Minister for Education, Donagh O'Malley, made the somewhat surprise announcement in 1966 that "free post-primary education" would be introduced from September 1967. This development singled a new era for Irish education which saw enrolment in post-primary schools jump from 142,900 in 1965/66 to 208,500 in 1970/71, and 271,000 by 1975/76. (78) Total public expenditure almost doubled between 1963 and 1973, raising from 3.4% to 6.29% of Gross National Product. (79)

The exceptional rate at which young people took advantage of education during the period and the continual increase in participation since is evident from Table 6. The result of this was that although far greater resources were committed to education, the remarkable quantitative expansion in itself absorbed those same resources. Arguably the most important innovations in respect of providing for the educational needs of a much more varied and increased student cohort would centre on the introduction of a comprehensive, or at least a more flexible, curriculum and in improving teaching methods, equipment and materials, and modes of assessment, but it was in these areas that the necessary development and support was lacking. (80)

While two new types of schools, comprehensive and community, were created, plans to restructure the curriculum within a framework of subject groups which could be provided to all students on the basis of co-operation between schools failed to be implemented. (81) There was, according to Mulcahy, a "crisis created in schools by the absence of the necessary facilities" - sufficient student places, teacher numbers, curriculum options; (82) the contrast between *change* as manifested by expansion, and *change* as root-and-branch reform, could not have been more sharply profiled.

Table 6. Estimated percentage of persons receiving full-time education by age for school years 1964/65,1974/75, 1984/85 and 1994/95

Year	Age					
	14	15	16	17	18	19
1964/65	65.7	51.4	37.7	24.8	8.0	2.4
1974/75	97.9	82.4	66.6	45.2	25.3	13.9
1984/85	99.4	94.4	80.3	63.3	39.7	23.6
1994/95	100	95.7	91.1	81.9	63.3	47.5

Source: Archer, P. & McCormack, T. (1998) *A Response to Patrick Lynch's Revisiting of Investment in Education*, in B. Farrell (Ed.) *Issues in Education: Changing Education, Changing Society* (ASTI) p.18

By slow degrees the poor condition of art education caught the attention of various government agencies during the 1960s and 1970s, yet it was not until the establishment of the Curriculum and Examinations Board (CEB) in 1984 that the first concerted attempt was made to conceptualise a distinct *creative and aesthetic studies* area which would be provided within a *core* curriculum framework. (83) In the meantime Investment in Education had implied a realignment of the system away from the customary aims of religious, moral and intellectual formation towards the requirements of the economy, (84) however, the reality was one of an expansion of the existing pattern of secondary and vocational education rather than a new emphasis being placed on practical and applied subjects. (85) Indeed, it is noteworthy that a plan to introduce a new Technical Leaving Certificate was abandoned in 1972. In the circumstances "vocational schools moved far more towards the academic tradition than did the secondary schools move towards practical subjects". (86)

2 Bodkin, the Scandinavian Group, Richards, Benson

The lack of attention given to subjects that addressed "creation by hand or machine and the visual arts" was a central theme of the 1961 report of the Scandinavian Design Group in Ireland. (87) In keeping with the general drive towards industrial development the group was commissioned to examine means by which to improve standards of design that would lead to growth in Ireland's export trade. According to the report such growth was dependent in the first instance on local demand for well designed and well manufactured goods, therefore, export success could only come about as the result of "some reasonably developed form of art education in the various levels of schools in Ireland". (88) Raising the general level of design consciousness would, it was argued, hinge on educational initiatives to promote the importance of drawing and the manipulation of materials - two of the most neglected aspects of education in Irish schools.

Perhaps the report's most daming observation, though as it turns out not a particularly controversial one, was made in conjunction with a recommendation to establish an Irish School of Design, where it was stated that "to set up a new school of design and at the same time *ignore the fact that the Irish school-child is visually and artistically among the most under-education in Europe,* would appear to us unwise". (89) (my emphasis) There was probably some truth in this somewhat sweeping claim, yet it is an ironic twist that one of the main causes of the neglect of visual arts in education, and more generally within the broader society, is taken to be the historical weight of Ireland's literary tradition; literature, theatre, the spoken word and intellectualism dominated the cultural scene which, in the words of Brian O'Doherty, left Irish artists to "occupy the gate lodge to the literary Big House, listening to the heavy traffic up and down the driveway". (90) Two major reports, *Provision for the Arts* published in 1976, and *The Place of the Arts in Irish Education* published in 1979, addressed, among other issues, the historical circumstances which contributed to the pattern of Irish artistic activity. In *Provision for the Arts* the report's author, J.M. Richards, identified certain conditions that the arts were subjected to which were peculiar to Ireland:

a) a tendency - largely geographical in origin - towards isolationism, resulting in culture in Ireland failing to maintain contact with developments in the world outside and turning in on itself; b) the influence of a more powerful and historically dominating neighbour, which often leads to undue reliance on Irishness for its own sake; c) standards of sophistication as high as those of other Western nations, but without the well-developed, predominantly industrial, economy on which such sophistication is usually based; d) too small a population to provide the degree of support for certain of the arts which is taken for granted in these other countries...... ; e) a distribution of population and centralization of administration which leads to the majority of the arts being concentrated in the capital city; f) a traditional culture rooted in another language than that most generally spoken. (91)

The country's geographical and economic situation and its political and cultural history are also taken by Ciaran Benson, the author of the second report mentioned above, to be the determinants which fostered or hindered artistic activity. More specifically he cites reasons why the visual arts failed to be prominent in modern Ireland. In summary, his analysis stresses the point that Ireland has a long and rich tradition of artistic activity dating back to the bronze age, and that Irish visual arts during the early Christian period are well known and justly celebrated. He highlights the fact that when much of Europe was passing through the Dark Ages, Ireland experienced a golden age when such masterpieces as the Book of Kells, the Ardagh Chalice and the Cross of Cong were produced, however, centuries of colonisation and war led to a steady decline in monastic and aristocratic patronage. Though the building of Georgian Dublin was a significant achievement in urban design and architecture, the next golden age of Irish artistic expression emerged early in the twentieth century and centred on literature and theatre. He concluded that:

Although Ireland has a very significant heritage, the tradition is unbalanced. Some of the reasons for this lie in the troubled history of modern Ireland. One factor relates to the division between the artistic traditions of the wealthier Anglo-Irish and the poorer native population. 'Classical' music, opera, ballet and some aspects of the visual arts still tend to be perceived as more exclusive than, for example, traditional forms of music and dance. Literature has not been subject to these divisions to the same extent. (92)

In his enquiry Richards found that only poetry and literature among the arts had a central place in the curriculum; visual art was found to be far less prominent. He went on to contrast the appreciation of art with its creation, arguing that the latter is merely a partial approach to acquiring an understanding of the contribution that art can make to personal development and its place in civilisation. More time should therefore be devoted to appreciative aspects of the subject, he concluded. (93) Benson's report of the working party appointed by the Arts Council was the first thorough analysis of the principles underpinning arts education in Ireland and the state of the various arts subjects. In this regard it should be seen as a seminal document. The report outlines two distinctive perspectives on the function of art in society: firstly, art acts as a "mode of understanding and a means of expressing the structures and forces latent or manifest in the day-to-day of a society", and secondly, art is a "means by which human need to transcend day-to-day life is satisfied". (94) To the foregoing conceptions of art as acute reflection and art as a means of transcending habitual existence, the report adds the concept of art education as contributing not only to the development of feeling and sensory and manual skills, but also to *intellectual development*. Most significantly, the notion that arts education plays a compensatory role within the wider curriculum, a stance favoured in successive central policy statements, is rejected.

The educational value of the arts is often conceived of in terms of the "well-rounded education". This view tends to regard the pupil in a rather fragmented way as having intellectual, affective, physical, social needs. Subjects such as mathematics and science, languages and history are seen to develop his intellectual potential while the arts are conceived as "rounding-off" in the affective areas. This conception of the pupil as being largely composed of separate areas each of which can be dealt with more or less separately by different sets of subjects is a gross over-simplification which can have damaging implications. (95)

While the report was highly critical of the commonly held (official) view that arts education has merely a supporting role to the main business of education, it was also far-sighted in identifying the main weakness of curriculum generally to be the avoidance of the challenge to develop critical perspectives in the young, particularly education's failure to keep abreast of and impact on mass-communication developments. In contrast to previous commentary on visual arts education in Ireland a quite new perspective is introduced, one that acknowledges the necessity for:

......training in the skills needed to interpret the complex situations so frequently presented and re-presented by today's forms of mass-communication.....[and] When it is realised that there is no image, be it photograph or film, that is not by the very nature of the process a construction or a fabrication then the full implications of the need for such skills in an educated public becomes apparent. (96)

Working within an essentially new frame of reference this report attempted to reconceptualise arts education as a generic entity - that is, emphasising educational commonalities and provision needs including actions to be taken across arts subjects. In this regard its vision of a general arts programme encompassing visual art, film, photography, music, drama and dance for all junior cycle students added a totally new concept to the debate on the place of the arts in the education system. But it would seem in retrospect that the major weakness of this recommendation was in promoting the programme as a non-examinable area, where "it would offer considerable scope to teachers and pupils for experimentation and for a variety of inputs", (97) within a system that functioned on the pre-eminence of examinations. The strength of the report lay in its unequivocal stance on the core educational relevance of arts education, however, the Government's 1980 *White Paper on Educational Development* appeared far less committed to this view, stating that claims for an increase in the "proportion of time and resources devoted to activities generally subsumed under the heading of the arts" would have to be evaluated in the light of the pressure to provide courses "under such diverse headings as social and political education, trade union education, health education, consumer education etc." (98) In effect arts education was been placed in the invidious situation of being seen to compete for time and resources with social and pastoral areas of the curriculum. Moreover, while proposing to establish a committee to "examine the extent to which

artistic and creative activities [were] being catered for in second-level schools" the Government, even at this early stage in the debate on arts education as a *core curriculum area*, were far from committed to act as the protagonist in this matter, as the following statement from the White Paper demonstrates:

The main import of the reports listed at the beginning of this chapter [Bodkin, Scandinavian Group, Richards and Benson] *is that the arts are under-represented in the Irish system of education. There is no precise way of gauging popular reaction to these reports which may be presumed to have argued the case for the arts as cogently as possible. It is hardly unfair to state, however, that the public demands on the school system are less urgent in art-related subjects. Indeed, schools have daily experience of pressure for good examination results in the traditional subject areas and an educational system must maintain a relationship of dynamic interaction with the society it serves.* (99)

It is difficult to avoid the impression that in relation to arts education the expressed necessity for the system to "maintain a relationship of dynamic interaction with the society it serves" was at best procrastination - arts education being a "less urgent" concern - and at worst prevarication - in which case the subtext would have been that if a curriculum area was dependent on special pleading for its inclusion, then it really shouldn't be there as a core curriculum area. The Department's approach of pointing to demand factors as the basis for its decision-making and inaction in relation to the arts in education was strongly critised by the Arts Council (the section on the arts in the White Paper was intended to be the Government's response to the Benson report) on the grounds that the demand in question could only come about on foot of better provision for the arts in schools. (100) While the next important policy document, *Programme for Action in Education*, published in 1984, saw the function of arts in schools as one of developing "an appreciation of our artistic heritage", worthy of study for their own sake and for the "rich dividends" they would pay in terms of the "production of industrial products of good design, high quality finish and presentation", (101) it did no more than propose that additional "art organisers" be recruited. (102) However, the establishment of the interim Curriculum and Examinations Board (CEB), which was later reconstituted as the National Council for Curriculum and Assessment (NCCA) in 1987, although set up on a non-statutory advisory basis, introduced a strong new presence within the policy-forming framework of the education system, and it was the work of these bodies that shaped today's art and design curriculum and the structure of curriculum more generally.

3 Primary School Art and Craft in the "New Curriculum"
Principles of a child-centred approach were a feature of infant classes since the early fifties but beyond that point the system tended to "treat children as if they were identical, environment as if it were irrelevant, and subject content as if it were easily defined", (103) Now the outlook for all pupils was intended to change. The curriculum, which was published as a two volume Teacher's Handbook comprising over 700 pages, embraced the child-centred philosophy that (a) "all children are complex human beings with physical, emotional, intellectual and spiritual needs and potentialities"; and (b) "because each child is an individual, he [sic] deserves to be valued for himself and to be provided with the kind of opportunities towards stimulation and fulfilment which will enable him to develop his natural powers at his own rate to his fullest capacity". (104) An integrated curriculum model sanctioned by psychological research on learning processes and the development of children replaced the "logical" method of dividing curriculum into compartments. Moreover, the teacher was no longer to be "regarded as one who merely imparts information but rather as one who provides suitable learning situations and who guides and stimulates the child in his pursuit of knowledge". (105) Emphasis was to be placed on co-operative group work and socialisation.

Even though it was regarded essentially as an "integrated entity" entailing linguistic, mathematical and artistic organisation of the child's knowledge and experience, the curriculum was arranged "for the purpose of convenience" in the more traditional way under the headings of *Religion, Language* (i.e. Irish and English), *Mathematics, Social and Environmental Studies, Art and Craft Activities, Music and Physical Education.* According to the Handbook these syllabi were designed to be flexible so as to facilitate diversity and individual needs. The syllabus for art and craft runs to one hundred pages and contains a large number of "activities" which, it is advised, "are not to be taken literally as a rigid set of exercises, but rather as the type of activities which might be undertaken for experiment". (106) Programmes were to emphasise the activities of experimenting, creating and discovering. The concept of art and craft as an *activity* - indeed the very use of the word *activities* within the title of the subject - underscores the importance given to *process.* This point is reinforced by a statement which corresponds very closely to the writings of Victor Lowenfeld that "the work should [therefore] be regarded as a self-activated learning process on the part of the pupil rather than as a lesson imparted by the teacher, and the desired result is not the excellence of the finished product but the physical, mental and emotional experience gained by the child". (107) Lowenfeld's influence is also discernible when it is contended that "it is doubtful if any other aspect of the curriculum can do so much to foster simultaneously intellect, imagination, observation and manipulation". (108) For Lowendeld, as for Herbert Read, aesthetic growth - the ability to sensitively integrate experiences into a cohesive whole - was an essential part of a balanced education. (109) Despite its groundbreaking espousal of the interrelationship between cognitive development and creative artistic expression, and the primacy given to active forms of learning and the uniqueness of

the individual and school setting , the syllabus was criticised on the grounds that it failed to present a structured framework for the subject. Benson explains that:

At the time of its introduction there were criticisms of the syllabus on art and craft, the most serious of which were that it lacked a coherent basis in the relevant aspects of child development and that essentially the same activities were recommended for all ages of children. (110)

It is customary to think of the new curriculum as a watershed in Irish primary education, and its significance is amplified by the fact that it has been in place now for nearly three decades. Yet, other than a reported increase in art and craft lessons at all levels (111) there is no plausible evidence that standards of teaching and learning in art and craft have improved greatly as a result of the new curriculum. Research into the issue as to whether there has been a "full and harmonious" implementation of the curriculum (i.e. balance across its main areas) suggests that the greatest success lies in the areas of cognitive and social development, but that there is less perceived success in the areas of aesthetic and creative development. (112) The problems identified by Benson may be strong contributing factors in this. As noted above the guiding rationale for the syllabus for art and craft stemmed - if somewhat belatedly - from a predominately psychological explanation of human development that saw the child going through a number of fairly definite creative and mental stages, and there is a good attempt made to articulate this developmental continuity in the preliminary section of the syllabus under the heading *Aims and Approach.* What the syllabus lacks, though, is a curriculum model constructed from the rationale. Instead, there is mostly "how to do" advice on a bewildering array of activities set out under picture making, pattern/design and construction, with the addition of play activities for infant levels. The 1981 *Report of the Pupil Transfer Committee* suggested that the curriculum "in its present form....is too all-embracing or too ambitious". (113) The intention may well have been to emphasise the creative process but these numerous examples are treated very much as activities in the recreational sense of the word. Moreover, the examples are often accompanied by full-page illustrates of experimental activities such as finger paining, crayon rubbings, paper cut-outs for the junior grades and technical illustrations on traditional crafts for senior grades. In themselves the examples can hardly be faulted, although as a whole , and on an educational level, they lend an impression of priority towards transient skills over the development of visual perception, conceptual learning and deeper enquiry-based creative experience. In short, there is a air of superficiality about the syllabus. Furthermore, the teacher's role is seen solely as a reflexive one and the question of standards is practically ignored. Another problem lay in the inclusion of "cookery" and other "house crafts" within the compass of the subject.

The Organisation for Economic Co-Operation and Development (OECD) has identified the discontinuity between rhetoric and reality as a general feature of the implementation of the new curriculum.

In the spirit of the international reform movement in the 1960s and in the light of research findings, the underlying thrust of Curaclam Na Bunscoile (Primary School Curriculum) was to give learning and teaching much more of a child orientation, to foster such qualities as creativity, self-reliance, initiative and co-operation among children and to open up and broaden the range of studies well beyond the traditional pattern of basic learning. As in many other countries, the aspirations and language of the reformers outstripped the readiness and willingness of the system as a whole to respond. There was a shortfall which to this day is keenly felt. The reasons given vary from the inadequacy of planning, implementation, follow-through and resources, to teacher conservatism. (114)

The shortfall identified by the OECD was likely to be more acute in relation to art and craft than for other areas of the curriculum. There is strong evidence for this view provided by the *Report on the Implementation of Arts and Crafts Activities in the Primary School* which found that some 57 per cent of teachers felt that their initial training did not equip them adequately to implement the syllabus. Moreover, it was found that many teachers devoted merely one hour per week to the subject and that there were major art and craft resource inadequacies at the classroom level. (115) The 1990 *Report of the Review Body on the Primary Curriculum* saw fit to recommend a major revision of the subject. It cited the overwhelming emphasis on "expressive activities at the expense of critical and appreciative responses to art" as the most serious defect across the arts area of the curriculum. (116) According to the Review Body there was a need to draw on research in the field of aesthetic educational theory in order to prepare a general statement of aesthetic principles from which the aims and objectives of all the arts disciplines in the curriculum could be derived. In all, the message was that the boundaries of the subject needed to be redefined so as to take into account four major components of the subject viz. materials and techniques, perception, visual knowledge and creativity, and that evaluation of children's progress should be made on the basis of perceptual skills, imagination, technical ability, visual concepts, critical vocabulary and ability to use a variety of media.

If the new art and craft curriculum of 1971 followed, eventually, the internationally prevalent model of child-centred self-expression then, over twenty years later, the major review of that curriculum again tracked international trends in advocating a disciplined-based conception of the subject. That the Review Body was wise to look to comparative developments is not in question, however, its contention that expressive activities predominate in classroom practice was predicated to a large degree upon a theoretical construct - that aesthetic learning by right must encapsulate not only active making, but also critical contemplation and knowledge - rather than on empirical evidence of what was been taught and learned in art and craft in primary schools. But probably the reality was, and still is, quite different; it is almost certainly the case that children are seldom asked to respond to works of art and that this dimension of the curriculum should be strengthened, however, it is very doubtful that the main strand of activity was, or is, a self-expressive one. Anyone with

experience of the subject and who spends some time in primary schools on a regular basis would report that the general impression is one of non-specialist teachers' genuine intent to enliven the art and craft curriculum. However, in their enthusiasm they inadvertently become providers of "things to do and make", which are often of a makeshift nature and centred on low level craft techniques. This portrayal is in stark contrast to the kind of learner autonomy redolent of expressive artistic activity.

4 Intermediate and Leaving Certificate Art

Apart from the reforms stemming from the work of the CEB and the NCCA the most important development in Irish art curriculum was the introduction in 1971 of new Intermediate and Leaving Certificate syllabi, in "Art" and "Art (Including Craft)" respectively (previously the subject was known as "Art and Drawing" at both junior and senior cycle levels). Three changes made at this time had some positive effects on the curriculum; these were the removal of mechanical drawing from art curricula (mechanical drawing and technical drawing became subjects in their own right), the introduction of a craft option to the Intermediate and Leaving Certificate examinations and the addition of art history and appreciation as a compulsory component of the Leaving Certificate Art examination. As was the case with all other subjects at the time there were no aims and objectives in the new syllabi (See Appendix 17 p. 320), therefore, the benefits assumed to accrue from studying the subject and the reason for including the subject in the general curriculum remained, as before, undefined. At junior cycle level it was stated that "the course should be broadly based and should include representational work, imaginative composition, design and craft, and appreciation". Appreciation was described as "an elementary introduction to the fine arts and to the appreciation of design in everyday things". In practice, however, the very structure of the Intermediate Certificate examination in Art served to undermine the principle of a broadly based course as candidates were given a choice of taking papers in either *design*, that is, design on paper, or *craftwork*, and there was no provision made for the testing of "appreciation" (candidates were also given a choice between taking *still life* or *life sketching*, while the *imaginative composition* paper was mandatory). But designing on paper - which was a familiar and well established feature of the school art curriculum - was by far the easier option to that of being required to "carry out a design in the actual material" of a craft. There were also cost implications to introducing craftwork as the necessary materials had to be provided by schools. Accordingly, the greater majority of candidates elected for, or it would probably be more accurate to say had no choice other than to elect for, the design paper. Indeed, it is well known that junior level art courses from the late 1960s to the late 1980s consisted of imaginative drawing and painting, life drawing and still life drawing and painting, and design work mainly in the areas of poster design, calligraphy and pattern design, and that the number of

schools offering craftwork was small. It is also the case that the area of history and appreciation of art and design received very little attention, no doubt partly because it did not feature in the examination.

The typical art curriculum therefore centred on making images and designs, the wider significance of which would have been unknown to students, and most work undertaken in art would have been executed without specialist resources. The situation at senior cycle was much the same, but with the very significant exception of the inclusion of a prescribed syllabus and written examination in the history and appreciation of art. This syllabus, which is unlikely to be revised before 2002, has proved to be one of the most contentious issues in the field over the past thirty years. Its introduction was far from the usual minor internal restructuring of subject content, for not only did it present a totally new pedagogical challenge for teachers, history and appreciation, with the associated written examination, was seen as a means to enhance the academic standing of the subject, especially in relation to the important matter of matriculation (drawing/art was not recognised for the purpose of matriculation, and indeed for many years the subject was assigned lower marks when taken by scholarship candidates).

Benson contends that "it [history and appreciation] was introduced partly because the universities regarded high achievement in it as a better predictor of likely ability to succeed in university courses, and also because it was required as a basis for appreciating the visual arts". (117) Here the task of improving art education in schools was seen as superficially very simple: affix - as distinct from integrate - historical study. But, any decent curriculum reform, especially one with major ramifications for the conduct of classroom teaching and learning, must attend to the basic and primary aims of the subject in question, it must take account of the needs and dispositions of the students studying that subject, and there must be regard for teacher professionalism. The absence of attention to such considerations left teachers to do the best they could with an ungainly programme that was for the most part foisted on them. It was a highly important initiative, but a seriously flawed one, apparently designed to accommodate a powerful interest group.

The senior cycle course - which it should be remembered remains in operation - consists of *observational studies* which "serve to build up a store of visual images necessary for creative activity", *imaginative composition and still life* concerned with "experimentation with a variety of media in an attempt to find the vehicle of expression that best suits the temperament of the individual and the nature of the composition", *design and craftwork* defined as an "activity leading to a development of a sense pattern and rhythm, study of colour, mainly direct from nature; experiments to determine the potentialities and limitations of specific crafts", and *history and appreciation of art* intended to "afford pupils an opportunity of showing awareness of the place of visual arts in our culture and community". In the

examination candidates must take *imagination composition* or *still life* (100 marks), *design* or *craftwork* (100 marks), *life sketching* (50 marks), and *history and appreciation of art* (150 marks). Of note here is the obvious anomaly of calling the subject "Art (Including Craft)" while not necessarily requiring candidates to take craft in the examination, and the weighting (nearly 40% of the total marks) assigned to history and appreciation. Moreover, the subject is examined at two levels, ordinary and higher, although a common syllabus is offered at both levels.

The main points of contention centre on the sheer breadth of the history and appreciation of art course and the significant weighting given to it. Spanning *art in Ireland* from "Prehistoric times to the present", and *European art* from "1000 AD. to the present, as well as *general appreciation* ("intended to afford candidates an opportunity to discuss topics based on everyday visual experience in their own environment"), the course is regarded as being far too wide-ranging with the result that teachers are "frequently rather overwhelmed by its scope", (118) giving rise to persistent calls for more detailed guidelines from the Department of Education and Science on content to be covered for any one year's examination.

Alternatives to this historical *survey* approach, such as an *anthology* model - the analysis of key works rather than the study of stylistic periods - and a *thematic* model - concentrating on specific categories of art, for example religious art, landscape art or abstract art - have been advocated. (119) Similarly, others have stressed the need for greater focus in the area of appreciation, citing environmental studies, design, media studies and gallery/museum education as a more concise range of topics (See O'Connell 1992, p.8). There is, then, a manifest need to identify appropriate contemporary material that may be addressed through fresh pedagogical methods, but the present dominance of the survey approach to initiating students into their inheritance of art will be a difficult problem to overcome, not least because its scholarly procedures are considered more legitimate. It is widely acknowledged that the very vastness of the course has the contradictory effect of arbitrarily narrowing that which is studied, since, out of necessity, it encourages teachers to look to past examination papers and the most popular recurring topics for guidance, thus inviting repetition and conservatism. The CEB's 1985 discussion paper *The Arts in Education* identified the unrealistic time-span of the content of the course, the emphasis given to memory and verbal skills at the expense of appreciation and enjoyment of art, and the mode of examination which allows little scope for genuine aesthetic response as being the main constraints. (120)

Perhaps the following sub-heading to an article published in the *Irish Times* "Did you know that you can pass Leaving Certificate Art without being able to draw?", written by a former inspector of art, Micheal O'Nuallain, best encapsulates the problems associated with the weighting given to history and appreciation (O'Nuallain calculated that "theoretically, if a candidate was awarded full marks in the history and appreciation of art, only a few marks in the practical components would be required

to secure a pass"). (121) This quite derisive article which, among other things, accused the Department of introducing history and appreciation "without any consultation with the art inspectorate of its own Department", alleging that the inspectorate "were simply presented with this *fait accompli* and told to get on with it", (122) drew an immediate and unusually public response from the Department in an article published in the same newspaper headed "How art is marked: reply from the Department". Here the general position taken was that the "balance between the marks awarded for the academic and practical components of the exam [sic] is quite similar to the balance that exists for other practical subjects such as engineering and construction studies". (123) This brief exchange is revealing in that it provides a wider context in which to consider the introduction of "the academic" component to art education. Firstly, it is clear that Art is thought of as a practical subject, though it is a unique one in that its traditional base was in the academic secondary school sector, therefore, changes introduced in other practical subjects were likely to affect the art curriculum also. It was seen earlier that the most striking feature of the rapid increase in participation in post-primary education was the tendency for the curriculum of vocational schools to align with that normally found in the secondary school sector. This involved not only the commencement of new subjects in vocational schools and the introduction of a comprehensive curriculum through the new comprehensive and community schools, but also technical subjects took on theoretical knowledge of some substance and this knowledge was tested through written examinations. Viewed in this light, it can be argued that the addition of history and appreciation was merely part of the State's goal of a broader and less differentiated curriculum which, in itself, was a pragmatic response to social and economic change, particularly as manifested in the raising educational aspirations of the working classes. Granted there was pressure from the universities for an academic component, but it may well be that, to quote O'Nuallain again, "all protestations [that is, the inspectorates'] were ignored" because their desire to keep art "practical" was out of step with the populist educational policies of the time. (124)

One of those policies, that of equality of access to higher education, was largely brought about with the opening of several regional technical colleges. This greater provision for higher level technical education from the late 1960s also contributed to the reappraisal of the content of technical or practical subjects at post-primary level, but in the case of art education the major revision had taken place, and in providing for an academically-laden element at that time the revision could be said to have anticipated the changes that were to occur in the schools of art and design vis-a-vis the introduction of complementary studies alongside studio practice within the new National Diploma system. Yet, even allowing for the revision of the school art curriculum of 1971, the National Council for Educational Awards (NCEA) in its 1976 report on *Recognition and Awards for Courses in Art and Design* stated that:

The standard of art at second level is so mediocre that the results obtained in the subject at the Leaving Certificate examination are no indication of a student's potential. (125)

In the opinion of the NCCA the only course of action was to retain the one year foundation course which had been introduced a few years earlier, however, this body noted that were standards to improve at second level the course could be dispensed with. (126) The exchange of views highlighted above therefore touch on, secondly, the issue of standards and by extension the vexed question of the general academic profile of students taking art in schools. It is widely held that art is perceived as an appropriate option for those who are not academically interested and that consequently the subject is often not offered to the majority of students. (127) There is, then, thought to be a major problem with the way in which art is made available to students within schools that results in it being taken by many of those in "bottom" streems. Needless to say such factors were seen as very significant by those who were, and still are, concerned about the degree of prominence given to that which they see as a more intellectually orientated art curriculum (this point will be addressed in more detail in the final chapter of this study).

Chapter Eight: Curriculum Reform

(Background)
The Junior Certificate examination programme was introduced in 1989 for all students entering post-primary education and the first Junior Certificate examination was held in 1992. The main agencies for change were the CEB and its successor, the NCEA. One of the most significant features of the new programme was the introduction of seven new subject syllabi (further new syllabi were later introduced), one of which was the new syllabus in Art, Craft, Design.

1. The Balanced Curriculum

The CEB's first consultative document *Issues and Structure in Education* set out its initial thinking on a curriculum framework that identified the need for a broader and more balanced core curriculum, with an emphasis on skills and processes, a curriculum structure that would be sufficiently flexible to recognise and accommodate curriculum initiatives at school and regional levels, and assessment procedures that would be determined by the aims and objectives of the curriculum. (128) It stated that "school programmes should be framed within a cultural context which emphasises, creativity, enterprise and innovation more than conformity and passive learning", and proposed the following as a general aim of education:

To contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure. (129)

Based on the needs and principles outlined above the Board presented an overall curriculum framework "from two essential and complementary perspectives: first, areas of experience; and second, elements of learning". (130) The areas of experience proposed, with the recommended minimum and maximum time allocations in terms of number of hours which should be spent by students in junior cycle on the different areas of experience, are given in Table 7.

These eight areas (which were broadly in line with the integrated primary school curriculum) were not seen as discrete elements "to be taught entirely separately and in isolation from one another", nor were they exclusively equated with particular subjects, rather they constituted what the Board described as a *planning and analytical tool.* (131) It was noted that the "categorisation of areas of experience in this way provides a challenge for those involved in syllabus construction to develop to the fullest the potential of each subject area". (132) The key areas of learning were identified as the knowledge, concepts, skills and attitudes inherent in each area of experience.

Table 7. CEB's proposed areas of experience and time allocation

Area of Experience	Minimum (hrs.)	Maximum (hrs.)
1. Arts education		
(creative and aesthetic studies)	225	750
2. Guidance and counselling	75	150
3. Languages and literature		
(a) Irish and English	600	750
(b) Other languages	225	750
4. Mathematical studies	300	375
5. Physical education	150	375
6. Religious education	75	375
7. Science and technology	375	1050
8. Social, political and environmental studies	300	750
(Discretionary time)	(700)	
Total hours	3030	

Source: Complied from information provided in *In Our Schools: a Framework for Curriculum and Assessment* (CEB) 1986 p.p.21 & 23

The general background was one of consensus on a number of broad aspirations related to the realisation of educational opportunity, the transmission to each generation of the developing spiritual and cultural heritage, the development of the individual and education for vocational and economic relevance. (133) The NCCA's role was to translate those aspirations into action. In this respect its work in introducing the new Junior Certificate programme has been defined as "task orientated". (134) By the mid 1980's there existed, therefore, an agreed conception of a comprehensive and balanced curriculum and a central agency - though not the bureaucratic Department of Education - entrusted with the task of overseeing the implementation of the reforms.

Having formulated a broad structure for the curriculum the CEB narrowed its focus and individual working parties examined the then current position in schools of a number of the areas of experience, including the arts. In September 1985 the CEB published a discussion paper *The Arts in Education.* This paper is of particular significance because it marks a turning point in Irish educational thinking, at least

philosophically, on arts education and it also highlighted serious resource shortfalls in schools. (135) The paper followed the conception of arts education first articulated in the Benson report which hinted at a shift from the purely psychological to the more cognitive view of experience in the arts. The rationale presented in the discussion paper justifies the arts in *extrinsic* terms: the arts as an industry; the development of transferable skills, especially flexibility of approach and inventiveness; good design as a condition of industrial development; sensitivity to the natural and built environment; arts for leisure and tourism and the development of national culture and an audience to interact with and support the arts. These extrinsic arguments were seen as being easier to advance because "they are congenial to certain restrictive notions of relevance which are influential in Irish educational thinking", but it was observed that

.........they are neither the most important nor ultimately the most convincing arguments. They tend to be short-term and reactive, and also to divert attention away from the more fundamental educational concerns. (136)

Accordingly, the compelling case for the arts in education rests on *intrinsic* arguments. Here the working party drew on the writings of Nelson Goodman and, it seems evident, Elliot Eisner and Peter Abbs, in describing and justifying the intrinsic value of the arts as *distinctive forms of knowing.* Quoting Goodman the paper states "that all the sensitivity and responsiveness of the organism participate in the invention and interpretation of symbols", and that since human meaning is created and embodied in symbols it is the "agreed use of symbol systems that leads to shared meaning". The use of agreed symbols, as manifested in the arts and other realms of understanding, is a necessary condition for personal and social development. Gardner has referred to Goodman's theory of symbols as unflinchingly "cognitive", a description that highlights the contrast between art thought of as occasions for "mental activities" rather than primarily as a realm of "emotion, mystery, magic, or intuition". (137) It is notable that in the discussion paper the concept of art created and understood as a symbol system was intended "to avoid the false dichotomy of thinking and feeling":

Every art form uses its own particular materials, from which emerges a distinctive realm of meaning. The ideas of painters are ideas in paint. A poet does not have an idea and then translate it into poetry. The idea is intrinsically poetic. The arts are not just ways of expressing ideas or of self-expression. They are ways of having and making ideas, and of making self. (138)

The significance of this position is that art education is presented as both a means of learning to handle visual phenomena and as a means of organising one's thought. And to think in visual art media implies not only working directly with materials, but also the necessity to call upon knowledge, ideas and values integral to visual culture. This gave rise to a concept of artistic education (the student making art) and aesthetic education (the student receiving art) in the final Board of Studies report on

the arts. (139) The Broard of Studies system provided a broad *generic* perspective on the arts - including an interdisciplinary outline of the aims and scope of media studies - while a course committee was given the specific task of drawing up the new syllabus. A detailed analysis of the new syllabus is given elsewhere, (140) therefore, it will suffice below to confine discussion to some issues surrounding the conception of the syllabus, how it was introducted and problems associated with its implementation. Breathnach has identified the CEB's and NCCA's attempt to develop a rational curriculum structure as one of the main policy contexts for the introduction of the JCP syllabi. (141) This broader context will be discussed first.

2 Policy-Making

The areas of experience curriculum model was a radical proposal in that it challenged the system to evolve a curriculum framework that was not purely subject-bound. Most importantly, it privileged the place of arts education in the curriculum. In effect what the CEB first envisaged was a broader, more balanced programme - one encompassing arts education among other areas. Conceived as a planning and analytical tool the model could function as a guide for schools in reformulating the structure of curriculum provision so as to ensure that all students experienced each of the areas at junior cycle level. However, the proposal was subsequently diluted and replaced by the familiar subject structure. In retrospect it is argued that there was a misplaced assumption of consensus and an acceptance of constraints. (142) Others emphasise that central to the practical implementation of the proposal was the need to take into account the context and constraints within which schools operated (143) and, as such, according to Hyland the CEB performed a balancing act in recommending:

........a radical reconception of the curriculum in terms of areas of experience and elements of learning, and it showed how existing subjects contribute to the areas of experience and how they could be timetabled in such a way that the status quo ante was likely to remain [and if the proposal was implemented] .....it would allow for the innovative and conservative to coexist and potentially for the system to evolve gradually by the adoption of new units and sections of courses. (144)

The debate over a core programme capable of delivering the desired balanced experience in the eight areas continued unabated throughout the 1990s. As recently as 1999 in the first major review of the junior cycle curriculum it is stated emphatically that:

The subjects which constitute a required course are not "core" subjects - they may not guarantee experience from across the eight areas. The core of the curriculum is that set of experiences - it can never be reduced to a list of subjects. (145)

It is important to emphasise that the type of curriculum structures that evolve in schools as a consequence of this debate will largely determine the amount of visual art education students receive in the future, especially during the compulsory phase of education from 12 to 15 years of age. Given the stated commitment to the principle of all students experiencing the eight curriculum areas there are two more obvious solutions: that all schools are required to offer Art, Craft, Design and Music (the two presently recognised arts subjects) as full courses and that all students should elect to take at least one arts subject as a full course; or to introduce Art, Craft, Design and Music as full *and* short courses in all schools (it is conceivable that Drama would also be included as a short course) with all students electing to take a full or short course in at least one arts subject. Clearly the present situation where the two recognised arts subjects are optional full courses does not fulfil the objective of providing a broad and balanced curriculum.

The indications are that schools will be obliged, ultimately, to offer an arts programme to all students delivered by means of both full and short courses. That is to say it is very unlikely there will be a requirement for all students to take a full arts course. The agenda is revealed in a number of publications, but particularly in the 1994 *Report on The National Education Convention,* the 1995 *Charting our Educational Future: White Paper on Education,* and the 1999 *Junior Cycle Review Progress Report.* The Education Convention was a uniquely public consultative process (146) designed to encourage open debate on policy formulation and educational practice that would improve mutual understanding between sectoral interests. (147) There was a strong defence, reported by the Convention Secretariat, for the centrality of the arts for a balanced education (148) and, more specifically, criticism of the growing trend, most prominently expressed in the 1992 *Green Paper* on education, to over-emphasise utilitarian and commercial concerns:

The participants accepted the value of qualities such as enterprise, innovation, self-reliance and problem-solving as legitimate and desirable characteristics to be promoted among our people. The dissatisfaction had been that, in the Green Paper, these qualities were too narrowly associated with a technological and commercial idiom. The cultivation of the imagination, creativity and divergent thinking ought to be objectives and outcomes of many features of educational experience. (149)

In her closing address to the convention the Minister for Education, Niamh Bhreathnach, acknowledged the neglect of the role of the arts, stating that "the widespread concern we have heard for the place of the arts in education provides us

with an agenda for action in this area". (150) The subsequent proposals set out in the White Paper offer a more precise bearing on future policy, when it is stated that:

The programme for all students at the junior cycle will include a core of Irish, English, Mathematics, a science or technology a subject, and at least three further subjects from a wide range of full courses and short courses. All students should have access to the study of a modern European language and to a recognised full course in at least one creative or performing art form. Modules and short courses on a variety of subject areas will be developed and introduced gradually to Junior Certificate students, with some consequent adjustments to the list of required subject courses. A combination of full and short courses could meet the curricular principles of breadth and balance. This approach underlines the greater flexibility with which schools will be able to adapt the curriculum to the specific needs, abilities and interests of individual students. (151)

Important factors determining the shape of curriculum generally will therefore increasingly lie with schools. It is evident that the intention is that schools should offer a full arts course as all students should have *access* to one, but the very nature of access is problematic because while technically speaking a full arts course may be offered, research shows that school-imposed restrictions on subject choice are common, and that these restrictions are usually a product of centralised and routinised arrangements within schools. (152) The implication is that schools may not be organisationally prepared for curricular diversity, which, it must also be recognised, is resource-intensive for them. (153)

The most recent and quite specific proposals outlined by the Junior Cycle Review Committee are that the required course should consist of Irish, English, Mathematics, History, Geography (or Environmental and Social Studies), Science or a Technology subject, Civic, Social and Political Education (short course), and Social, Personal and Health Education (short course). (154) The required course would account for 65%-70% of the teaching time, while the remainder of the time should be assigned to other subjects and courses from the range available at junior cycle. According to the committee, this time should be allocated to subjects and courses which offer learning experiences across the eight areas, with *particular reference* to Arts Education and Guidance. (155) There is no doubt that these proposals give a strong indication of likely future policy as they are broadly in line with those set out in the White Paper. It is claimed that the proposals are a move towards less prescription and greater flexibility at school level and therefore a departure from the way schools traditionally planned curriculum provision according to a list of nationally-prescribed subjects, (156) however, as many popular subjects such as Art, Craft, Design, Home Economics, Business Studies and modern European languages will remain optional (there are also other areas to be catered for such as Religious and Moral Education and Physical Education), it is difficult to see how take-up of Art, Craft, Design as a full course will increase in the future given the limited 30%-35% time allocation for non-required subjects and courses. In these circumstances the outcome for Art, Craft,

Design of the implementation of the "rational curriculum structure" with eight areas of experience is certainly one of a prevalence of short courses and more than likely it will be quite difficult to maintain the number of students taking a full course. This would have significant ramifications for the subject in terms of the deployment of art teachers and the nature of their work, curriculum design and pedagogy (no attempts have yet been made to examine what might constitute an appropriate short course), assessment, certification and the status of the subject, and ultimately the number of students taking the subject at senior cycle level.

In summary, Government policy on the arts in education suggests that:

- there is a growing commitment, in principle, to arts education in the curriculum
- a broad and balanced curriculum entails an arts education entitlement for all students
- in keeping with the eight areas of experience model, all students at junior cycle should take at least a taster programme or short course in an arts subject
- in order to cater for individual school circumstances there will independent schooling policy in respect to the provision and allocation of arts subjects
- Art, Craft, Design will not be a compulsory subject in the JCP

PAGE
MISSING
IN
ORIGINAL

It might be expected that a fall in the number taking art in the JCE would have a subsequent negative effect on the participation rate in the subject in the Leaving Certificate Examination (LCE). This would appear to be the case, with the percentage falling from 18% in 1991 to 16% in 1998 (Table 10), representing a decrease in real terms of 11%. It is evident that the retention rate for art from JCE to LCE is poor, for example, from a participation rate of 35% to 16% respectively in 1998. In comparative terms this rate, of some 46% in real terms, is taken to be quite high. (157) In the A.T. survey many teachers expressed the view that the JCE has had a negative influence on the take-up of the subject at senior cycle. Nevertheless, there is some room for optimism in the finding that the fall in proportion of candidates taking art in the LCE is somewhat less than in the JCE and, as with the JCE, the proportion would seem to have stabilized in recent years.

It is interesting that when asked whether the introduction of the JCP has had a positive influence on the subject in respect of enhanced standing, more contact time, greater material support, more positive student attitudes, more positive parental attitudes and wider student take-up, 70% art teachers say that the JCP has been successful in relation to these categories when they are considered collectively (Table 1.6). And, for example, when the categories are considered individually, some 90% report that the JCP has been slightly to very successful in enhancing the standing of the subject, some 85% report that it has been slightly to very successful in engendering more positive student attitudes, 56% report that it has been slightly to very successful in providing more contact time, and some 50% report that it has been slightly to very successful in encouraging wider student take-up in the subject (Table 1.5). Therefore, the data reveal a high degree of unanimity among teachers that the JCP is successful in respect of the identified categories, especially those associated with qualitative concerns such as the standing of the subject and student attitudes, while there is far less agreement among teachers that it is successful in relation to quantitative matters such as contact time and wider student take-up. Clearly, the latter finding reflects the absence of growth in participation rates as revealed in the data. It is probably the case, of course, that some art departments are experiencing relative growth in numbers while others are in decline, and this may be as much a result of internal school policies and the quality performance and profile of individual departments. In effect, some departments may be successfully countering the participation trends. That over half of the respondents report that students are allocated more time in Art, Craft, Design indicates a wider awareness of the greater demands of the JCP on the part of school management and others. Furthermore, half of the respondents report that the profile of those taking the subject is now more varied. This is an interesting finding in the context of recently published research which revealed poor academic performance generally among the Art, Craft, Design cohort.

In considering the relative benefits for Art, Craft, Design of the introduction of the JCP it can be concluded that while somewhat better attitudes to the subject now prevail, this in itself is not a sufficiently powerful factor to generate increased participation rates. This is perhaps because of what was referred to earlier as the highly routinised internal organisation of schools. Research shows that the vast majority of school principals view the JCE as a guide for selecting options at senior cycle, (158) and that at senior cycle matriculation pressures continue to exert a significant influence on subject choice. (159) Given these facts it seems only realistic to believe that it is the pressure to gain points in certain subjects in the LCE that largely determines the organisation of curriculum in schools. Therefore, the present research indicates that it would be unwise to assume that greater curriculum autonomy at school level will achieve the expressed goal of having all junior cycle students experience an arts subject.

That there has been a general failure of those JCP subjects which can be classified as technical or less traditionally academic to increase participation rates over the period, is seen from the data presented in Table 11. As highlighted above the rate for Art, Craft, Design declined from 40.5% to 35% of the cohort. A similar decline is seen for Technical Graphics, from 29.5% to 26%, the decline for Metalwork is more dramatic, from 13.5% to 9%, while the rate for Home Economics is almost constant, Materials Technology is the only subject to have made a moderate advance, from 21% to 24.5%. This evidence gives a strong case for the view that one of the principal objectives of the introduction of the JCP - the development of a rational (balanced) curriculum structure - has yet to be achieved in practice. Indeed, as with the outcome of the introduction in the 1960s of a common curriculum in vocational schools when practical subjects were overshadowed by the more prestigious academic subjects, some commentators predicted that the introduction of the JCP would precipitate a further decline in the position of technical subjects. (160)

Table 8: Number of students taking art in the Intermediate and Junior Certificate programmes for selected years.

Year	Total students	No. taking art	%
1968/69	97,564	32,453	33% *
1972/73	166,182	51,822	31% *
1977/78	194,167	69,561	36% *
1981/82	202,394	91,391	45% *
1984/85	210,827	97,186	46% *
1987/88	207,992	96,962	46.5% *
1990/91	201,105	91,175	45.5% **
1992/93	207,904	94,022	45% ***
1993/94	210,626	94,201	45% ***
1994/95	208,917	92,591	44.5% ***
1995/96	205,417	89,662	43.5% ***
1996/97	199,571	87,061	43.5% ***
1997/98	192,944	84,593	43% ***

* Intermediate Certificate only.
** Transition phase between the Intermediate and Junior Certificate programmes.
*** New Junior Certificate Programme only.

Table 9: Number of candidates taking the Intermediate and Junior Certificate examinations in art for selected years.

Year	Total no. of candidates	No. taking art	%
1969	30,967	9,452	30.5% *
1973	39,171	15827	40.5% *
1978	49,423	19,478	39.5% *
1990	58,246	23,418	40% *
1991	60,394	24,381	40.5% *
1993	66,063	23,907	36% **
1995	68,085	24,021	35.5% **
1996	68,064	23,756	35% **
1997	67,053	23,566	35% **
1998	65,608	23,066	35% **

* Intermediate Certificate.

** New Junior Certificate Programme.

Note: The Annual Reports for the years 1984 to 1989 provide insufficient data on which to calculate the number of candidates taking art.

Table 10: Number of candidates taking the Leaving Certificate examination in Art for selected years.

Year	Total no. of candidates	No. of taking art	%
1961	4,591	1,809	40%
1968	14,757	2,584	17.5%
1973	25,280	5,680	22.5%
1978	35,804	6,525	18%
1991	55,641	10,020	18%
1993	57,230	10,637	18.5%
1996	54,618	8,992	16.5%
1997	59,053	10,160	17.%
1998	64,155	10,323	16%

Table 11: Number of candidates taking selected subjects * in the Intermediate and Junior Certificate examinations in selected years.

	1991		1997	
Subject	No.	(%)	No.	(%)
Art, Craft, Design	24,381	(40.5%)	23,566	(35%)
Home Economics	19,771	(33%)	22,601	(34%)
Materials Tech.	12,631	(21%)	16,342	(24.5%)
Metalwork	8,042	(13.5%)	5,997	(9%)
Tech. Graphics	17,760	(29.5%)	17,393	(26%)

* For convenience the current titles of the subjects are used.

2 Gender and Take-up of Art Programmes

By definition the concept of a broad and balanced curriculum encapsulates the principle of gender equity. It is well known that gender differences exist in attitudes toward and take-up of such subjects as Mathematics, Science and languages, and that there is strong male gender bias in the take-up of technical subjects such as Metalwork, Materials Technology and Technical Graphics. Internal school systems - managerial and administrative decisions - can impact on subject choice and student performance. Factors such as subjects being compulsory or optional, subjects being offered to some class groups and not to others, and the structure of the school timetable and its optional packages are considered to be significant influences. (161) It has been found that co-ed schools offer a greater range of subjects than single-sex schools, and that girl's schools are less likely than boy's schools to allocate students to class groups on the basis of academic ability. (162) Of particular importance are the recent research findings on ability differences in subject take-up which indicate a concentration of "less able" students taking the less traditionally academic subjects, including art, at both junior and senior cycle levels. Before considering the latter finding it is necessary to take a brief look at the pattern of take-up gender bias in respect of art.

Proportionally more girls than boys take art in the JCP, JCE and LCE (Tables 12 and 13). Table 12 shows that the impact of the introduction of the JCP on gender balance has been marginal. The data reveal that the ratio of females to males has remained statistically constant at 1: 0.70 between 1992/93 and 1997/98. The ratio

of females to males taking the subject in the JCE was 1: 0.66 in 1993 and 1: 0.67 in 1998, which represents a slight increase in the proportion of males to females taking the subject (Table 13). A somewhat different pattern emerges in respect of take-up of art in the LCE, with the data revealing that the ratio of females to males changed from 1: 0.66 in 1993 to 1: 0.77 in 1998 (Table 13). While the actual percentage of both female and male students taking the subject has fallen over the period, male students are now somewhat better represented. The gender composition of schools is associated with gender typing of subject choice. Thus students in all-girls schools are more likely than students in all-boys schools to take art (Table 14). Over the period there are some differences in the ratio of female to male students taking the subject in both single sex schools and mixed schools, with the proportion of males almost constant and a decline in the proportion of females. When classified according to school type (secondary, vocational, community/comprehensive) the data show that this pattern of participation in the JCP and LCP is consistent across the three sectors, however, it is very interesting to find that the proportion of students taking the subject is noticeably higher in vocational schools than in either secondary and community/comprehensive schools (Tables 15 and 16). Discounting the results for single sex vocational and community/comprehensive schools (as the very small numbers involved distort the statistics), it can be seen that in the JCP for the year 1997/98 there was an average take-up of 42% (comprising 49% girls and 35.25% boys) in secondary schools and 42.75% (comprising 50% girls and 35.5% boys) in community/comprehensive schools, while the average take-up in vocational schools was 48.5% (comprising 56.5% girls and 40.5% boys). In the case of the LCP for the same year there was an average take-up of 15.37% (comprising 17.5% girls and 13.25% boys) in secondary schools and 19% (comprising 22% girls and 16% boys) in community/comprehensive schools, while the average take-up in vocational schools was 21.75% (comprising 24.5% girls and 19% boys).

The tables show that the subject in the JCP is proportionally almost equally popular in secondary and comprehensive schools, whilst being somewhat more popular in vocational schools. In the LCP it is again the most popular in vocational schools, and it is more popular in community/comprehensive schools than in secondary schools. With proportionally almost double the percentage of girls to boys, the data apparently highlights a very significant gender bias in respect of take-up of the subject in the LCP among boys in single sex schools and girls in vocational schools. As with the higher take-up in vocational schools generally, this finding is best explained by traditional gender typing, but also, and most significantly, by the perception of the subject as non-academic and therefore more suitable for less academically inclined students. Two factors are of considerable relevance in this regard: the tendency of boys schools to allocate class groups on the basis of ability and research showing poor academic academic performance generally among the cohort taking art. It should be emphasised that these are factors which stem to a large extent from the nature of the system itself. In the case of art, the stronger relationship between academic ability

and take-up of subjects for boys than for girls is most likely to be a result of restricted access imposed on boys, especially those academically inclined in boys' schools. This is substantiated by the data shown in Table 19 which reveals that despite the fact that the greater majority (84.5%) of boys' secondary schools provide Art, Craft, Design in the JCP, as pointed out above a significantly lower proportion of them actually take the subject. The fact that in the secondary school sector the proportion of boys taking the subject in co-ed schools is not significantly higher than in boys' schools (Table 16) may be explained by the wider availability and take-up of alternative practical subjects for boys in co-ed schools (for example, for the year 1997/98 the take-up for Materials Technology in boys' schools was 28% in contrast to 46% in coded schools, and for Home Economics it was 0.5% and 19.5% respectively). Moreover, the same set of circumstances may account for the similar take-up of Art, Craft, Design among boys in co-ed community/comprehensive schools.

Generally, the opposite applies in respect to the choices available to girls. Firstly, girls secondary schools are less likely to allocate class groups on academic performance, and, secondly, across the system there are fewer alternative practical subjects available to them. It is not surprising to find therefore that there is a higher take-up of the subject among girls. However, the very lack of alternatives results in a concentration of less academically inclined girls in Art, Craft, Design (and Home Economics), and while the larger range of alternatives for less academic boys leads to greater polarisation between subjects, less academic boys still predominate in Art, Craft, Design and technical subjects. (163) Hanna *et al* found there to be a low correlation between academic performance and the take-up of Art, Craft, Design in the JCE, and that the correlation in the LCE was lower still. (164) Similarly, a recent longitudinal study of 1994 JCE candidates who took the LCE in 1996 reported that performance in Art, Craft, Design was a poor indicator of general and later performance, especially at Ordinary level. (165) It seems clear on this evidence that a large number of those students who take art fail to achieve high academic results generally.

Among the factors contributing to the pattern of take-up are gender bias and the lack of suitable alternative subjects for girls, but it has been pointed out that, with the exception of boys' schools, availability of the subject is almost complete (Table 18), therefore, an additional important factor is allocation - the manner in which subjects are allocated to students within schools. In this regard school-imposed curriculum packaging can function to differentiate students according to subject "difficulty". This schooling policy lessens individual student's autonomy to opt for subjects of their choice, and thereby influences overall take-up rates. Were *all* students offered the opportunity within a flexible curriculum package to take art in the JCE and LCE, it is not fanciful to speculate that participation rates in the subject would increase. But with habitual operative strategies being the norm in schools, it will take a major change in attitudes to the subject to realise such an outcome. A measure of the potential obstacles, indeed, can be gleaned form recent research published by the NCCA which shows that in 28.6% of boys' schools, 26.3% of girls' schools and 32.2% of co-ed schools, students select subjects prior to entry and,

whereas in 31% of boys' schools, 7.1% of girls' schools and 22.2% of co-ed schools students are allocated subjects on entry to the JCP. (166) In effect, some 50% of schools oblige students to make a decision on taking art or not without offering students a taster programme in the subject. A crucial point here is that owing to the low status of and very poor provision for art in the primary school sector these practices can only have a negative influence on take-up of the subject, while they may not similarly affect certain subjects such as French and Science because of those subjects' prestigious academic standing. Another finding from the same research is of some interest. School principals were asked to indicate the extent to which a given list of eight compulsory subjects (no arts subject was included) constituted a suitable compulsory curriculum. A little over half of the principals surveyed thought the curriculum to be either very suitable or suitable. (167) As a reflection of the views of powerful players within the management of schools, this finding suggests that were an effort made to introduce art as a compulsory subject it would likely be met with a rather unenthusiastic reception.

The very fact that the question was framed without including an arts dimension says a good deal about the NCCA's position on the arts in education, for it substantiates the earlier conjecture that any future enlargement of provision for Art, Craft, Design in the JCP will centre on short courses and non-compulsory full courses. Clearly, take-up in the JCP impacts on the participation rate in the JCE, but it is important to re-emphasise the impact of JCE participation on take-up in the LCP. Since the number of students who take up art, not having taken it in the JCE, is small, this makes JCE provision and allocation within schools critical for art education at senior cycle.

Finally, it is necessary to comment on two striking features of the data. First, that of the sudden fall between 1991 and 1993 in the proportion of students taking art. In 1991 40.5% took art in the Intermediate Certificate, while 36% took the subject in the new JCE in 1993, and since 1993 the proportion has stayed at approximately 35%. There are no statistics available that directly account for that fall, however, one explanation may well be the introduction in 1989 of Technology as an entirely new subject. Perhaps it is not a coincidence that the introduction of Technology coincided with a decline in the numbers taking Art, Craft, Design, for the take-up of Technology was 5.5% in 1993, 29.5% of whom were girls (a rate significantly higher than the take-up of other technical subjects), the very group that forms the majority participation in Art, Craft, Design.

Second, it is evident that a good number of students who take Art, Craft, Design in the JCP do not go on to take the subject in the JCE. It is known that there is a substantial degree of variation between schools in the way subjects are made available to students, (168) nevertheless, Table 21 shows that this pattern of participation predominates in arts and practical subjects, though it is more pronounced in the arts. Again, the reason for this is not clear; in respect of Art, Craft, Design the prime cause could be that on completing a taster programme in the

subject students are often faced with the constraint of electing for it or one of the traditional academic subjects, more usually French. While there would therefore be pressure on many students to stay within the academic stream, the possibility that sub-standard taster programmes in Art, Craft, Design contribute to the high drop-off rate cannot be discounted.

Table 12 Gender breakdown of the number of students taking Art, Craft, Design in the Junior Certificate programme for selected years.

Year	Female N %	Male N %
1992/93	54,958 (53.5%)	39,064 (37%)
1997/98	48,4222 (51.5%)	36,171 (36.5%)

Table 13 Gender breakdown of the number of candidates taking the Junior and Leaving Certificate examinations in art for selected years.

Year	JCE	Female N %	Male N %	LCE	Female N %	Male N %
1993		14,351 (43.5%)	9,556 (29%)		6,522 (22.5%)	4,115 (15%)
1998		13,677 (42%)	9,389 (28.5%)		6,051 (17.5%)	4,272 (13.5%)

Table 14 Gender breakdown of the number of students taking Art, Craft, Design in the Junior Certificate programme classified by sex and category of school for selected years.

Year	Category of school - Single sex schools Female N %	Male N %	Mixed schools Female N %	Male N %
1992/93	28,779 (53.5%)	15,905 (35%)	26,159 (54.5%)	23,159 (38.5%)
1997/98	25,122 (51%)	13,967 (35%)	23,300 (52%)	22,204 (37.5%)

Table 15 Gender breakdown of the number of students taking Art, Craft, Design in the Junior Certificate programme classified by sex, category of school and type of school for selected years.

Type of school	Year	Single sex schools Female N %	Male N %	Mixed schools Female N %	Male N %
Secondary	1992/93	28,317 (53%)	14,706 (34%)	9,617 (50%)	6,194 (36.5%)
	1997/8	24,729 (50.5%	13,254 (34.5%)	6,937 (47.5%)	5,530 (35.5%)
Vocational	1992/93	190 (79%)	667 (53.5%)	9,962 (57%)	11,794 (41%)
	1997/98	139 (100%)	357 (59%)	9,974 (56.5%)	11,078 (40.5%)
Community/ Comprehensive	1992/93	292 (87%)	532 (49.5%)	6,580 (55%)	5,171 (35.5%)
	1997/98	254 (99%)	356 (39.5%)	6,389 (50%)	5,596 (35.5%)

Table 16 Gender breakdown of the number of students taking Art in the Leaving Certificate programme classified by sex, category of school and type of school for selected years.

Type of school	Year	Single sex schools		Mixed schools	
		Female	Male	Female	Male
		N	N	N	N
		%	%	%	%
Secondary	1992/93	6,453	2,503	3,154	2,448
		(22.5%)	(12.5%)	(21.5%)	(15.5%)
	1997/98	5,626	2,961	2,077	1,847
		(18%)	(13%)	(17%)	(13.5%)
Vocational	1992/93	110	25	2,987	2,952
		(19.5%)	(24.5%)	(29%)	(20.5%)
	1997/98	14	3	2,733	2,728
		(16%)	(02%)	(24.5%)	(19%)
Community/ Comprehensive	1992/93	-	122	1,702	1,107
		-	(31%)	(24.5%)	(15%)
	1997/98	-	42	1,913	1,372
		-	(10%)	(22%)	(16%)

Table 17 Number of schools providing art in the Intermediate and Junior Certificate programmes for selected years.

Year	Total no. of schools	Total providing art	%
1977/78	826	590	71.5% *
1984/85	801	641	80% *
1987/88	800	650	81% *
1990/91	771	625	81% **
1992/93	771	688	89%
1993/94	764	687	90% ***
1994/95	757	683	90%
1995/96	748	667	89%
1996/97	746	666	89.25% ***
1997/98	744	669	90%

* Intermediate Certificate.
** Transition phase between the Intermediate and Junior Certificate Programmes.
*** New Junior Certificate Programme.

Table 18 Percentage of schools providing Art, Craft, Design in the Junior Certificate programme for selected years classified by type of school.

	Type of school		
Year	Secondary	Vocational	Community/Comprehensive
1992/93	92.5%	79%	100%
1997/98	92.5%	82%	97.5%

Table 19 Percentage of secondary schools providing Art, Craft, Design in the Junior Certificate Programme classified by sex and category of school for selected years.

Year	Single Sex Schools		Mixed Schools
	Female	Male	
	N	N	N
	%	%	%
1992/93	168	124	141
	99%	84.5%	94%
1997/98	162	118	122
	99%	83.5%	94%

Table 20 Percentage of schools providing Art in the Leaving Certificate programme for selected years classified by type of school.

	Type of school		
Year	Secondary	Vocational	Community/Comprehensive
1991/92	86%	67%	95.5%
1997/98			
(with Design option)	75%	55.5%	67%
(with Craft option)	37.5%	39%	49.5%

Table 21 Percentage of students taking the Junior Certificate Programme and the percentage of candidates taking the Junior Certificate Examination in selected subjects in 1998

Subject	JCP	JCE	Representing a decrease of:
Science	88.5%	86.5%	3%
French	75%	70%	6.5%
Technical Graphics	30.5%	26%	15%
Home Economics	40%	34%	15%
Materials Technology	29.5%	24.5%	17%
Art, Craft, Design	43%	35%	18%
Technology	7%	5.5%	21.5%
Music	21%	13%	38%

In conclusion, the influences of the major curriculum reforms of the late 1980s and early 1990s on participation rates in the subject are characterised by:

- a general failure to accomplish greater diversity in subject take-up, with the result that the dominance of traditional academic subjects is perpetuated
- a small decline in the proportion of students taking the subject in both the JCE and LCE, and a relatively high discontinuation rate between the JCE and LCE
- a failure to ameliorate gender bias in take-up of the subject
- a persistent concentration of less academically inclined students taking the subject
- a reported trend towards better general attitudes to the subject

Internal schooling processes indicate that there is:

- a high level of school-controlled consistency, or seen from a reform perspective rigidity, within the sector
- a basis for doubt that schools are willing, or able, to achieve curriculum flexibility and balance
- a latent lack of concern for the development of an enlarged arts curriculum dimension, especially among school principals
- and furthermore, Art, Craft, Design is offered in the majority of schools, but adverse methods of subject allocation are common

Chapter Ten: Junior Certificate Art, Craft, Design: a Case Study in Change

(Background)
The previous section examined, inter alia, how curriculum policy makers struggled to influence the overall structure and provision of the curriculum. An integral part of that initiative was the development and introduction of new subject syllabi. This work was to be brought about by an operational principle of consultation and the participation of professional interest groups. Responsibility for the development of curricular content and appropriate assessment was transferred from the Department of Education to the CEB in the mid-eighties and two reports by the latter, *The Arts in Education* and the *Report of the Board of Studies for the Arts,* were intended to provide guiding principles for the development of the new syllabus. With the setting up of the Course Committee for Art in the mid-eighties, a framework existed for the introduction of a new art syllabus in 1989, the first year of the JCP. The Committee was made up of eight representative members, significantly, five of whom were practising teachers. (169) The major challenge for the Committee was fundamentally to redefine a system of art education at junior cycle level which had long been recognised, especially by teachers themselves, to be outmoded. Among the most important considerations were these.

(i) To prepare a syllabus containing a statement of aims and objectives, course content and structure, assessment objectives and descriptive levels. (170) An educational philosophy for the arts had been articulated in terms of intrinsic and extrinsic arguments in the *Arts in Education,* and a general set of aims was set out for the subject in the *Report of the Board of Studies for the Arts.* Crucially, the CEB proposed that new JCP syllabi be defined in terms of developing students' *knowledge, skills, concepts* and *attitudes.* (171)

(ii) To acknowledge that the Irish context of education, along with cultural, economic, social and technological contexts, had changed radically since the early 1970s, and to therefore conceive a programme of study that convincingly related to those changes. Essential to this was the promotion of more pertinent creative and problem-orientated learning in the studio domain *and* a greater contextual and critical dimension to the study of art.

(iii) To move away from old style terminal examinations and preoccupation with the finished product. Central to this would be appropriate assessment criteria that could be applied equally as heuristic devices within the teaching-learning process and in the evaluation of outcomes.

1 Change Agency

To begin it will be helpful to refer briefly to literature on the issue of the feasibility of curriculum reform in the light of how teachers respond to imposed change and how they interpret and cope with innovation under the strain of the realities of school life. According to Fullan the process of curriculum change is exceedingly complex. The change process is non-linear, multifaceted and unpredictably; seen in this way, change is a "journey", not a "blueprint". (172) He draws a distinction between the introduction of yet more mandated requirements which, in themselves, merely *tinker* with the system - described as a clumsy attempt to mend something which gives reform a bad name - and *making improvements,* stemming from the development of change agency - defined as self-renewing "generative capacities that can anticipate and rise to the occasions of change on a continuous basis as they occur". (173) Fullan's basic contention is that "you can't mandate what matters"; policy-makers can legislate for policy and standards and the means of monitoring performance, but certain kinds of purposes such as new educational goals cannot be forced because the complex gaols of educational change are " skills, creative thinking, and committed action on the part of teachers", consequently new educational materials must be accompanied by new behaviours (skills and practices) and new beliefs (new understandings). (174) The foregoing identifies change as a matter of attitude of mind on the part of actors, it privileges individual discretionary judgment and in turn it questions the effectiveness of externally imposed blueprints in the absence of supported personal inquiry and mastery acquisition. Fullen and Hargreaves conclude that most attempts at reform fail because the "conditions for mobilizing teachers as a resource for reform simply do not exist". (175) Preferred external solutions such as the redefinition of curriculum and increasing assessment (the very characteristics of the JCP) do not address the deeper concerns of classroom teaching and teacher development. (176) In these regards, it will be seen below that the reform under discussion here had the hallmarks of a blueprint approach and that the innovation was perceived to lie in the conception of a new syllabus and examining system, rather than in personal visions and practices.

With Fullan, Hall holds that innovation is in the mind of the beholder, but taking a constructivist perspective, he maintains that not only is innovation "defined in terms of the meaning ascribed to it by the participants in the change process", the meaning of change will alter over time depending on the stage of involvement in the process. (177) Participants will initially interpret the innovation in terms of *self* perspectives (what it means for them personally), and as they involve themselves in the innovation *task* perspectives become more acute (concentrating on time and logistics), while ultimately participants shift to more *impact* perspectives (consequences and effects on their students). (178) This construct is highly relevant as the discussion below draws on background research undertaken during the introductory phase of the reform and at a subsequent time when teachers had several years experience of implementing the JCP and were thus conversant with the positive and negative outcomes. Another factor which has a bearing on how teachers

gain confidence with new ideas and materials is the degree to which they are in contact with colleagues to share experiences and confirm their emerging understanding. Fullen and Hargreaves describe how teacher isolation can lead to conservatism and resistance to innovation, (179) while in contrast, where teachers have opportunities to work together and collectively analyse and reflect, there is a greater "collective confidence to respond to change critically, selecting and adapting those elements that will aid improvement in their work context, and rejecting those that will not". (180) By international standards Irish post-primary schools are small with the result that the majority would have just one art teacher, giving rise to situations where teachers face change alone, often deprived of the kind of interactive professionalism that make innovation less threatening. Lastly, arising from the increasing flow of curriculum reform and expanded non-teaching responsibilities teachers see time as a major constraint, one which intensifies the problem of innovation. Hargreaves writes of divergent conceptions of time, an objective *monochronic time-frame* where there is a clear separation between means and ends, where "once ends have been chosen, the most effective means of determining them, it is thought, can be identified instrumentally and scientifically, then implemented managerially and administratively", and a *polychronic time-frame* which is a subjective phenomenon that varies from person to person and encompasses aspects of peoples lives, their projects, interests and activities, and the kinds of demands they make upon people. (181) The former saturates time with the completion of schedules and has a low sensitivity to context, while the latter is more people-orientated than task-orientated and has a high sensitivity to context. (182) It will be seen below that the new syllabus, but especially the new examination requirements, by their nature have locked teachers within a tight itinerary of work and what has emerged is an order that moderates the peculiarities of the conduct of art teaching. This is not to argue that there is no need to question the credibility of those peculiarities as effective practice. What does need to be highlighted, however, are the consequences of repositioning art teachers' work as task-orientated and the possible detachment of human qualities and deeper educational goals that can result from such a repositioning.

2. Consultation and Partnership

The JCP was an imposed reform from the centre, yet one that espoused consultation and partnership. The representative involvement of teachers was taken to be a major strength of the reform process. (183) It placed a premium on practical classroom experience and, not surprisingly, this was welcomed by the teaching profession. Relying largely on practising teachers may have apparent benefits, notably, that those representatives could ensure that the proposed reform was realistic and down to earth and that the general body of teachers would recognise this as a common sense approach and would thus support the reform. A close congruence between the

educational aspirations represented by the reform and teachers' judgment on its practicality appeared to be at the heart of the change process. It may have been assumed that this would increase the likelihood of some reform actually taking place in schools. But there were interrelated problems with this approach. The test of practicality among teachers is whether changes work or not, as Hargreaves argues, "not in the abstract, or even as a general rule, but for *this* teacher in *this* context". (184) While the effectiveness of this type of representative system is open to question, in particular Granville has expressed doubts that reform conceived by a committee made up mainly of teachers is any more meaningful "to a rank-and-file teacher than one produced by civil servants or commercial publishers". (185) the paramount point is that reform which seeks to accommodate a consensual and therefore general conception of change (or what may "work" in terms of change) can in fact serve to stifle individual creativity and spontaneity. (186) What "works" (that is, a suitable curriculum for its context) is a speculative matter, a hypothesis, to be tested by individual teachers and their students. (187) On this view, acknowledging change as a journey, to return to Fullen's analogy, involves the conception of potentially emancipating, in contrast to dominating, curriculum materials, and from there consideration must be given to the kind of *context* that will facilitate and encourage change. Therefore, the reduction of curriculum change to the pragmatism of what planners take to be strategically possible in the very general sense is both to over-regulate (teaching is shaped by regulations) and to underrate (regulations are adhered to but they do not spawn new ideas and approaches).

3. Teachers' Views

Given this positioning, it is illuminating to see how teachers responded to change. In brief, the survey conducted as part of this study revealed that teachers of art are broadly supportive of the JCP. They believe it is an appropriate and effective approach to art education at junior cycle level (Table 1.1 p.329 in appendix 18) and there is very strong support for the view that it has brought about major changes (Table 1.2 p.340 in appendix 18). When teachers express dissatisfaction with the JCP they do so on the grounds that the concept of support study is too vague (Table 1.14 p.343 in appendix 18), assessment requirements are over ambitious and examining practices are not sufficiently objective (Table 1.15 p.347 in appendix 18). According to teachers the five major constraints to the effective implementation of the JCP are, in order of importance, insufficient time, insufficient material resources, large class groups, insufficient space and facilities and over ambitious assessment requirements (Table 1.9 p.337 in appendix 18).

While accepting that in the nature of things there will always be some constraints, the ones referred to are known to be common to the system generally and to impact negatively on curriculum development. (188) The increasing pressure for reform

and changes to the curriculum have intensified teachers' work, and for art teachers in Ireland perhaps the main exigency has been to restructure their programmes from ones that were in the past quite unfettered to ones capable of meeting the demands of numerous imposed requirements. Applying Hall's characterisation of the way meaning is assigned to innovation relative to where the individual is in the change process reveals that art teachers did initially view the JCP in terms of *self* perspectives. Writing about her experience of acting as an inserive facilitator during the introductory phase of the JCP, Holahan recounts that teachers were being "forced to ponder on the real meaning of art education and to ask themselves the questions *what are we teaching?* and *why are we teaching this?.* She believes that "this self-examination alone would almost justify the new syllabus". (189) Generally, teachers were well-intentioned towards all facets of the syllabus; (190) they thought it would be a liberating force, as one teacher put it "a breath of fresh air, exciting, interesting to teach". (191) Many were, however, quite concerned that they did not have the resources required in their own schools to teach the new course. (192)

After three years experience of implementing the reform it was clear that *task* perspectives were dominant. Teachers addressed themselves to problems on the ground.

My overall approach is different. My main emphasis now is on motivating the students to motivate themselves. This applies to all areas of the course. It means more work for me but the results are rewarding.

I put much more emphasis on drawing due to the examination requirements on preparatory drawing. Painting, imaginative composition, still-life lose out due to lack of time.

Too much project work to be completed in such a short period of time, using very basic materials in a school with acute absenteeism problems. (193)

The main developmental shifts were towards the challenge of implementing the reform in the face of constraints and a tendency to see the new assessment and examining practices as the linchpin of the reform. When teachers say they have experienced change as a result of the reform they were more likely to be referring to the task of overseeing a somewhat convoluted and burdensome assessment assignment, known as the "Project", rather than the implementation of a new three year course per se. (194) The present survey reveals that teachers are now more conscious of *impact* perspectives, especially the influence the assessment system holds over the conduct of their courses, the strain the project exerts on students and the reliability of examining procedures.

The time constraints and the large quantity of work required for examination are quite often the cause of frenetic activity in the art room in an effort to meet

deadlines. I often think that students do not have enough time to reflect on their work.

The students have too many sections to complete and as a result it takes the natural development and pleasure out of the work for students and creates tensions and hassle for students and teachers.

In our school my colleague and I have noted a pattern occurring for the past number of years in that the examiner's personal preferences are very apparent in the allocation of grades. We have noted that for the past three years very 'creative/expressive work of top quality and effort on the part of candidates has fared less well than equally top quality, neater, precise and more 'graphic design type work'. This would seem to indicate that the instructions/brief passed on to examiners is not suitably comprehensive.

Over the period there appears to be a growing realisation among teachers that the reform introduced a heavier workload on students and teachers alike. Things turned out to be less flexible than first imagined. Time overtook material resources as the main constraint. During inservice courses for the JCP teachers were issued with detailed work schedules for the completion of coursework for assessment, which now takes up practically all of year three; schedules that delineated tasks according to Hargreaves description of a strictly linear, *rational* time-frame. The schedules had little regard for context, the existing practices and routines and the normal vicissitudes and pressures of school and classroom life. To teachers the time expectations seem unrealistic, and coupled with excessive requirements conflict with their natural inclination to place quality above quantity. According to Hargreaves, such imposed schedules or timelines "put more emphasis on the *appearance* of performance and change being achieved than on the quality and character of the performance or the change itself". (195) Teachers were left in a position of knowing a good deal about what to change in terms of the commodities to be produced. Far less attention was given to reconstructive elements such as self-critical teaching to alter attitudes and beliefs.

It is hardly surprising, therefore, to find that the survey shows that lack of inservice training is not thought to be a significant constraint by teachers. This suggests that teachers are confident that existing subject knowledge and teaching skills can contend with the reform, thus validating the point made above that the reform was mostly pragmatic and, at a fundamental level, contained little that teachers saw as unfamiliar and potentially threatening. As a consequence they tend not to view their own teaching methods as an important reform issue, but instead immerse themselves in the densely packed activity of meeting assessment deadlines. That assessment continues to lead curriculum is evident. There is a close correlation between the content and the organisation of what is taught in the first two years of the course and specific assessment requirements in such areas as drawing, painting, graphic design and three-dimensional studies (Table 1.11 p.338 in appendix 18) and, it would

appear, that teachers spend some time on practising assessment-orientated exercises in areas such as craftwork and related preparatory work and "project" work (Table 1.12 p.340 in appendix 18).

4. Critical Studies: The Radical Element

The most innovative feature of the reform in curriculum terms, that of support studies, or critical studies, is receiving far less attention in the classroom than might have been expected (Table 1.11 p. 338 in appendix 18). While there is some evidence that as a result of the JCP students are more engaged in the subject, particularly in the execution of the coursework assignment, or project, for assessment. (196) What is far from clear is whether approaches to teaching and the kind of art work now being produced differ substantially from those of former times. Commenting on the GCSE examination in the UK, Hughes contends that the reported heightened level of engagement has not lead to a different, enhanced, level of understanding. (197) The point to be emphasised here is that the very admirable aims enshrined in the JCP in respect to developing *an informed, inquiring and discriminating attitude, an understanding of art, craft and design in a variety of contexts* and an ability to *apply evaluative criteria* are invariably not being met. (198) As shown in Chapter Four it is the values and qualities which are intrinsically embedded in these aims, and the teaching methodologies that would nurture them, that lie at the heart of change in the subject. It is a curious fact that the lack of inservice training is not seen as a significant constraint and yet teachers principal criticism of support study is that it is an ill-defined area, in need of clarifying guidelines which, it can be argued, would be best addressed thorough such training. Confusion over the very nature of support study, doubts over its suitability for less academic inclined students and inadequate teaching materials are major concerns, as seen in the following statements of teachers.

There should be more specific guidelines for support studies and what they entail, and/or what is expected of a student at this level.

I was given no specific guideline on what support studies actually entail until I had to get a student's mark revised and the examiner enlightened me. Lack of information is a serious problem.

It is not sufficiently defined what in fact is required. It is my perception when speaking with colleagues that many students (in some cases over-aided by their teachers) simply photocopy the work of an artist - something quite irrelevant to the

project - and the student transcribes facts regarding the work/author. Some more personal approach should be insisted upon.

Personally, I find if the student comes from a financially well off family, access to back-up resources....galleries, libraries, books, maps etc....it's not a problem. Less financially supported students and those of weaker ability find this area a huge struggle.

Art teachers in Ireland have wide experience of teaching art history and appreciation at senior cycle level as an independent course element. The orientation is an academic one and much use is made of textbooks, but the integrated model of support study has exposed them to a far less traditional pedagogy. Teachers are grappling with the difficulty of inter-relating creative art-making and concepts deriving from historical, social, cultural and technological realms in a situation where time and resources seem to them to be unfitted to the task. The following two statements capture the mood of a significant minority of teachers.

There seems to be very little time available in school for support study. My students would not ever open a book or look for a reference on their own. Maybe this area should be ignored and moved on to Leaving Certificate.

Support studies should be scrapped altogether. They favour the brighter student and alienate the weaker student. Class time is scarce enough without having to emphasise support studies.

The survey revealed that over half of teachers place no emphasis or a minor emphasis on support study. Given this alarming finding, and even though support study is an assessment requirement, statistics show a considerable increase in the proportion of candidates achieving higher grades in Art, Craft, Design in the JCE between 1993 and 1997 (Table 22). It is doubtful, therefore, that the assessment criteria is being stringently applied. But there were early signs that the importance of support study as an instrument of change would be downgraded.

Table 22 Percentage breakdown of candidates by grade awarded in Art, Craft, Design for selected years.

Year/Level	Grade A	Grade B	Grade C	Grade D	Grade E	Grade F	No Grade
1993							
Ordinary	4.4	15.1	34.8	34.8	6.9	3.2	0.7
Higher	13.6	23.4	37.4	21.7	3.4	0.5	0.1
1997							
Ordinary	10.4	21.5	36.3	23.3	5.8	2.3	0.3
Higher	21.1	26.9	33.9	15.2	2.5	0.4	-

An internal report by the Course Committee shows that the principle of including a contextual and critical studies dimension was accepted at the outset.

"Members of the Committee are addressing themselves to defining the core content, learning experiences and objectives appropriate to the 12-15 plus age group, of every aptitude, application and aspiration. The three interdependent disciplines of art, craft, and design will include some form of history/appreciation, and/or critical/comparative studies of human achievement in these areas". (199)

However, at a meeting of the Course Committee held on the 6th March 1988, a point at which the drafting of the syllabus was nearing completion, some members of the Course Committee "expressed concern that the Draft Syllabus was over-detailed and over-ambitious......The overall format and presentation of the syllabus was not fully appropriate to the subject..........[in that] the Course Description should have a strong practical orientation". (200) Less that two weeks later, at the final meeting of the Committee it was noted that:

The main changes in the present draft as compared with earlier ones related to a lessening of the scope and ambition of the course. While this might be regretted, the constraints of timetabling and other such factors noted at previous meetings, had to be recognised. Too introspective a view of the syllabus should be avoided however and the wider educational and social issues involved in the subject should not be lost. (201)

Only two things can be said for certain and in general: to some considerable extent efforts had been made throughout the formative process to prepare a syllabus that reflected the rich potentialities of art education in schools. And, that an alternative position was dominant in the last weeks of the process, one that sought to narrow the focus of the syllabus in ways which marginalized contextual and critical studies. One educational commentator, Michael Foley, was severely critical of this sea-change in

approach in a newspaper article of June 1988, headed *Traditional emphasis in new art syllabus.* The article is worth quoting at length.

The proposed syllabus for art, craft and design for the new Junior Certificate examination will include art history, appreciation and similar areas for the first time, according to a syllabus document currently with the Minister for Education but which has not yet been published. However, these areas, which the old Curriculum and Examinations Board Report of the Arts in Education, said should be central to the art curriculum, have been designated "support studies", so giving this area a secondary role.........The document lays particular emphasis on the acquiring of skills and the handling of materials, rather than understanding and rationalisation, despite moves in art education internationally towards what are called "critical studies".........In its aims, the document does state that the course will develop a student's ability to "apply evaluatory criteria to his/her own work, and the work of others, and in his/her daily encounters with the natural, social and built environment and with the mass media". It talks of developing aesthetic sensibilities and qualities of critical appraisal and of developing imagination, creativity, originality and ingenuity. However, within the course structure itself, which would be the basis of what actually happens in the classroom, the emphasis is entirely on traditional methods which have been part of art education for years. The strange aspect of the document is that the practical areas, with which art teachers are best acquainted, are given the most detail, while those areas, designated "support studies", with which they are less familiar, are the most vague. (202)

This analysis suggests that Tapa's warning that "such statements [curriculum aims] can easily become decorations in front of a curriculum guide which have no effect on the content of the guide or on the teaching that follows" (203) is apposite, for, above all else, there is a critical dichotomy between the aims as set out in the syllabus, which are framed essentially in terms of concepts, attitudes, knowledge and skills, and the course content, which is essentially skills-based, (204) with the result that, notwithstanding reported improved levels of student engagement, the JCP has not opened the door to different and distinct values and practices at school level.

Foley concluded his *Irish Times* article by leaving his readers with an explanation for this curriculum confusion:

There can be little doubt as to why the course document has emphasised the traditional skills acquisition, rather than critical studies, because it is the area with which most teachers are familiar. To effect a radical change would have entailed massive in-service training, again, something the CEB recommended, but this would have cost money. The advisory National Council For Curriculum and Assessment, whose course committees are drawing up the new syllabi, have been told that the new examinations and courses cannot cost any more than the current Intermediate and Group Certificates. This fact alone, according to one member of a course

committee, has meant that financial restraints have dictated that little debate could realistically take place within the committees. (205)

Is it correct to say that the inclusion of a substantive critical studies element would have been a "radical change" necessitating "massive in-service training" and that associated cost implications "dictated that little debate could realistically take place"? The very fact that a large number of teachers are circumventing support study requirements as they stand is a strong indication of a lack of teaching confidence and belief in support study. That teachers are unsure and unconvinced about this area is seen from the teachers' statements quoted above. Foley drew attention to the absence of specificity. Teachers do likewise, and moreover, their response is validated by what appears to be perfunctory examining. The message has been sent to teachers in the form of a syllabus advocating a delicate balance while it champions one side, and by equivocal procedures. Indications are that in the circumstances teachers have countered tactically rather than in a deeper strategic manner based on insight and conviction. Some have responded enthusiastically, most are sceptical and cautious and more than one in ten is ignoring the area.

5. Media Studies in English: a Case in Point

Certainly, a substantive approach to contextual and critical studies would have been seen by teachers as a radical change, but this would not necessarily have been a bad thing because the reform process could have benefitted from a forthright stand being taken on something that really mattered educationally. Instead of obfuscation, a culture of creative thinking and committed action on the part of teachers, as Fullan would have it, might well have come to the fore. Perhaps there are some lessons to be learnt form the example of the introduction of media studies to the English syllabus. Here, media studies, which sought also to extend the parameters of a subject into the sphere of the critical analysis of cultural artifacts, was initiated within the same committee system and under the same inservice constraints. Nevertheless, it was found that with respect to the actual teaching of the new English syllabus the introduction of media studies was a very successful innovation. (206)

Teachers consistently report on the high level of involvement that students exhibit in the area. (Even some national newspapers have seen it as an opportunity: their motives for publishing regular media supplements may be ambiguous but ironically these ratify the social validity of this dimension of the syllabus). Teachers find that students are frequently more culturally equipped than themselves to cope with the media. (207)

It was taken to be a radical syllabus, but one that teachers quickly adapted to despite the challenges it posed. Crucially, the role of appropriate examining that reflected the spirit and orientation of the syllabus was significant in bringing this situation about. (208) Good progress has been made in the area of media studies in no small part because planners recognised its importance and were reasonably open-minded about its delivery, but it was a venture meditated through a strong interface

between the syllabus and the examination procedures. The manner of the inclusion of media studies within English is echoed in Granville's review the work of the NCCA, where he concludes that the introduction of the JCP may be seen as the start rather than the end of a process where curriculum reform:

......by legislation and by central guidance and direction, is limited in the short run; but if the framework is right, it can channel and influence the real change which is sought in classroom practice over time. (209)

He goes on to cite Glesson's metaphor for such legislation as a "Trojan horse" out of which emerges quality curriculum which would not otherwise have flourished at local level. (210) The Art Course Committee's work was a given task, namely, to produce a syllabus and assessment guidelines. It is incontestable that it took the safer option in devising a skills-based curriculum centred on many of the traditional products of the studio. Even though the Committee introduced the principal of integrated critical and contextual learning this was largely undermined by a failure to underpin its importance within the assessment framework. In contrast to English teachers, art teachers had no transforming idea or vehicle that would provide a focus for doing something different in their classrooms.

6 Pressure and Support

Contemporary models of educational research such as ethnographic and participatory action research have shown that curriculum development must be closely associated with the *process* of teaching as a skilled and locally managed activity. (211) Therefore, on the one hand, such development relies on the teacher-professional who is encouraged to engage in enquiry to improve performance. (212) On the other hand, it was seen in the case of media studies that the encouragement or impetus for change can come from the centre in the form of well-thought-out curricular materials and sensitive examinations. Pressure, or external intervention, can be successfully applied, but only in combination with support. It is the right or intelligent combination of the two that offers the most fruitful results. (213) In appropriating only prescriptive regulatory frames of reference, policy makers have, perhaps inadvertently, stifled the potential for innovation. One of the main failures, in any event, was that they did not recognise the need for inter-connected structures of intervention and support. Very interestingly, research shows that many art teachers hold different values to those of their teaching colleagues and have a different perception of what their role involves. For example, they are more likely to relate their personal interests in art with the work they do in the classroom and they are more likely to respect individuality. (214) It is arguable that it is these idiosyncratic and independent attitudes, and the practices which stem from them, that should have been exploited to provide the building blocks for the change process. Though not sufficient in itself, allowing teachers the authority and time to test, verify and adapt what ought to have been a less conditional curriculum could have helped fuel their individual creativity and spontaneity. Nowhere in the reform

process was there a sense of advancing from the distinct or peculiar strengths of art teachers and learing from their work.

It is evident that support is needed in the area of assessment. To return to the point that teachers now view the reform in terms of impact perspectives, or how it effects their students, many question the appropriateness of the assessment criteria and are very uneasy about the objective reliability of examiners' marking and its consistency across the sector. As the new examination involves the external assessment of students' coursework, initially a practice totally unknown to art teachers in Ireland, confusion and scepticism has arisen among them, mostly owing to a lack of professional training in qualitative aspects and operational methods of the assessment. Specifically, work needs to done to give greater definition to the assessment criteria and their application in day-to-day teaching. In this way teachers may engage directly with their students in addressing the procedures, nuances and problems involved. Central to this would be the use of language or 'conversations' in the assessment of performance. (215)

The survey shows that teachers have responded to support studies at various levels of engagement. It is not a matter of all or nothing. Faced with this reality, flexibility would appear to be the most sensible approach, with the dissemination of innovative practice through inservice programmes where prioritity is given to how best to revitalise the reform. Immediately, two initiatives that would help greatly to improve what is done in Art, Craft, Design would be a definite reassurance from the centre that the syllabus and assessment seek to inspire innovatory practices by teachers and nonorthodox studies by students (216) and, in collaboration *with* teachers, to reformulate the assessment framework so that it functions to serve creatively the interests of the teaching/learning process, (217) rather than to reductively predetermine what teachers and students may do. The way ahead,

therefore, is to affirm teachers' commitment and centrality to the change process (this would involve acknowledging dissenting voices), while the objective is to uncover the potential of the reported increase of student engagement with the course.

Conclusion

What still remains to be done is a closing of the educational distance between what it means to apply genuinely critical perspectives on art teachers' propensity to stay with what they know best, namely, making traditional art class studio work. The response of Ireland's art teachers to support studies shows that even good educational ideas can seem irrelevant when they are not given proper endorsement

and where there is no incentive and latitude to be adventurous. Nascent curriculum needs time to breathe and evolve but the concept of support studies was immediately swamped by a barrage of project requirements on the very introduction of the JCP. The urgency to complete more art work apart, there is very little that has changed in art education as a result of the reform. Individual teachers' interests and expertise were not sufficiently tapped nor does there appear to be any effective forum for sharing developing ideas and innovations. The creation of a culture of change was hindered by existing resources and structures and this made it all the more necessary to introduce a curriculum that would give more discretion to teachers. It may seem perplexing then to find little teacher resistance to the reforms. This is best explained by the beguiling nature of the representative and consensual model employed in its conception and the sense of inclusiveness which it engendered, by the implicit neutrality of the reform itself wherein additional tasks were attached although in a way that did not require teachers to enter new creative and conceptual territory, and by the apparent success of the reform in bringing about a better status for the subject, albeit by standardising it to typical school systems, and improved student achievement in public examinations.

The test of the success of a reform is whether it leads to improved teaching and learning. The following are consistent with what is meant here by improvement: (i) having more diverse and demanding expectations of what constitutes artistic practice in the field of general education, (ii) summoning the collective energies and conviction of teachers in ways that generate interactive communities, (iii) deepening constructive critical dialogue between teachers and students so as to enlarge understanding, and (iv) the foregrounding of the inherent intelligent qualities and values that mark artistic practice as an accomplished and contemporarily relevant human endeavour. Added to these on the wider political front is that honest commitment and strength on the part of teachers to forestall ill-thought-out quick-fix policies and bureaucratized guidelines which often manipulate and dominate for self-seeking reasons.

The final chapter of the study locates a desire for such improvement within the current, more combative, stance of postmoderism. At one level the disparities between the early explicit attempts to control pedagogy and wed the teaching of

drawing to the needs of manufacturing, modernism's liberal humanist belief in the purity of artistic form and the need to nurture the self-creative autonomous individual and the championing of ambivalent art and socially grounded radicalisation in postmoderism, could not be greater. Yet, school teaching and the school curriculum are sociohistorical products. (218) Extant practices of art teaching have a lineage. The majority of art teachers themselves are a legacy of the humanist tradition which foregrounds the credo of art for art's sake. Some of what is done in the name of art education in Ireland's schools has intrinsic merit as meaningful learning but it is evident that much of the art work that is made is deeply self-

referential. Divorced from prevailing cultural, social and technological trends it has lost its force to excite young people and provide them with creative insights. Essentially, by virtue of their formative artistic training art teachers are posed the modernist dilemma of trying to find a relevant teaching ideology for a postmodern world. In this regard the history of school and curriculum reform demonstrates that relying on educational authorities to lead the way would be misguided. The kinds of improvement cited above are best countenanced by teachers themselves, actively working, admittedly always against the odds in poorly supported and under-resourced circumstances, to invigorate their teaching and advance the integrity of their subject.

PART III
THE EMERGING KNOWLEDGE BASE

Introduction to Part III

In Part I the main influences on art curriculum were seen variously to be idealist transcendentalism, hard and unbridled utilitarianism, canonic tradition and progressive modernism. Perhaps the differences between these positions have been somewhat exaggerated. One important interconnecting tread is their totalizing nature. Whether characterised by deference or freedom, or directed to market, pragmatic or utopian ends, each tended towards the categorical in its claims to eternal truths. Another tread is a fairly engrained blindness to the social make-up of society and attendant cultural differences. In fact sociocultural heterogeneity had very little bearing on curriculum design. The apparent neutrality and logic of the scientific method warranted a view of knowledge that could be accessed directly through formal education without recourse to irksome sociocultural considerations. Equally, the artroom could be an kind of oasis for creative expression, isolated from life's difficult issues and a relief from the study of school's dominant conception of objective knowledge. In an attempt to understand way there are calls for a realignment of art education to take account of new social and cultural forces Section 1 sketches the important distinction drawn between modernism's autonomously creative human subject and postmodernism's subject who is socially situated or constructed. From there it outlines some major criticisms of modernist universals and objective knowledge which, it is argued, function to underpin the self-ligitamizing nature of disciplinary power. Ideas stemming from this discussion are then examined in the context of education in Section 2, where the main issue is presented as an epistemological challenge between the permanent authoritative rationality of the official curriculum and the emerging sensibilities of learners. The section seeks to address this issue in concrete terms in the form of an outline of Dennis Atkinson's critical reading of the National Curriculum for Art. This analysis is then found to be applicable to Junior Certificate Art, Craft, Design.

In Section 3 a case is made for the 'politicalization' of the act of seeing, which is a trend underpinning much postmodern writing on art education. The structuralist codified approach to reading images is questioned in light of more subjective responses and reference is made to the need to integrate the cultural and intellectual sphere of language into the process of visual thinking. The concept of the image as a an unstable *text* adds new socioculture dimensions to the familiar idea of visual literacy, therefore, to be visually literate involves understanding the interests and functions which images serve. It will be argued that while people

may be immersed as consumers in today's information, visual and commodity overload, this does not mean that they have become, as some would argue, so enraptured by superficiality that they are incapable of purposeful critical action. In any event, learners will only ascribe value to art experience when that experience is personally significant. The socioculture world that learners bring to the classroom is an existent fact, therefore, it will be stressed that socioculture commerce is indispensable to teaching and the integrity of teachers' work and this commerce is ever grounded in their actual interactions with learners. That is to say, that in any consideration of education, the integrity of classroom practice must always be to the fore. Practice guides the most defensible purposes of education.

In Section 4 this claim is restated and an attempt is made to show why cultural interplay in educational practice must reflect the cultural interplay that is lived experience. Curriculum renewal in art is therefore dependent on penetrating, merging and illuminating socialculture worlds, those of teachers and learners. Yet teachers may be not feel comfortable opening the door to what the prevailing school ethos sees as trite popular taste, or conversely, a potentially subversive insertion to the accepted packaged curriculum. No doubt young peoples' life-world is immersed in an assortment of popular visual media but that same immersion shapes their cultural activities and in doing so provides them with a tactical repertoire to engage with a greater multiplicity of symbolic resources than is normally encountered in the art room. Their response to the codifying systems of the media is not passive for they participate *in* the communicative and suggestive power of imagery and commodities. They play their own (visual) language games, so to speak. This individual/social interplay with contemporary visual and material culture contributes to the construction and reinforcement of identity.

Chapter Eleven: Postmodernism and Education

1 Rationality and Desire

The modernism which is associated with the enlightenment ideal of the rational advancement of knowledge demarcated selfhood as the defining agent in the quest for a coherent universal account of existence. Postmodernist thought collapses that independent selfhood and replaces it with the decentred subject who must cope within a fragmented world. In life generally the subject was master of self, and that self (the self-transparent subject) generated knowledge through reason in the name of progress. In art, the essentially individualist artist jettisoned academic art practices and pursued idiosyncratic ends which yet could be linked (as seen in the writings of Herbert Read in Chapter Two) to a disciplined elaboration of essential

and sub-consciously collective imagery thought vital to human life. During the inter-war years the strand of revolutionary heroic modernism (most visible in the international style of architecture) championed the creative destruction of the old to form the new on a path to aesthetically informed social improvement. After 1945 high modernism, best exemplified by American abstract expressionism, created a de-politicised elite avant-garde which appeared to be more at ease with corporate bureaucratic power. Increasingly, the thrust of modernism was towards a greater preoccupation with its own language, a self-referential construct about the essence of art whose sheer inventiveness contributes to its own logical exhaustion (1).

In schools rationalism gave rise first to schematized drawing and later, in the form of late progressivism, there was an inordinate degree of faith placed in subjectivity. Two corollaries of the individualist creative artist were commonly posited: the freely-expressing child and the latent, but confidence stricken, artist-adolescent. The former presupposes the native purity of children's imagery and the latter underpins the apparent need to place issues of form and the acquisition of skills over issues of content and critical enquiry in the second-level art curriculum. One way or the other the legitimising discourse of the art curriculum invokes the self-sufficient, innate (biologically pre-given) artist. The effort to reconceptualize art education is in part an effort to overturn the cult of originality, or put another way, the premise that the human subject can know itself and the world as a freely independent consciousness is denied. This objection is informed by the debate on what constitutes the human subject in the contexts of knowledge, meaning making and identity-building.

The claims to truth by scientism's objective knowledge and the successive claims to authoritative mastery on the part of teachers are a key concern in the critique undertaken by Robin Usher and Richard Edwards in *Postmodernism and Education.* They argue that the modernist project is a quest for *presence*, a desire to know the world directly and certainly in an unmediated way. (2) Language, they say, is treated merely as a transparent and unproblematic representational medium, yet language, including sociability and indeed all culturally endowed communication, is feared because of its subverting threat to the quest for presence. Moreover, they point out that the attachment to the scientific method of knowing the natural world is paralleled in the idea of self-presence in knowing the self. In other words, human consciousness is taken to be identical with itself. Citing the work of Hans-Georg Gadamer, Usher and Edwards state that:

........self-transparent consciousness thinks itself the centre of being. Against this, Gadamer argued that being is always prior to consciousness and, indeed, because subjects are 'prejudiced', prejudiced being is the condition of consciousness. Without prejudices, which are unconscious, subjects could not even begin thinking, they would have nothing to think with. Prejudices or pre-understandings are located in interpretative traditions, the network of beliefs, presuppositions, values

and above all language which pre-constitute the world for consciousness to know. (3)

This analysis of consciousness describes how psychological pre-understandings are already implicated in any attempt to construct meaning and it questions the possibility of self-presence on the grounds that pre-understandings are "historically situated in traditions which are constantly changing", with the result that consciousness is always "in process" and subject to influences of which it can only be dimly aware. (4) Furthermore, according to Usher and Edwards the post-structuralist perspective on subjectivity in the work of Jacques Lacan transcends both Enlightenment's subject of rationality (natural consciousness) and modernism's organic subject; in the latter case, Freud's quasi-biological *instincts* and *drives* are replaced by the notion of *desire* . The significance of Lacanian desire they argue is the primacy given to language and intersubjectivity in the making of identity.

As an 'energy' motivating action, desire is always social and intersubjective, directed beyond the self to others, for what we desire for self, what constitutes us as a self, is the recognition of others. Desire therefore operates in the field of intersubjectivity rather than biology and the subject is not 'free-standing', pre-social and asocial, but is rather a relational self. (5)

For Lacan, the work of intersubjective knowing is located within the symbolic order, that of language and culture, and in the imaginary (identifications with the Other), however, the signifying systems that comprise the symbolic order are conventions and the cultural subject of the unconscious is constructed by those conventions. As Hogan points out, rather than the unified rational being who deals with the world *out there*, the decentered subject is a self already implicated in that world, affected by the prior influences of symbol systems and social relations, much of which are outside of the awareness of consciousness. (6) In the Lacanian analysis "master signifiers" construct identity in both the sense of those major words which operate, mostly surreptitiously, to define people and in the way people desire to identify with those signifiers, and in education the major master signifier is that of rationalist Knowledge. (7)

A similar theme is taken up by Jean Francois Lyotard when he states that the postmodern can be defined as "incredulity toward metanarratives". (8) Here the focus is on the legitimization of a metadiscourse of knowledge as a total explanation of reality and the relationship between that discourse and power, especially as exercised by institutions. That he believes education is replete with the exertion of power and considerations of what he calls *performativity* is evident form the following passage from *The Postmodern Condition: A Report on Knowledge:*

The question (overt or implied) now asked..........is no longer "Is it true?" but "What use is it?" In the context of the mercantilization of knowledge, more often than not this question is equivalent to: "Is it saleable?" And in the context of power-growth: "Is it efficient?"..........What no longer makes the grade is competence as defined by other criteria true/false, just/unjust, etc. - and, of course, low performativity in general. (9)

Justification is replaced as a criterion by how proficient the system is. So the measure of performance is no longer located in the *why* of actions and events but in a kind of technical game of efficiency and inefficiency. Power-knowledge formations operate also as social and disciplinary practices which become self-regulatory regimes that circumscribe what is or is not permissible within various domains. In this way the language games of decision-makers become a locus of power. (10) This might seem an unexceptional notion of *realpolitik* at work, however, in the Lyotard's theory power is not necessarily regarded in a negative light as something which is possessed as such, but a strategic and resourceful network of narratives residing in an unending process of oppression and resistance. Hence, modernity's deterministic project - epistemological absolutes, social rationalization and reasoned progress - is exposed to continual and engaged questioning and critique. (11)

Lyotard speaks of *little narratives* being the "quintessential form of imaginative invention". (12) These anti-foundational narratives are expressions of the local, a struggle to voice ideas which are, as Burgin describes, "good for the moment, or good for the foreseeable future". (13) Postmodern thought is not only an attempt to dissemble the hierarchical structures and substantive claims of modernism, it concentates also on temporal considerations, that is to say, shifting from distant, yet ultimate, ends to immediate and tangible engagements.

The foregoing sketch of Lacan's subject who is no longer the centrepiece of thought and action and Lyotard's critique of grand scale truths and the rhetoric of power has a bearing on the conduct of education which can be drawn together in the following summary.

(i) The neutrality of the scientific method is, on this account, a fabrication. Its methods offer a reified representation of reality which is presented as conclusive knowledge. In doing so it legitimizes a false discourse of reason and hard-edged certainty which is embedded in education and manifested in practices which divorce knowledge from contextual perspectives and the interactional qualities of teaching and learning.

(ii) But the appealing idea of the autonomous self as the source of meanings gives way under the strain of an ever present interplay of influences such as language, images and discourse. These involvements infuse the conscious and unconscious

mind from birth, therefore, educational practice which would claim to be objectively neutral, or indeed progressive in the sense developing naturally endowed qualities and free-standing agency, fails to do justice to the constellation of potent sources outside of the self, i.e. the world which constructs us.

(iii) Being closely aligned with modernity's longing for progress, the authoritative voice of education invariably favours detached future-orientated ideals (metanarratives), discharged through monolithic single-best systems (national curricula), over the uncertainty and impurity of lived experience. Yet students' interpretative meanings are formed by prior understandings and beliefs as much, though probably more so, than by any formal corpus of knowledge.

(iv) Therefore, the right of the system and teachers to assert their own assumptions about knowledge, truth and efficient performance, in the interests of instrumental ends, over students' particular sensibilities and values, is questioned.

(iii) Nonetheless, students' sense of *identity,* as formed and expressed within any school subject, can be said to be structured and inserted in the prescribed order of those school subjects.

(iv) On this understanding, students are discursively constructed by a particular kind of performance and the subject is inscribed in normative terms as a particular type of learner. (14)

It might be tempting to object here that the work of the teacher in addressing the curriculum to students is doing no more than fulfilling a requirement to introduce the traditions of the subject field, without which there could be no claims to education as such. What is questioned, though, is not the necessity to reveal traditions, but the reductionism which results when reason and knowledge become merely formal categories that exclude anything which does not correlate with those categories.

2 Truth Claims

Following on from these points it can be argued that art education suffers from over-prescription and that assessment classifies rather than interprets students' significations. Dennis Atkinson's critical reading of the National Curriculum shows how the formal categories of exemplary standards and assessment frameworks coercively inscribe students' art work. Respect for student sensibility, or as he puts it, the student's individual semiotic/representational strategies, is his main theme. For him, this process of inscription is particularly apparent in the emphasis placed on the optical truth of the retinal image and the unproblematic idea of representation as mimesis. (15) In effect, the vision employed in accurate observational drawing and painting is ordained to be a universal ontological

process, the advocacy of which marginalizes students own image-making discourses which are eclectic in intention. (16) (In a sense, unmediated vision produces a representation of the world that is unmediated, but of course strictly speaking such vision is an impossibility, yet in operational terms the desire for consistency in curriculum programmes and assessment means that the idea of absolute translation overrides other invocations of the world). Naturalistic representation is conveniently more amenable to discernment (drawn objects can be straightforwardly compared with their referents) therefore what is available to rationalist comprehension becomes the focus of attention. In this regard Atkinson offers an example from the document *Exemplification of Standards for Key Stage 3* on the assessment of painting, an edited version of which goes as follows:

Painting 1. Information about the shapes of buildings ......has been observed and recorded but greater analysis is needed in order to represent this accurately; Painting 2. The shapes of buildings......have been selected, analysed and represented with some accuracy, technical skill and attention to detail which indicates first-hand observation; Painting 3. There is a detailed and accurate analysis of the buildings and their surroundings. The shapes of the buildings and the details of the setting have been selected, recorded and organised into a coherent form. (17)

Atkinson is concerned to develop the idea of *difference* as an alternative to the "normative structures in which subjects are positioned, made visible and regulated". (18) In postmodern thought the term *difference* encapsulates the endless play of different signs and meanings (stories or narratives) through which the self is constructed - which introduces a plurality of possibilities - and deferral, in the sense of the postponement of meaning, the refusal to accept general rules or standards which are given the status of definitive truths. Such truth narratives function to pin down subjectivity and in so doing they minimize the possibilities to create and recreate meaning and with it identity. Power is therefore an active ingredient in the process of closure. However, and although Atkinson does not say so explicitly, the power-knowledge formation which underpins the standards should not be regarded as fixed, but rather a complex network of forces. The dominant discourse, as Michel Foucault contends, "can be both an instrument and an effect of power, but also a hindrance, a stumbling block, a point of resistance and a starting point for opposing strategies". (19) Atkinson's position - one of questioning normative measures and categories and allowing enough pedagogical space for students' local processes of practice - is inevitably a point of resistance. And on the matter of 'opposing strategies' (to take a fairly big leap with the analogy), Atkinson states:

The differences [between the normative and the local], *I suggest, are embedded within the different semiotic logics which each pupil employs. Such differences reflect each pupil's observing-recording dialectic, which are embedded within each pupil's different noticing-responding practices. These practices are not reducible or*

assessable according to a universal vision, or a mimetic representation, nor, I believe, to a normative conception of development. (20)

It would be wrong to see this as nothing more than a reformulation of Lowenfeld's call for the acceptance of divergent expressive types, for example the haptically minded individual, for, as Atkinson has argued elsewhere, Lowenfeld's theory is founded on the stable ground of predictable incremental drawing progression which is determined by the degree to which a child's "mark making configurations become *re-cognizable* within our [adult] paradigm of representation. (21) Moreover, it is evident from the reference to semiotics that the aim is one of addressing the relationship of self to the sociocultural world and not the spontaneous expression of some inner self. It is more a matter of what Roger Clark has called deliberate practice based on "*self-* and *cultural-disclosure*", which he believes attends to several postmodern issues: the primacy of content over form, the critical role of self in society and the rising importance of popular culture. (22) According to Brent Wilson the paradigm shift in art from the exclusive concern with aesthetic form to art conceived as a culturally endowed system of texts to be read semiotically has paved the way for a new understanding of the imagery of children. Rather than being intrinsic and individual in antecedence, his research (in collaboration with Marjorie Wilson) reveals that virtually all children's imagery drawn from memory is influenced significantly by sources such as popular media, how-to-draw books and other imagery from the teenage subculture. (23) He concludes:

We have shown just how dependent children are upon culture for the images that they employ in their out-of-school art, but there has still been little recognition of just how much the school-art images of children are the products of the adults that teach them. (24)

There appears to be a good deal of common ground between Atkinson's local semiotic/representational strategies and Wilson's external cultural dimension in so far as both agree that children's image making is profoundly one of making flexible and functional use of drawing to invoke experience. They invent their own configuration of marks that mean something to them and they borrow from a wide ranging image bank. To stretch the point somewhat, it could be said that their *modus operandi* is one of invention/appropriation. Indeed, Wilson highlights the fact that children's out-of-school imagery displays "much of the wit and humour, the interest in narrative, the parody and satire that are to be found in the works of some Post-Modern artists". (25). The correspondence once celebrated between the pre-conventional child artist and iconoclastic modernist artist now veers - in the artistic and social phenomenon of postmodernism - towards the notion of a common (playful) curiosity in the discourse (conventional production/consumption) of imagery. Bill Zuk and Robert Dalton postulate that theproliferation of personal computers and software programmes will influence children's image development. They contrast the visual elements emphasised in

modernist approaches to art education such as line, shape, form, texture, colour, value, light and space, and principles of design such as balance, movement, unity and variety with "visual operations" to be found on a typical software programme, which include blur, diffuse, emboss, mosaic, texture, zoom, morph, multi-view and character animation. (26) Is there any reason to doubt that the semiotic logic referred to by Atkinson does not privilege, at least randomly, the visual vocabulary of such operations? The questioning of the modernist aesthetic discourse in the light of anti-foundationalist perspectives on art and subjectivity offers a new orientation to the question of image development. If the self is culturally constructed, and reconstructed, encounters with images contribute to that unfolding process. Image development while at school must have relevance for image development (seen as production and consumption) in post-school life. But the constructed self is provisional; the unfolding process is inherently a process of self-subversion (in Lacan) for student, teacher and life-long learner. (27) In particular it is the potential active uncertainty introduced when teachers subvert their own presiding vision that can provide the locomotion of ideas needed to reconseptualization of art curriculum.

Whilst Atkinson's critique is focused on the ways in which a dominant discourse of representation and practice (the various curriculum-bound processes by which students create art work) operate to form the student's identity as a learner, he does recognise that pedagogy (the various methodologies and virtues of teaching and learning) has a role in withstanding that discourse. Bearing in mind the fact that the nature of students' experience of education is largely determined by the actual enactments of teachers, that is to say how teachers engage students in learning, it seems fitting that the importance of the act of teaching, educational praxis, should be address in the final chapter of this study. For the moment it is useful to proceed with a critique of an Irish curriculum example.

The dominant discourse of JC art defines procedures to be uniformly adhered to in the execution of coursework assignments. These procedures are set out in the assessment format as *preparation* (research and investigation using a variety of media), *development* (studies showing individual creative ideas), *realisation* (the completed 2D and 3D pieces) and *support studies* (contextual visual and written material relating to the assignment). The following instructions are given: students must work from *direct observation or imagination or a combination of both,* and students are advised that *preparatory studies are an integral part of the project......mere copying/tracing is not accepted.* (28)

Therefore, as well as the linear approach inscribed in the format *preparation-development-realisation* (which translates into drawing-designing-making in practice), the master signifiers are those of *direct observation* and *imagination.* In this case students' learning, and teachers' work, are constituted and legitimised by a definite sequential process and either/or visual analysis of phenomena and imaginative interpretations. That the discourse embedded in the JC regulates

practice is seen from the findings of the survey conducted as part of this study. Even though the items identified in Table 23 are clearly not mutually exclusive the data does indicate that observational drawing is the most common starting point for students' studies and that the student's life experience (which admittedly in the case of the research instrument was a rather ill-defined category) is seen by the majority of teachers to be an appropriate area of investigation. That works of art and design are more rarely the source of inspiration is likely to be a result of the emphasis placed on direct observation and a lack of awareness on students behalf of the place contemporary art and design could hold in their exploration of imagery and their image-making practice.

It is obvious that there is some incongruity between the principle of working from direct observation and processes which might be used in working with mass-media sources. The latter features high in the data and this suggests that students are not only attracted to images from what presumably are familiar forms of popular culture, but they are willing to thwart the system, so to speak, by the use of these sources within the context of the art curriculum as presently constituted. Crucially, such engagement with contemporary popular culture in art education is now an inevitability according to many commentators. (29)

Table 23 Teachers' views on subject matter sources in JC Art, Craft, Design

	Mostly %	Sometimes %	Seldom %	Never %
Natural/built environment (N=144)	41.38	48.28	9.66	0.69
Natural/manufactured forms (N=144)	44.52	45.89	8.90	0.68
Student's life experience (N=143)	32.41	41.38	24.14	2.07
Works of art and design (N=142)	3.47	43.06	43.06	10.42
Controversial issues (N=143)	2.76	35.17	46.21	15.86
Mass-media (N=143)	40.00	38.62	16.55	4.83

This is a matter which will be revisited in the next section, but for now it is important to note that the formidable *observational* discourse (as well as the formalist inclinations of most teachers) largely prohibits the inclusion of thematic work addressing controversial personal and social issues. Such issues-driven work involves giving more initiative to students to unearth and apply their subliminal expertise with popular visual constructs together with teaching which enables

them to critically read the products of the communication age. (30) Inasmuch as issues-driven study integrates students' personal contact with popular culture into their art making it can be a highly motivating force yet, and perhaps more importantly, it can provide opportunities for students to ask questions about aesthetic and moral values within their sociocultural world and to position those values in relation to the dominant discourse they encounter in the classroom. In this context issues-driven study which involves scrutiny of popular media acts as a form of resistance.

The sequential internal logic of the official curriculum - observational drawing, designing, making - has to contend with fragmented external references from outside of school. (31) So when the JC Chief Examiner's Report criticises student coursework for its over reliance on popular media secondary images, (32) they should in fact recognise the inescapable juxtapositions which arise as a result of the nebulousness surrounding contemporary visual culture and they would be better to credit and promote examples of coursework showing evidence of the creative appropriation of secondary images, where a critical understanding of those images is woven into the study. This is not to suggest that observational and imaginative drawing and a sense of formal visual elements and design are not crucial in art education, but rather to highlight the pressing need for art education to systematically address what Paul Duncum calls students' "everyday aesthetic experiences". (33) It is the ambiguity and parody which emerges from the reconfiguration of modernism's noetic elements when confronted with the aesthetic impulse of the street and home that can bring a new critical dimension to art curriculum.

The linear sequence of drawing, designing and making reflects a strong rationalist bias for steady incremental progress(ion) founded on problem solving activities. The relevance of cognitive and skilled problem solving cannot be denied, but what is questionable is the basis for the formulation of problems and the shape of the problem solving. Straightforward solutions are placed over arduous questioning. There is little room for the unlikely, the contradictory, the intractable, the enigmatic. In fact the master signifiers constitute an immutable Methodology - which must be correctly applied. The attitudes of teachers and students alike are framed by it. Usher and Edwards offer this explanation.

For Lacan, master signifiers are in a sense what people desire to be recognised as, ego ideals, thus they are emotional investments. Consequently, they tend to be regarded as axiomatic, unquestioned and unquestionable. (34)

There are students who attempt to circumvent the master signifiers, but they are punished, as is evident from the Chief Examiner's Report: "In some centres aspects of the development [the methodology] were contrived and made after the realisation stage, merely to fulfil submission requirements.....this practice is not acceptable". (35) In Lacan's theory, avoiding the discourse to get in touch with the true self is not an option since this merely reinforces the illusion of the masterful self-knowing "I"; instead it is a question of learning to recognise that the discourse is not natural but social, and of redirecting unconscious desire for mastery (the Other) to a desire for knowledge that does not seek closure in an ego ideal. (36) On this reading, students (and teachers) who would try to circumvent the discourse are merely adapting to the discourse in another way (also, contrivance results in censures that further legitimises the discourse), but the aim would be one of critically engaging with the discourse so as to understand its alienating conditions.

The Examiner's Reports are riddled with references to 'the skill of drawing', the study and use of the 'art elements' and to the fact that middle to lower grade candidates rely on 'secondary images'. It is probably the case that those students who are most alienated are 'candidates' who feel inadequate in the area of drawing, defined as the skilful handling of the art elements to create an a naturalistic representation. Even allowing for the fact that the purposes of art and art education are not the same it is reasonable to assume that the methodologies of artists should find their way into the classroom. Of their nature these methodologies are diverse and they manifest ways of creating meaning of experience of the contemporary world. If a recent publication on the use of drawing by contemporary artists is any way representative of the field, then it shows that the searching procedures so apparent in contemporary practice are not reliant on observational drawing in the conventional sense. (37) Yet the discourse of art education appears to grant only one answer to the problem of representation, that is, art as a kind of intellectual ideal (analytical truth and coherent proportion and space) of the physical world. This is the standard of an academic art, before, as in Robert Hughes's phrase, the "shock of the new". The mode of vision to which the JC subscribes turns a blind eye to the multifarious currents within modernism, to say nothing of postmodernism. Anecdotal evidence alone makes it clear that those currents which explicitly set out to connect art with the social or those with a distinctly conceptual leaning - Constructivism and Minimalism respectively, to highlight just two obviously antithetical examples - are rarely, if ever, sourced (studied) as part of a JC art assignment.

It was mentioned earlier that pastiche versions of avant-garde art are to be found in artrooms, but these tend to be no more than copies of stylistic types, the reproduction of art's physical data. Even at that, the range of modernist art that

students are exposed to is very limited. Is it curbed by the drive for easily accessible masterful knowledge? Recent research reveals that the most popular artists studied in art education in the UK are Van Gogh, Picasso, Monet, Matisse and Lowry. (38) This is probably because these recognised masters have by now become the familiar face of an accepted modernism. In any case, the implication is that art education has failed to tackle many of the major and most challenging themes of the modernist shock. So while there now can be no return to pick up the pieces within a framework of modernist progressivism, one of the potential advantages of the postmodern sentiment is that it seeks out and celebrates both continuity and discontinuity, thereby favouring opportunities to probe, dismantle and reconfigure modernism's heroic myths (39) and, especially, question the logical artistic limits of its high phase. (40) The "master formgivers" (to again borrow a phrase from Hughes) belong to a past era, but modernist forms still coexist, and collide, with today's popular visual culture. Set on a formal footing, the resulting ubiquitous interactions could well become the very stuff of art education. In the meantime such pluralising tendencies are more like the hidden curriculum of art education.

Returning for a moment to the issue of power and resistance, it may yet seem strange to label the liberal humanistic ideal of developing powers of visual perception (and indeed an understanding of the intellectual achievement that is perspective) by means of observational studies as a hegemonic and thus disempowering discourse. After all, is not this goal of teaching people to see clearly a good thing in itself? Thomas Docherty explains that the problem arose with the application of the Enlightenment principle that humans must be "emancipated from myth, superstition and enthralled enchantment to the mysterious powers and forces of nature". (41) A growing mastery of nature for the benefit (empowerment) of mankind could be achieved by critical reason and that mastery was dependent on understanding nature in abstract terms (mostly mathematical in nature). Thus the link between abstract thought, or theory, and power was established. But as Simon Jarvis describes it, in the work of Adorno and Horkheimer (*Dialectic of Enlightment*) Enlightenment itself is shown to revert to mythology since its drive for complete objectivity ends in solipsistic scepticism of the possibility of knowledge outside of abstract thought, and thus subjective myth is replaced by the myth of self-sufficient theoretical reasoning. (42) In schools students are offered the illusion that the recalcitrant contents of the world can be confined to facts, but as Jarvis states, this is the "point at which thought comes to a halt". (43) Adorno and Horkheimer contend that "Enlightenment behaves toward things as a dictator toward man"; at base, the language of reason does more than attempt a mastery over nature, it is also used very effectively to disempower others who are not fluent in the language. (44) Enlightenment has produced the "formally empowered Subject of consciousness" who uses knowledge to reinforce its own myth of self-sufficient mastery. (45) It has thus not served emancipation

but imprisoned the learner within a reason(able) methodology. The methodology generalizes skills to the level of a set of procedures and those skills are positioned outside of the social discourse rather than contained within it.

Yet the educational import of the critique that decenters selfhood lies not in the eclipse of personal creativity. Using the work of the contemporary artist Sherrie Levine as an example, Tom Anderson describes the situation thus:

.....[Sherrie Levine] *takes the postmodern decentering of the subject as her content in her appropriations of work by artist-geniuses. Appropriating these works denies ownership of ideas and forms by individuals who first created them. In essence it denies the originality of expression, claiming the works for and as an extension of everyone. Yet Levine cannot take us back to the days when anonymous artisans crafted Indian temples or Gothic altarpieces, even if she wanted to. In fact, her act of defying originality is a very original act which has established her as a very famous artist - maybe even the individual artist-genius she has set out to deny (and become). So, buried within the postmodern critique as exemplified by Levine, the liberal tradition of the creative artist lives on and enjoys good health. The value of the critique, then, is not so much in the deconstruction of the notion of the individual subject as in the refocusing of art on group concerns. Decentering the subject ("I") socializes artistic activity.* (46)

Perhaps because Anderson is basing his argument on a development in the art world, where artists are obviously unencumbered by the formal constraints of the school system, he neglects to emphasise the hegemonic power of schooling. Nevertheless, in addition to his insightful comments on the unchanging status of the artist (postmodernism is not an absolute break with modernism) his point is essentially valid since, as was seen by the example of media studies in the English curriculum in Chapter Ten, whilst teachers are certainly not free to refuse the demands of policy makers they do possess a relative autonomy which can be applied to the creative updating of their work. Even allowing for the standardizing effects of assessment and the plethora of obstacles which attach to schooling, art teachers as professionals tackle new challenges and are open to the intentions and changing needs of learners. The basis on which art education might be realigned with the social, and the kind of critical engagement that that implies, is taken up in the next section.

Chapter Twelve: The Integrity of Educational Practice

1 Cultural Events

Concepts of art curriculum which focus on meaning and extrinsic societal understanding, everyday aesthetic experiences and visual literacy share a common source in what Michael Parsons categorises as the "cognitive paradigm of arts". (47) It was seen in Chapter Four that the concept of visual perception as an active, fundamentally cognitive process - a matter of thinking and understanding - is the main theme in the work of such writers as Nelson Goodman, Susanne Langer, Rudolf Arnheim and Howard Gardner. That idea of visual cognition is also entirely applicable to the experimental practices of the Basic Design movement and to discipline-orientated forms of art education. What connects Anderson's "socialized" art with the work of these writers is the bid to redirect art curriculum from idiosyncratic studio activities and to a concern to develop the analytic skills needed to grasp the underlying meanings of works of art and to decipher visual communications within everyday life. It is argued that images and forms are complicated structures which can be read more or less as texts. However, Parsons is unsympathetic to the view that the cognitive, symbol systems, approach provides an adequate means of negotiating the cross-medium and multi-layered nature of contemporary artworks and communications. Moreover, in seeking to establish accuracy and a systematic format for developing ideas the cognitive approach emphasises what is unique in the structure of individual school subjects to the detriment of relational thinking. He therefore asserts the following:

I do not believe that we should give up on the general view that the arts are cognitive......But I suggest we need a model of thinking that takes better account of the connections of art with the contexts of students' purposes, both personal and collective, which is to say, their lifeworld. The symbol systems approach, I believe, is based on assumptions that tend to frustrate those connections. (48)

On this account then, holding visual perception to be an act of cognition has the general advantage of rebutting the view of vision as mute recording, it legitimises the place of art education in the curriculum because it is a unique symbol domain (seen, for example in the CEB's balanced curriculum, or Gardner's intelligence-fair curriculum) and it compensates for the common fixation with self-expression; but the downside is that art education confines itself to a visual framework of enquiry. (49) Parsons wishes to highlight that in staying within its own medium the symbols system approach excludes a very important form of representation - the linguistic. He maintains that this is typical of the work of Arnheim, who believes that language distorts deep visual thought, as shown in the latter's analysis of *Woman Holding a Balance,* by Jan Vermeer, where elements of intellectual knowledge or iconographic data about the theme of the Last Judgment is presented

as of ulterior significance to the "deeper and central" meaning expressed through the various visual devices employed in the painting. (50) In other words, vision involves thinking in that it is the visual dynamics of the image made visible to the eyes that guides the meaning of the work and thus the medium of language can add only outside details to the understanding of it. Against this reading Parsons observes that:

.....there are two types of materials [the visual and linguistic] and they can and should be constantly connected, that, though we can distinguish visual and linguistic elements at work, our thought can move easily back and forth between them. True, we cannot translate one kind of material accurately into the other. We cannot say exactly what we see; nor see all that is suggested by the linguistic associations. But that means that each mode has something to contribute to our understanding, that each adds what is otherwise unavailable.....Thought, in moving back and forth from one mode to another, can make distinctions and connections that are otherwise impossible, and is all the richer for it. (51)

The message here is that culture is inescapably mediated through language and therefore perception should not be detached from it. The validity of visual thinking rests on its application to the experiences of life and in the natural course of events people mix symbol systems so there is no persuasive justification for treating them as totally separate entities within the classroom. Parsons insists that this does not diminish the role of visual aesthetic education but rather enables art education to move outward from visual elements to the broader and more integrated field of the meanings of visual symbols within the cultural milieu. Parson's position therefore is that the place of the medium of language in construing visual meanings is crucial. But language, or at least a linguistic metaphor, appears in another context in relation to art education; this is to say, in the use of term term *visual literacy.*

Teachers of art generally may not be particularly aware of or interested in the theoretical debates about the "turn towards language" and the "turn towards visual culture" which seem to define the present zeitgeist, however, they are very likely to be acquainted with, and indeed use, the term visual literacy. This is probably because it has been widely used for polemical purposes in the literature, including official curricula, of art education. (52) Writing in 1986 Dough Boughton surveyed three conceptions of visual literacy which had evolved since the early 1970s. These he identified as: *visual literacy (communication)* - skill in communication of information and ideas, and the ability to use image making technology; *visual (artistic) literacy* - to encode and decode meaning within art forms, with an emphasis on decoding, and *visual (aesthetic) literacy* - adopting intellectual stances to read art works and to understand how humans respond to aesthetic stimuli and how aesthetic value is assigned to art objects. (53) Partly because the *Communication* orientation assumes too close a structural relationship between verbal and visual symbols and for that reason tends to be reductionist in

emphasing a set of principles for *reading* images, and because the *Aesthetic* orientation takes a mostly academic tone which neglects studio enterprise, his preferred orientation is *Artistic* in the manner of directing studio art making to the development of aesthetic response and theoretical/historical understanding. But the *Artistic* would in this way concentrate on the study of art to the detriment of connections with everyday aesthetic experience and wider cultural contexts. In any event Boughton found that while the notion of visual literacy contains the potential to change conceptions of art education there was no evidence of a unified and coherent rationale for it. (54) Depending on how it is viewed, the problem, or the advantage, of the term visual literacy it that is seems to suggest at once a subject-specific domain, a language-like system of reading and making artistic images, and a more catholic enterprise addressing the province of visual culture in general.

Whatever about the connocations of visual literacy, the term's use is further complicated by structuralist theory, or *semiology*, which attempts to pin down the deeper structural meaning of language. In approaching the relationship between meaning and language, Jacuqes Derrida sought to undue the structuralist assumption that meaning is inherent in signs and what they refer to; in other words, that there is a definite relationship between the signified (the concept being conveyed) and the signifier (the medium being used to convey the concept). For Derrida, there is no fixed set of meanings, only texts (actual texts/signs/cultural artifacts) fluidly intersecting with other texts, or in his own words:

........the signified concept is never present in and of itself, in a sufficient presence that would refer only to itself.......every concept is inscribed in a chain or in a system within which it refers to the other, to other concepts, by means of the systematic play of differences. (55)

The turn to language in Derrida's critique is therefore a radical strategy intent on exposing and usurping any possibility of certainty in respect of origin (in the metaphysical or semiotic senses) and any claims to definitive meaning. Deprived of origin and discernible truth, meaning is construed as something which must be indefinitely *deferred.* The search for guaranteed certainty, as Hogan explains in his analysis of Derrida's work, "has the consequence of establishing invidious hierarchies and canons, thus marginalizing whatever remains *other* or *different.* (56) Postmodernism's challenge to this tendency has renewed awareness of the methodological limitations and possibly disimpowering effects of applying a rational linguistic system of visual grammar in art education. Indeed, on the grounds of difference postmodernism shows the desirability of conceptual conflict. This conflict emerges, according to Karen Raney, from attending to the "space between object and viewer where meanings are created by evocations, clashes, quotations and cross references". (57) On a broad front for instance, a deconstructive reading of an art curriculum as a text (in Derrida's conception of text) may reveal inherent opposites such as teacher-student, modern-postmodern,

nature-culture, form-content, masculine-feminine, ourselves-others, mainstream-margins, universal-plural, local-national, individual-group ect. which are located as sites of contention that can become focal points for study. (58) Classroom practice which engages in discourse about these conflicts would act as a critical corrective to approaches which narrow the analysis of visual forms to a systematic code.

Furthermore, postmodernism's dismantling of autonomous entity or origin in the face of the conditions of mass-communication and endless reproduction lessens the authority of the cultural producer. Alternatively this trend is presented as a dumping down of Western culture and a liberating enfranchisement of choice. Victor Margolin and fellow design theorists believe that normative distinctions between taste preferences may be minimized in a world where people increasingly rely on a symbolic process of communication through the medium of objects. (59) They counterpose the modernist preoccupation with imposing order on apparent chaos by emphasising function or use-value with the way objects blend into the world and are culturally transformed. But contradictions abound, for instance in the way shopping has become the quintessential creative act for many, yet it is conducted unceremoniously within the banality of a commodity-saturated environment. In so far as postmodernism celebrates the play of difference, that which was excluded on grounds of race, gender, taste, location etc., David Harvey sees opportunities for "popular participation and democratic determinations of culture values", with *both* producers and consumers of texts participating in the "production of significations [essentially the space mentioned above, which is defined technically as the process linking expression and concept] and meanings". (60) (A good example of this is the clandestine use young people make of text - conincidentially - messaging on mobile phones to communicate among themselves through a symbol system mostly unknown to parents, and of which the cultural and commercial possibilities were unanticipated by the producers of the phones.). Every artefact, high or low, is therefore constituted as an object of discourse and embedded in the mediation of culture, however, the resulting instability of cultural valves comes at the price of a certain incoherence and relativity. (61) More sinisterly, under the sway of consumerist mass-media people are manipulated and moral responsibility is enervated - the overbearing signifiers degrade the signifieds

......to deliver us the blank, affectless, two-dimensional surfaces of a post-modern social order. This massive haemorrhaging of meaning then triggers pathological symptoms in society at large: drugs, violence, mindless revolt, befuddled searches for mystical significance. But otherwise it fosters widespread apathy and docility, so that it is no longer a question of whether social life has meaning, or whether this particular signification is preferable to that, than of whether such a question is even intelligible. To talk of 'significance' and 'society' in the same breath just becomes a kind of category mistake, rather like hunting for the hidden meaning of a gust of wind or the hoot of owl. From this viewpoint, it is less meaning that keeps us in place than the lack of it, and ideology in its classical sense is thus superfluous.

Ideology, after all, requires a certain depth of subjectivity on which to go to work, a certain innate receptiveness to its edicts; but if advanced capitalism flattens the human subject to a viewing eye and devouring stomach, then there is not enough subjectivity around for ideology to take hold. The dwindled, faceless, depleted subjects of this social order are not up to ideological meaning, and have no need of it. (62)

Terry Eagleton presents the end-of-ideology thesis above in an unrestrained manner in order to show up the one-sided nature of its criteria. He identifies the work of Jean Baudrillard as exemplifying this extreme nihilistic outlook, citing the statement that "It is no longer a question of a false representation of reality (ideology), but of concealing the fact that the real is no longer real..." With Baudrillard subjectivity is pushed to apocalyptic finality, one in which reality implodes to a redundant state, however, Eagleton draws attention to the selective character of the thesis, the way it fails to discern between spheres of social existence by focusing on television and consumerism which are more amenable to its analysis, while turning an unseeing eye to counter trends such as (to use pertinent Irish examples) running a peace train between Dublin and Belfast, setting up a local multi-denominational school or assisting in the town's credit union. As Eagleton contends, those involved in such activities are also the very same citizens who watch television and shop at supermarkets, therefore, there is no single subjectivity or "non-subjectivity", rather "Advanced capitalism ......oscillates between meaning and non-meaning, pitched from moralism to cynicism and plagued by the embarrassing discrepancy between them". (63) In the context of education this dilemma attaches equally to students, teachers and the public at large, accordingly, among the many features identified by Eagleton on the question of the apparent demise of ideology the following are immediately relevant to the present discussion.

(i) The thesis wrongly assigns a particular mode of consciousness or attitude as a generalized condition of society. On this account teachers may well respond cynically to a policy statement introducing a scheme to eradicate inequality in the education system within a certain time frame, however, they would not usually respond cynically, but rather morally, to the inequalities they encounter in their own schools. Or as Michael Fullan put it "Scratch a good teacher and you will find a moral purpose". (64)

(ii) Baudrillard's fantasy world, a world of copies with no originals - "the procession of simulacra" (65) - creates students who are hapless victims of empty signs, yet it seems obvious from everyday experiences of commodities that producers (even those intent on what would generally be considered to be objectionable manipulation) must seek to generate a degree of intelligence and initiative among consumers. Therefore, to adapt Eagleton, if students must be alert enough to follow the codes of the mass-visual/material industry, they are therefore conscious enough to be able

to grapple with ways of using those codes to form their own world-view. Subjectivity may very well be conctructed but it is not necessarly determined.

(iii) If simulation (especially in the electronic media) threatens to become the yardstick of the real, this is because its representations expunge the complexity of history. But when was representation ever real? It is the very study of past and present representations of reality that provide deeper insight. It is this contextualised perspective that introduces an ideological edge to the visual realm.

(iv) A kind of new dark age of pastless existence and cheap entertainment is depicted in the earlier long quotation from Eagleton. The outlook is thought to be a consequence of the aesthetification of life. Postmodern society is said to be enthralled by a culture of the image in both the literal sense of its permeation by electronically generated images and in the political sense of appearance being more important than substance. Generally in education the worry is that language and critical verbal analysis, what Hargreaves takes to be the "stuff of a reflective moral culture", (66) will decline under a barrage of superficial, quasi-virtual technological reality. In this scenario the linguistic area must move to engage with the spectacle of the image (in the trend of media studies) and art education must place a new instructional emphasis on cultural analysis and moral judgment. But is the notion of visual literacy, even broadly defined, too short on cultural critique and constructive practical dimensions?

In her recent article *Visual Literacy and the Art Curriculum,* Karen Raney presents a shift from the idea of literacy as a set of fixed skills - an *autonomous* model - to literacies in the plural as kinds of social practices - an *ideological* model. (67) The former stems form the structurlist theoretical concern to establish a logical semiology for deciphering hidden meanings in the routines of language usage, whilst the latter reflects poststructuralist repudiation any science-like disclosure of meaning and its portrayal of the ambiguousness of language embedded within culture and institutions. She takes particular care to clarify the crucial distinctions between these. Notably, that the autonomous model of literacy assumes a code to be learnt for classifying and dissecting images in order to reveal their meanings, whereas in the ideological model the impetus is prior expectations of meanings. She comments:

These expectations are set by the social fields in which an object is encountered. A visual representation from this point of view is a meeting ground where frames of reference jostle and clash, whether it is the frame of 'art', inclinations of gender, class identity or generation, personal experience or associations. In place of notions of 'competence', 'reading', or 'decoding', one might want to think of our relationship to the visual world in terms of empowerment, choice, habit, conflict, passion or delight. (68)

In terms of intellectual traditions the shift is therefore one from the interpretative/hermeneutic, emphasising experiential understanding, to the critical/reflective, orientated towards the tacit and the transformation of self and the social world. The clarity and wide ranging applicability of the symbol systems approach cannot be denied. But even those who have championed the idea of visual art as a mode of knowing, for example Suzanne Langer, argue that visual art works on the basis of sensuous forms of feeling rather than on systematic rationality. (69) On this view, in art pedagogy there is a need for careful analysis of elements of visual form because it is through the sensuous medium that ideas are brought fourth. However, as Raney points out, the notion of visual literacy contains within it necessary contentions between reasoned and knowledgeable approaches to visual representation, and approaches which recognise the play of desires and unconscious forces at work beyond the control of reason. (70) And the latter interaction with images is largely determined by situations, inclinations and the cultural habits carried to the act of looking.

4 New Narratives for Art Education

It was seen earlier that distinctive influences are already at play from earliest childhood and that consequently the everyday prejudices that students bring to the learning experience are an unavoidable constituent of that experience. Parson's integration of language into the process of visual thinking, Derrida's recasting of language (and art object) as a perpetually shifting textuality, Eagleton's not-so-silent social consciousness and Raney's space for tacit expectations and conflicting interpretations would appear to betoken ways of connecting the art curriculum with the world and making it more relevant to the incipient abilities and commitments of students. Teachers of art also bring their own prejudices to their work, most conspicuously in the form of the claims of the cultural traditions of their subject. As noted in the previous section those claims can be disfigured by assessment's interposing signifiers, but generally teachers address their work with some underlying integrity, born out of a belief in the value of art and art education and a desire make a difference in the lives of their students. (71) The challenge is to build on that sense of integrity. At a general level purposeful consideration of the following qualities gleaned from the foregoing discussion (see Hogan) could assist art teaching as it stands presently:

(i) A commitment to discussion in the art class.

(ii) A willingness to grant visual experience an ideological dimension.

(iii) A commitment to renew the traditions of the subject.

(iv) A disavowal of the other-worldliness image of art.

(v) A willingness to acknowledge that the contents of everyday visual experience forms a major part of the art curriculum

(vi) A belief in the special value of co-operative learning to promote intersubjectivity.

(vii) An openness to today's pluralist cultural ethos.

These qualities are general is so far as they are concerned with the professional outlook of teachers. To locate them correspondingly within the sphere of curriculum is to say that:

(i) There would be an undertaking to devote more time and attention to discussion. The teachers' talk would be free of fixed doctrinal principles and proprietorial designs and would be favourable to the pre-dispositions of students.

(ii) The ideological dimension brings with it the potential for motivated resistance and critical action for teachers and students to create new forms of curriculum.

(iii) Subject renewal would be predicated upon difference, the cultural determinants of representation (both logical and affective) and the inherent instability of meanings.

(iv) Extending the relevance and scope of art education involves a dedication to projects in contexts broader than the art class, and schooling.

(v) Teachers would not only incorporate everyday cultural products into art curriculum, they would also have a discerning curiosity about the utilization of new communication technologies in art education.

(vi) Greater emphasis would be placed on scaffolding group-orientated work to create a community of learners who work well with and learn from each other.

(vii) The contradictions of postmodern life as explored in contemporary art would be a central theme, however, students would be acquainted with more varied modernist forms and values.

These fourteen points appear to be straightforward and practical. However, as described in the final sections of the last chapter, art teachers' exposure to change has made them very wary of large-scale external tinkering which they have found to be more encumbering than liberating. Yet a good case can be made for the view

that an active response to these points would transform art teaching and learning. This is because they veer in the direction of fundamental teaching convictions *and* curriculum that sees little difference between schooling and living; or more precisely, little difference between the cultural interplay between teachers and students and the cultural interplay that is the social world. Of course, sociological objections can be raised against the principle of relying on teachers to do the work of change, not least that institutionalised schooling is basically conservative; that although it provides access for all it is deeply implicated in the maintenance of the sociopolitical *status quo.* And significanlty, teachers, by virtue of their social background, training and employment conditions are intrinsically part of that conservative system. In short, looking to teachers to energize education as a transforming social force is idealistic. But this analysis considers but a particular facet and effect of schooling, as Hogan points out:

This [socalising tendency of schooling] may or may not be the case, but sociological observations on teachers' political attitudes places the focus of attention elsewhere than on the more important question of teachers' educational outlooks; their commitment to the intrinsic benefits of education.....The reservations of the sociologist are reservations about something other than the essential business of schooling; a business which requires........insightful and professional commitment of teachers to defensible educational purposes, notwithstanding the teachers' own political persuasions. (72)

Turning now to the matter of curriculum. It may be contested that by definition schooling is intended to be different to everyday life. Specifically, that a core function of education is to pass on in a planned and deliberate way humankind's cultural traditions as represented in the various school subjects, whereas learning form life is a far more chaotic, hit-and-miss affair. Also, school education has a *special function to ensure* those traditions are introduced for the benefit of students' personal development and for the good of society at large.These claims are correct - up to a point - for implicit in this view is a model of the teacher as a one-way transmitter of fixed cultural traditions. In schools it is teachers who are the agents for those cultural traditions. It is their enactments of cultural traditions, their overtures to students, and students' reaction to those enactments and overtures that constitute educational work. This view of education gives precedence to the interactions of practice. And it is principally through interacting that people come to know how culture conceives of the world. (73) This coming to know is in fact a kind of personal and collective meaning-making that both proclaims cultural tradition and invites new interpretations of it. Life is constantly redefined through cultural innovation and education should be the formal respresenative of that innovation. That is to say, the to-and-fro of life and culture should be mirrored in the to-and-fro of teaching and learning. Jerome Bruner asks "Can schools and classrooms be designed to foster such tradition-inventing? (74) The question might be reformulated (a good deal more clumsily) here as "If the points listed above are accepted to be educationally defensible, and if art teachers

were actively committed to them, would it be possible to stop such tradition-inventing?

Before attempting an answer to the question it is necessary to face another opinion on the possibility of teachers' commitments working to generate innovative practice. Authur Efland, one of the leading art educators in the United State, holds that there are institutional art styles which can be understood in the context of their functions, such as church (worship), corporate (merchandizing) and museum (collection), and that likewise there exists a distinct "school art style" (with an apparent educative function). His thesis, drastically simplified, is that schools, like all institutions, are social structures with "channels of communication" where people operate in certain ways that are "mediated by the use of symbolic forms", and that institutions "frequently develop symbolic artefacts to facilitate these. activities" (75) In this regard, the products called school art are artifacts which fit the purposes of the school. What students produce in school is an institutional style in its own right, removed from the sociocultural world - incorporating the traditions of art, including the contemporary - beyond the school. In effect, school art invents its own style, and in so doing fails in its manifest educative function which is to be a pedagogical tool for teaching students about the world of art. In much the same way as the art style of an ancient civilisation provides evidence about that culture, the school art style can be analysed form a anthropological/sociological perspective to reveal the relationship between the social structure and social conditions of schools and the formal attributes of the style. Among other things, according to Efland, the school art style, treated thus, is an expression of the latent functions of schooling rather than the manifest functions of art education. Those latent functions closely approximate the "hierarchic organisation of the modern corporation", therefore, enshrined in the "service rhetoric" of schooling, the latent functions involve socialising the "individual into accepting the authority of the school as a prelude to accepting the authority of other institutions". (76) This regimenting pressure is so inimical to manifest functions of art education that he concludes:

The goals [of art education] change from time to time so that we justify our practices by alluding to the importance of creativity in one year only to be followed by some other rationale in another. Yet the school art style has remained essentially the same for the last forty years. To be sure, some of the flavour of contemporary art finds its way into the classroom, harboring the illusion that the curriculum is changing.....In the face of these perplexities [the glaring contradictions of today's world] one would expect to see something else happen in the art programmes of the school. What I suspect is that the school art style tells us a lot more about schools and less about students and what's on their minds. We have been trying to change school art when we should have been trying to change the school!". (77)

There can be no doubt that the organisational imprint of schooling (large class sizes, short lessons, examinations, assessment criteria etc.) is evident in the nature of students' work. It is undeniable also that the legitimate entitlement of students to a degree of identity-bestowing freedom is often curtailed by the cautious complexion of school ethos. And Efland is right to draw attention to the kinds of adverse social engineering imposed on education. In other words, his critique is probably accurate. However, to suggest that our energies should be devoted to changing the apparatus of schooling as a prior condition for the development of art education is itself to return to a top-down totalizing narrative. The field of art education has occasion for thoroughgoing critique, but not of the type which holds it captive to gaining power in the system. The partnership model of curriculum reform in Ireland bestowed authority to key provider groups including art teachers to change art education, yet they could not dispossess themselves of the need for signifying frameworks and boundaries, which, if anything, has homogenised art education to a degree that civil servants would not in all likelihood have achieved. This is the way of totalizing narratives; actors are complicit in their power structures even in the act of deconstructing them. (78) In the shape of critique, the art reformers' ideas turned in on themselves and became disconnected from creative innovation.

Therefore, in a sense, the real goals always lie beyond critique. The type of reproduction theory applied by Efland overemphasises the idea of domination, to the neglect of insights about what actually happens when teachers and students come together to construct their own meanings. Such theory relies on a model of fixed subjectivity; a subjectivity whose natural instincts are tamed by education and slot into the inexorable path of history. In contrast, Stanley Aronowitz and Henry Giroux call attention to the fact that "people do make history, including its constraints". (79) They argue that the preoccupation with the macro-political unwittingly provides a rationale for not giving precedence to concrete practice in the examination of educational issues. But concrete practice is the site where decentred subjects create and recreate themselves. This point reinstates the concept of the mini-narrative, or a social formation of kindred spirits willing to suspend efficacious mastery in the name of creative practice for some *possible* change. Possible change is hypothetical, it is something which has to be thought about, worked at and experienced at subjective and inter-subjective levels. In other words, and in part to venture an answer to the question posed above, change (or tradition-inventing) cannot be deterministic, but it is a more likely outcome where precedence is given to the cultural interplay of practice where that practice is informed by and is seriously committed to defensible educational purposes. This does not underrate the merits of policy-making, nor the involvement of providers in that role, rather it is an issue of not subjecting the integrity of teachers work, with all its human shortcomings, to the whims of efficiency, market criteria and grand social plans. The crucial point is that in whatever strata of operation, curriculum development work must ever hold its contour, as fashioned by defensible purposes.

Aronowitz and Giroux highlight the limitations of the "language of critique" because, while it shows up the instrumental manipulation of and reveals contradictions within the school system, its analysis fails to inform the task of creating school environments where, as Dewey would have it, learning itself is a democratic process. Their "language of possibility" is grounded in the "active", desiring side of human understanding; thus it moves:

.........to the terrain of hope and agency, to the sphere of struggle and action, one steeped in a vision which chooses life and offers constructive alternatives. (80)

In proposing this move the authors echo Lacan's imaginary identification with the "Other", and apply the post-Freudian reordering of needs and desires. As they remark "We are not just needy organisms, but desiring ones as well". The significance of this is that it admits to ways of thinking about learning apart from social/biological 'needs' which orientate learning towards training and a "so-called socialization process,......that is increasingly technologically directed". The other way of thinking about learning, they contend, is directed to the sphere of the imaginary; meaning "proclivities towards creating an alternative world, not representing that which is". (81) Students become socialised to prevailing norms when learning is given over to needs, however, "play", the foundation of the imaginary, is directed towards both the "social self" and the self that "goes beyond" the norms. This thought can be applied equally well to the principle of teachers as learners. That is to say, the word play is used here in the sense of a dialetic of inner and outward desires, and in either case the desires bespeak an emotional investment to the idea of (curriculum) change.

The concept of *cultural interplay,* specifically its use in the proposal made above that a curriculum of new complexion would be one that (to repeat) "sees little difference between schooling and living; or more precisely, little difference between the cultural interplay between teachers and students and the cultural interplay that is the social world", is central to the conclusion of the present study. It is better then to add some clarifying comments on this. The cultural interplay that is the social world is probably not what most people would expect to find in education. In fact the opposite to it seems more fitting and decent since the social world, with all its pleasures and vices, is what education is supposed to compensate for, or even neutralise. Perhaps the notion also conjures up images of free-for-all relativism and a disregard for authority.

Even if this assessment were a true representation of the concept it would scarcely matter. As a profession teachers are principled by inclination and would simply not accept a harebrained venture, especially one of a malign character. The sincerity of the concept is encapsulated in the word *interplay: inter* ("to place"), *play* ("to address oneself to"), *interplay* ("a reciprocal and mutual action and reaction, as in circumstances, events, or personal relations"). (82) To place and address culture in

its variety, and to address it in circumstances where teaching and learning practices are actively reciprocal events intended to promote human relations, seems an honest candidate for the designation, *defensible education.* What of the social world? In what way does the social world outside school personify practices proper to educational work? Those practices reside in lived experiences. Dewey had urged that the older idea of mind as ready-made and static be replaced by a conception of mind growing and changing via contact with environment, especially the social environment. In the classroom those growing minds ferment with folk narratives of the sociocultural world, so it is not a question of whether today's world is educationally admissible, for it is unavoidable there in any case. This *is* the cultural interplay. It turns out that Efland's concern for art education to deal with what is on students' minds is well placed.

But Dewey was not just interested in the perceptions of experience. His work centred on aiding and abetting systematic knowledge development through experiential encounters with the world. Bruner insists (and it seems fair to say all the writers discussed here would agree) that some sense can be made of experience, not only through scientific method but also through stories or narrative form (the fact that science tells stories in the form of hypothesises about nature confirms this also). The essential feature of stories, according to Bruner, is that they cannot be explained, they can only be interpreted. (83) They are also essentially about people in the events of conflict and resolution, acts "that are not produced by.....physical 'forces' of gravity, but by intentional states: desires, beliefs, knowledge, intentions, commitments". (84) To come directly to the point, introducing narratives of the everyday world forces incongruities on what might be a humdrum curriculum. Crucially, a story must be worth telling:

Narrative is justified or warranted by virtue of the sequence of events it recounts being a violation of canonicity: it tells about something unexpected, or something one's auditor has reason to doubt. The 'point' of the narrative is to resolve the unexpected, to settle the auditor's doubt, or in some manner to redress or explicate the 'imbalance' that prompted the telling of the story in the first place. A story, then, has two sides to it: sequence of events, and an implied evaluation of the events recounted. (85) (my emphasis)

Life is mostly lived according to the rules and devices of narrative but it is this very ubiquity that makes it difficult to subject it to systematic interpretation, so Bruner suggests three "antidotes" for unawareness: *contrast* - contrasting but equally reasonable accounts of the same event; *confrontation* - finding out that one's narrative version of reality clashes with others, and *metacognition* - reflective thought directed to how the event was thought about, which involves interpersonal negotiation and mutual understanding, though not necessarily consensus. (86) The events under consideration are written/verbal stories and not artifacts, but that does not invalidate the relevance of this thinking to art

education. Perhaps enough has been said already to justify the claim that the artefact is a text of a kind and engagement with it is a kind of *event* of knowing.

It can be said, then, that the social world outside school is unavoidably proper to art educational work because it keeps injecting human narrative into the play of practice. The narratives could come from any actor, place or time, though it is obvious that the teacher's judicious enactment of cultural tradition is crucial. It is important to emphasise that what is being considered here is an unearthing of students' potential to think for themselves on issues that have latent and direct import to life as lived. This brings into play subjective, inter-subjective, historical and ideological dimensions, including what Paul Duncum calls "everyday aesthetic experiences". (87) The latter is of special importance for the reasons that: (i) it situates art education as a field involved with "The affirmation of ordinary life", to use Charles Taylor's memorable phrase; (88) (ii) because they are everyday experiences they are imbued with that sense of immediate relevancy on which all good stories must find purchase, (iii) all good stories affirm some truth in life formed by interpretation rather than the 'fact' of knowing, (iv) good stories of everyday life unceasingly battle it out with the canonic, yet this engagement serves to bring new light to tradition, (v) there is no final proof of the truth of the story but, still, there is no total not knowing either; there is, of course, lots of searching, and (v) teachers and students alike not only live their lives according to the rules and devices of narrative, out of school teachers and students access, to a lesser or greater degree, the same everyday aesthetic sites (films, television programmes, magazines, advertising, clothes, shopping centres, computer software, the Internet etc...etc.), (89) therefore, curriculum renewal for teachers might be more productively thought of as an opportunity to merge the things that are everyday in their lives with their educational work.

Merging the personal/everyday as a paradigm for curriculum may well be a far more attractive prospect to art teachers than *implementing new guidelines.* Creating an atmosphere where stories about visual events are shared would be the guiding philosophy. It is an irony perhaps that the commodification of art by the commercial world presents a window of opportunity for teachers and students to make meaning of personal visual experience. Therein lies a very good story with more than one historical twist, and many surprises.

CONCLUSION

From its earliest beginnings and throughout the various stages of its development, art education in schools has been influenced by both substantive doctrines and pioneering individuals. It evolved as the purposes of schooling changed under sociopolitical exigencies and, of course, it echoed the transformations in art. But the correlation between the world of art and school art has always been tenuous, with classroom work trapped in a zone of its own. The weightier external influence came in the form of sociocultural engineering: what schools ought to do for the benefit of society, which often meant, the economy or the Nation. It could be said that the subject did its business in a serviceable manner when drill-like efficiency was called for in the nineteenth century, and delivered expressive freedom, mainly to younger children, when democratic liberalism required it. Now, serving few conspicuously practical functions, art education in schools, at least in Ireland, maintains its not inconsiderable position by providing varied making activities, knowledge of the heritage of art and some appreciation of aesthetic forms. But are its methodologies and interests so fixed in a bygone era? Generally, there is a palatable sense of attachment to hand crafted work, pictorial design and refined aesthetics, but bewilderment as to how these fit into a world distracted by unlimited alternatives. Increasingly, at the dawn of the twentieth-first century, the substance of art education in Irish schools seems like the gradual end of something but not quite the beginning of anything.

If the subject is of real value it should be studied by most students. Within the crowded curriculum the case to be made for this right would need to be very convincing. The question of relevance is central here. Calling for new beginnings and relevancy for today introduces the danger of throwing the baby out with the bath water. Visual investigation of physical, social and imagined worlds, disciplined use of materials, technological ability, a knowledge of artistic heritage, aesthetic judgement and creative origination are mainstay areas from which to nudge the subject forward. Understanding the world through the study of imagery and form will continue to be the main goal of art education. Yet to speak of relevancy is to invite questions as to what legacy the subject gives to students? Will it leave them with little more than a distant memory of their encounter with drawing or ceramics, or will its contents be germane to living a personally fulfilling life?

This conclusion will go on to offer some afterthoughts on (i) the importance of classroom pedagogy and relevant curriculum, and (ii) the contemporary radical social critique of education; that is to say, can - or indeed, should - art education instate a proactive commitment towards an agenda for social change? But before doing that it will be helpful at this juncture to comment on the examples of school art work given in the Epilogue. The purpose of the examples is to offer a glimpse of what innovative practice in art can be like in Irish schools.

Undoubtedly, there is much to be commended in sound customary work, especially since it is conducted under the many constraints associated with the school system. It is arguable also that such work is necessarily foundational in so far as it provides a baseline of skills and understanding for the student cohort. But more is needed. The lifeline which the explication of innovation offers is one of making concrete sense of what new beginnings might involve. On the basis of the line of thought presented in the previous chapter it can be said that greater involvement with contemporary culture and art is crucial, as are new forms of pedagogy which look upon *playful interplay* as meaningful learning experience, for both teacher and student. This interplay is the means of overcoming the standardisation of thought and action.

The approach used below, then, is to offer illustrated examples of practice which struggle to break out of the customary boundaries that mandated curricula so easily construct (such boundaries are also set by ingrained attitudes about what art education can reasonably encompass). The examples are not the result of a systematic programme of research (i.e. a research project). On one level they are no more than a rough and ready snapshot of some open-ended classroom endeavours. To take a more critical and more historical viewpoint, it is evident that widespread fundamental change is not what the education system is designed for. Even under the force of legislation - whether it be positive or destructive - change is a slow, complex process. The history of art education in Ireland is not replete with exciting curriculum departures. Nor is Ireland's art education community particularly well organised, or communicative. Conversely, it may be said of the examples offered below that they stem form situations where teachers as individuals have taken reflective, personal positions. In many cases the endeavours centre on trying to bridge the gap between high culture and popular culture and this is undertaken by focusing investigations on teachers' and students' shared use of everyday material commodities and activities. In this regard they are attempts to conceive alternative concerns and sources for art education and they reflect an enjoyment of immediate experience.

Yet the reality is that the examples represent fairly unique ventures. That new thoughts and actions exist at all is a point of some importance since on its own customary practice is not enough. Customary practice - in its response mode to the standard curriculum or its foundational mode - will not give rise to advanced personal conceptions of art education. The adjective *personal* here is apt because the core of the change process is within the individual teacher. Typically, art teachers spend their time ensuring students meet normative standards while those who make sporadic ventures into unfamiliar curriculum terrain are usually reacting to suitable external reform and are driven by a personal desire for discovery. A combination of empowering reform (speaking of reform comparatively, that is) and personal fulfilment seem to be the factors driving their innovatory moments.

The examples were gathered during the 2000-2001 academic year from mostly local art teachers and trainee art teachers. There are obvious differences between the circumstances of teachers and trainees. Most notable in respect of innovative work is that Ireland's art teachers, for the most part, cope as best they can as individuals within the system. Generally, when they try something new there are considerable resource implications (after all, art is very much a resource-based subject) and since they are functioning independently different conceptual and creative challenges must be engaged in the absence of advice form colleagues or help from supporting agencies. With all the background demands of a busy art department to meet, and the understandable inclination to do what successfully worked before, their endeavours can be justifiably termed risk taking. On the other hand, and almost by definition, young postgraduate trainee art teachers are artistically "of the moment". In addition, they function within a support programme which encourages a willingness to advance new curriculum ideas. While it is obvious that their teaching competence is in the throes of development, inexperience can be compensated for by the network of supports provided by the programme, thoughtful preparation and their sheer creative ebullience. Or at any rate, circumstances such as these pertain to the present trainee teachers' examples of school work.

There is no reason to imagine that, in principle, art teachers generally cannot introduce curriculum innovation at classroom level. Leaving aside for the moment the bigger question of transforming schools and society, there are good grounds for saying that suitable reform and the personal commitment of teachers can make some difference to students' lives. Taking a cue from the seven qualities set out on pages 184 and 185 of the previous chapter, it seems safe to assume that the vast majority of teachers would endorse the need for more open discussion in the art class, and that discussion is a necessary condition for the problematization of curriculum on visual and material culture. No doubt teachers have a good inkling that their professional lives could be elevated by questioning the relevancy of their customary practice - or at least made more exciting by attempting new approaches and addressing new ideas. No doubt also that many teachers are dismayed by the individualism overriding project-based cooperative learning in the mainstream JC and LC courses. And, even though teachers would probably agree that present-day art needs to be given far more prominence, the other side of the coin is that many well documented streams of modernist art are seldom considered. It is likely that teachers would concede that it can be self-defeating to introduce students to present-day art when students are acquainted with just a few classics of Impressionism, Cubism and Surrealism. In short, it is probably true that teachers possess basic assumptions about what may improve their classroom work and, where reform is appropriate, teachers can take some initiative themselves.

What are the main obstacles to innovation? Do they stem form the system itself? Sociologists Sheelagh Drudy and Kathleen Lynch believe that this is the case. They characterise Irish education as being predominately consensual in its view of the

social order of society. They state: "Conflicting class, gender or other interests are not represented as potent forces determining the direction of the education system". (1) Perhaps not surprisingly, in keeping with the system's concern with a common, undifferentiated society, there is an abiding silence on the part of the art education community in Ireland on how art education may actually add to the cultural marginalization of students. This situation contrasts with the preoccupation in the United States over the past decade with the *social reconstruction of art education.* (2) Social reconstruction presents a challenge for art educators to be proactive agents of radical social change. The perspective highlights the responsibilities of art education to attend to democratic issues in respect of gender, race, ethnicity, special needs, cultures, socioeconomic and political conditions and environmental concerns et cetera, however, this (as Elliot Eisner has noted and as Drudy and Lynch imply), begs the question as to whether society wants its teachers to act as social reconstructionists. (3) Yet, as will be seen, there are signs that some teachers are looking to alternative approaches. The mainstream system, especially its JC and LC programmes, tend to flatten out the practices of teachers and their students. Outside these programmes, however, there appear to be places more conducive to innovation and these places are where suitable reform seems to have made its mark. There is no evidence that those who look to alternatives are drawing on many particular theoretical position, though nonetheless they are likely to be rejecting the viability of traditional models to provide the difference and diversity required within their specific settings. For teachers these are local and largely isolated efforts with ideas wrought from the needs of the communities they serve. That is to say these teachers are attempting in a genuine way to cultivate practice that accords a central place to the cultural predispositions of their students. Moreover, they usually operate in ways that suggest an affinity with developments in present-day visual culture, including the art world.

At a national level one such reform that challenges the traditional is the Leaving Certificate Applied Programme (LCAP). The programme's expressed concerns for the lived experiences of students, its emphasis on environmental studies, lens-based art and cross-disciplinary collaborative work, and its use of continuous portfolio assessment offers a conspicuously provocative substitute to the established LC in art. (4) The latter is currently being revised for implementation in the near future, however, the publication in 1999 of an inward-looking and bland draft interim syllabus has caused some to question the willingness of the art education community, as represented on NCEA course committees, to conceptualize and stand over the kind of syllabus that could be a potent force in helping to shape relevant forms of art education for the twenty-first century. (5) The prevailing ritualistic nature of JC and LC art courses does not encourage adventurous thinking and action. Instead, imaginative approaches that transcend the norm are more usually found on the fringes, in such areas as the one year Transition Year programme (TR) which is designed to offer students opportunities for personal development in the absence of examination pressure, further education art

programmes associated with the Vocational and Training Opportunities Scheme (VTOS), initial teacher education, gallery/museum education and a number of sponsored nation-wide art initiatives. Perhaps it is not surprising to find, as postmodern discourse contends, that broader conceptions of visual culture are promoted and emerge in circumstances where specific communities address their own needs in terms of understanding visual culture.

(i) **The importance of classroom pedagogy and relevant curriculum**; the comments made here are inspired by research conducted in Britain on student views of the effects of visual art education, and the publication in The Journal of Art and Design Education of *A Manifesto for Art in Schools.*

The research in question, *The Effects and Effectiveness of Arts Education in Schools,* published by the National Foundation for Educational Research, attempted to construct a typology of teachers' perceptions of the aims and effects of arts education and to portray students' perspectives on the same topic. (6) With respect to visual art, students' responses singled that technical skills and an understanding and appreciation of art were the foundation for effects in the domains of thinking and creative skills, personal development, intrinsic well-being and expressive skills, however, effects in the areas of social skills, awareness of others or insights into the affective and social domain were noticeably lacking. (7) Whilst the research found there to be a high correspondence between the teachers' claims for arts subjects (English, Dance, Music, Drama and Visual Arts) and the actual experiences of learners , there were two areas where teachers' perceptions were not corroborated by learners. The report states:

- *unlike teachers, pupils seldom articulated effects on their thinking skills and problem-solving processes.*

- *and, most significantly, the pupil sample offered few references to effects which transferred to other areas of the curriculum and learning.* (8)

These findings suggest that art education practices revolve around equipping the individual student with technical skills and knowledge so as to draw out and facilitate expression and the innate potential of the student. Five areas appear to be less well grounded: intersubjectivity (understanding the minds of others), social awareness, the exploration of feelings, critical skills and cross-disciplinary application. If these are real shortcomings, and the literature of art education and anecdotal evidence would tend to confirm that they are, then it may be concluded

that any revitalisation of the subject would involve attaching greater importance to classroom discussion to promote mutual understanding, penetrating analysis and questioning and, indeed, language skills. There would also be more effort made to encourage collaborative learning and there would be greater recognition of intuitive desire in the making of meaning. On this view, revitalisation would certainly necessitate more attention to contemporary culture because effective engagement - defined in terms of the areas above - must rely, in large measure, on students' experience and knowledge of the world. Importantly, these areas are commonly understood to be practice-based concerns. In essence they are pedagogical, not ideological. The teacher who decides to engage students on the similarities and differences between the images of "Mr Tayto" on a potato crisp package, Daniel O'Connell on a twenty pound bank note and that of a blind *Homer* by Rembrandt is likely to be acting out a concern for students' perceptual and interpretative skills, knowledge about art and design and how that knowledge may be structured, and the variety of production and use of imagery. Such practice may not necessarily be coloured by ideology, although it would definitely involve consideration of the predispositions influencing students' seeing and thinking and how students might be assisted to broaden and sharpen their seeing and thinking.

This example also serves to highlight the importance of a pluralist approach to imagery so as to embed students' experience of the sociocultural world within the teaching and learning situation. The inability of art education in Ireland to handle everyday cultural and social practices is evident in the reactionary stance taken on the development of the new LC syllabus. In the classroom conceptual and social leeway is required to make sense of the saturation of today's images. The standard historical lesson on Impressionism can offer students little of substance on what they need to know about the new media they access on a daily basis. Of course entertainment is not the same thing as culture and students' intuitive desire to use the new media for entertainment proposes is obvious. What is not needed then is some knee-jerk celebration of the popular, but an honest kind of assessment of the images of late capitalism. In regard to how art teachers respond to new times Paul Duncum advises that withdrawal in the face of media saturation, trying to control change by keeping abreast of the latest technological advances, or a defensive re-entrenchment to old educational and artistic values - in the name of excellence - are simply not options. Duncum concludes that art teachers must "acknowledge the importance of new media, and........ devise curricula in partnership with students' use of it". (9) What Duncum is saying is that to ignore the concrete conditioning of mass cultural practices is to conduct art education with the eyes closed. Similarly, to disregard the possibility of negotiating alternative individual and collective meanings as a result of a measured response to such practices compromises the very relevance of art education. Images are social and cultural representations, therefore, the relevance of art education lies in how it can assist students to understand how they themselves and their world are constructed through those representations. For instance, does a critical interface exist between the stuff of Irish art education and the accelerating changes in Irish society? Commentators

argue that Ireland's "Celtic Tiger" has stripped away all the old certainties of national identity, as Fintan O'Toole comments, "The notion of the Irish as essentially agricultural people is long gone, and even its last vestiges in rhetoric and imagery have all but disappeared". (10) Within the treadmill of consumerism identity-bestowing co-ordinates are ever more illusive. While the country pulls together to block out the threat of foot-and-mouth decease, with people even prepared to forego the St. Patrick's Day Parade and international rugby matches (in a year when the Irish team's prospects were never better), the reality is that Irish identity is now tied to possessions, and the spending power for those possessions comes not from the land but from working for transnational corporations who produce microchips and Viagra. It takes, literally, a 'plague' to rekindle something of the communal consciousness of the country. (11) The weakened sense of personal authenticity and social cohesion that is said to pervade the postmodern moment appears to obtain, even in the relatively homogeneous society that is Ireland. How art education is, or is not, facing up to the evaporation of what was not so long ago a very stable image of Irish identity would be a good indication of its relevance, or irrelevance, to the needs of students. Indeed, attempts to overcome the sluggish conservatism of Irish art education would be greatly helped by addressing critically the overwhelming power of the notion of image as identity as expressed in the mass media.

What all the foregoing suggests is that, if Irish art education is to take on real-life concerns such as the distorting effects on identity stemming from the fluidity of cultural globalisation and the kinds of disaffection that stem from the marginalisation of students' own knowledge of the world, understanding that its role carries a responsibility to support and clarify students involvements in the new conditions of the digital age is a crucial first step. This is more than a curriculum issue (that is, curriculum narrowly defined as course content). Those recent research findings, the several educational qualities put forward in this study and, quite significantly, the recent publication in *JADE* of *A Manifesto for Art in Schools* by John Swift and John Steers, have in common a wish to see art education take more cognisance of factors that dictate the fundamental quality of teaching and learning, not just those that are unique to art education. Swift and Steers point out that undue emphasis has been placed on Curriculum to the detriment of pedagogical work, especially teachers' autonomous professionalism and the entitlements and individuality of learners. (12)

Behind the manifesto's various proposals there is a sense of a need to restate principles of creative classroom pedagogy and risk taking to offset the unerring control sought within the current curriculum climate. They would highlight the principles of *difference* (as a "locus for action and discussion at a personal and social level), *plurality* (pointing to "variety of methods, means, solutions and awareness for any issue") and *independent thought* (developing "individuality, the capacity to challenge, and creativity through introspection into the nature of learning and teaching"), (13) Clearly, the salient point is that *how* art is taught,

the teaching and learning situation within the classroom, remains critical. In effect, for Swift and Steers it is the art of teaching, emphasising difference, plurality and independent thought, which nurtures meaningful learning. The key word here is meaningful. Art education, more broadly defined as the study of visual and material culture, has a peculiarly powerful subject matter. Pursued with fluency and conviction by teachers it should be well placed to engage students in personally significant learning. This potential is not realised where teaching is deterministic. Moreover, it is unfortunate that those who frame curriculum in Ireland appear to be in denial about the possibility of art education having a direct relevance to everyday living. Bearing these points in mind, the main concerns for the future are those of revitalising the subject's educational process and remapping the territory of its interests.

(ii) The concept of radical pedagogy; this refers to the question of whether the work of art education should be directed towards the reconstruction of schools in the service of an equitable society. The stance taken in this study is that what goes on within the classroom, between teachers and students, is the primary substance of education. Dedication to the educational welfare of students can reasonably be expected of teachers though their work can be construed as part of a system of conservative interdependencies geared towards maintaining the sociopolitical order. The question arises, then, as to whether it is reasonable or appropriate to expect teachers to participate in political action in the name of emancipation within schools and communities. Put simply, are emancipatory aims too idealistic for the reason that they fail to recognise the limitations of what teachers can achieve? A word like emancipation, applied to the context of education, implies a liberation from the conventions of schooling, for both teachers and students. It also brings to mind partnerships formed to overcome powerful interests. Such conceptions are to the fore in radical or critical pedagogy. For instance in their influential book *Educational Under Siege* , Stanley Aronowitz and Henry Giroux make a case for teachers as "transformative intellectuals" whose approach would be to "form alliances among themselves [inside the school], struggle to win over critical intellectuals [academic theorists] when possible, and to join and work with oppositional social movements outside of the schools". (14) The implication is that teachers should organise themselves to address the contested nature of education. That there are sociopolitical effects to the way schools are run is beyond doubt. It is evident also that State agencies are increasingly eager to encourage teachers to work together to bring about change and at the same time to control the details of what is taught in schools. On the one hand new school structures assume greater levels of collaboration among teachers while on the other hand teachers' discretionary judgement is curtailed. An important issue emerges form this predicament. Today collaborative networking inside and outside

the school may be essential for the establishment of coherent strategies for creating alternative forms of education but equally there is the danger of controlled, bureaucratic, or what Fullan and Hargreaves call *contrived collegiality*, which can be administratively superficial in nature and which can undermine risk taking individuality. (15) Indeed, if collectively and individually teachers are not trying out and testing new ideas, if they do not have the major formative control of curriculum, they have very little to collaborate about. Therefore, the aims of building co-operative relationships among teachers are essentially to make improvements at the level of practice and to provide a strong base from which to persuade outside interests that creative educational practice is the key to reforming schools. This conclusion points to greater teacher agency and involvement rather than politically motivated oppositional tendencies.

Aronowitz and Giroux restate Foucault's assertion that liberating possibilities exist because power is both a negative and positive force, therefore, they argue, a critical pedagogy is one that views the concept of power dialectically. By extension, social control is not seen "just as an instance of domination but also as a form of emancipatory practice". (16) Critical pedagogy takes as its starting point the affirmation of teachers and students' life experiences and presents these for critical interrogation. The process of providing students with a critical voice is connected to emancipatory intentions within the wider sphere of cultural politics. There is a link here to the educational work of Paulo Freire, especially his literacy campaigns on behalf of oppressed peoples of Latin America, in that the theory and practice of education shifts from individual-centredness to social empowerment within the democratic system. However, Freire's cultural situation was very different to that found in modern Westernised classrooms. The oppressed were vulnerable to exploitative and violent tactics by a dominant class whose exercise of power was the direct legacy of a feudal economic and social structure. (17) Needless to say, today's students in "developed countries" do not face such baneful subjugation. Instead, the dominant ideology is now more likely to need to confer with the ideologies of others, as Eagleton points out:

.......what makes a dominant ideology powerful - its ability to intervene in the consciousness of those it subjects, appropriating and reinflecting their experience - is also what tends to make it internally heterogeneous and inconsistent. A successful ruling ideology......must engage significantly with genuine wants, needs and desires; but this is also its Achilles heel, forcing it to recognise an 'other' to itself and inscribing this otherness as a potentially disruptive force within its own form. (18)

A way of looking at this is to say that today's students are already well embroiled in cultural ideology. They already know and think about culture, power and possibilities in the act of creating their own sense of identity. (19) Generally, the idea of transferring Freire's liberating agenda to the modern day education system is questionable because the principle would appear to be that interventions are

needed to bring students from an unenlightened to an enlightened state. There is the suggestion that students are duped by media culture and consumerism and therefore the educator's role is to furnish them with the educator's knowledgeable insights. The problem with this is that teaching may involve simply arming students with a sort of protective package to ward off the "rapacious" mass culture. As Ellsworth indicates, the unproblematic notion of "us" and "them" fails to take account of the multiple and contradictory positions of classroom participants, hence, the teleological goal of freedom within a radicalised democracy sponsored by critical pedagogy tends to curtail the very play of difference which it professes to encourage. (20) Presumably this is the reason for the emphasis placed by Bruner on contrast and confrontation in the narrative construal of reality, for participating and taking pleasure in the dominant mass culture and self-disciplined attempts to mitigate against its alienating effects are disparities which coalesce in contemporary living. Classroom participants (including the teacher) can simultaneously hold outlooks that are pluralistic and conservative. Moreover, Ellsworth stresses that students may well resist attempts by teachers to radicalise their positions, especially when the pedagogical approach "remains on an abstracted level of discourse, rather than engaging with the specifics of students' voices and strategies". (21) The effectiveness of pedagogy depends on the degree of investment students have in and the sense they make of their learning. For example, Ann Calvert contends that students often reject the relevance of feminism or gender analysis of art experience. In a project which introduced students to female artists who work collaboratively in unconventional media (fibre, found materials, video), she found some resistance on the part of even advanced high school students to art which seemed to them to be closer to the domestic practices of their grandmothers than to the stereotypical figure of the studio painter; "knitting, and things like that" were not equated with art or being a successful female artist. (22) Calvert concludes that addressing students prior understandings and beliefs or their "culturally-ingrained concepts of art", requires approaches that reduce the categorisation of art so as to allow scope for students to find their own themes and allegiances, therefore, this would involve a concern for close and personal themes such as family, friends and community as well as the universal themes such as peace and justice, racism, sexism and classism. (23) In other words, the criticalist project of engaging with the grand theme of art and sexism must openly embrace the destablising influence of local definitions and values. Another pertinent example is Pamela Taylor's examination of the use of computer hypertext to create computer webs of students' learning and discoveries. Acknowledging the critical and emancipatory dimensions in the work Giroux and others, Taylor aimed to connect students' own life and experience with critical content in art. Citing Giroux and Simon, she emphasises popular culture as a site of resistance for students. She comments:

It [popular culture] *is part of their culture and their world, separate and apart from the authoritative schooling site. Therefore, if I, as part of that authority system, had imposed my own interpretations I would have deprived the students*

of the ownership and the site for struggle intrinsic to their popular culture. I realise that I intervened in their 'site of resistance' by bringing the video [the subject matter for study was Madonna's music video *Bedtime Story*] *into the classroom in the first place. However, it was my hope that by challenging the students to find their own answers to the questions, this intervention would serve to empower them to become more critical and reflective.* (24)

Taylor's comprehensive account of the study reveals that one of its most important outcomes was the extent to which the use of hypertext allowed students to "branch off in entirely new and varied directions" unanticipated in the original lesson planand objective. (25) The significance of this is that the flexibility of the process of linking and connecting - *intertextuality* - undermined the possibility of instructional logic dictating the parameters of the study, and the sheer visibility of the process encouraged the teacher and students not just to analyse the video, but it also made vivid their changing interpretations of it, thus, the medium itself encouraged and facilitated the kind of reflective metacognition championed by Bruner. Even though Taylor had selected the subject for study, the intertextuality of the medium proved an asset in (re)orientating the content to the interests and desires of the students. Because students using hypertext create their own interconnections the process has the potential to both displace and transform ideas and deepen reading and learning. (26)

These two examples highlight the advantages to be gained from a certain loosening up or transgression of the logical critical discourse surrounding emancipatory designs, even where those designs are very honourably set against dominant ideologies. Again, the first example reveals that rather than being a point of closure, resistance on the part of students to the well-intentioned overtures of teachers can open up avenues for constructive confrontation, while the second example shows that reflection within the teaching-learning process is not concerned so much with a transparent final outcome, but with a continuing struggle over meanings embedded within texts. It might be said that both educators sought to encourage difference, but, and with no criticism intended, they got more difference than they bargained for.

The contradictions and uncertainty besetting the post modern moment do not fit well with assertions of a universal educational goal for emancipatory social change. In light of the dismantling of modernist absolutes and the demotion of autonomous reason it seems something more provisional and modest is required in order to place change on what Samuel Beckett once referred to as the "plane of the feasible". In one sense critical pedagogy, its language of possibility and constructive action is in tune with the times because it calls forth the sovereignty of educational practice and relates it to the democratic use of knowledge and cultural practices. Critical pedagogy questions the effectiveness of the sociological language of critique on the grounds that it abandons the will of human agency to transform from within oppressive aspects of schooling and it condemns the anti-intellectualism of the

later manifestations of liberal education. The concept of resistance to dominant modes of ideology that critical pedagogy adheres to seeks an "element of transcendence" from the inherent pessimism of (macro) radical class theories of education. (27) That resistance involves encouraging a "counter-logic" to deconstruct authoritative certainties, (28) thus, as Morgan explains, this situates critical pedagogy on the side of the Foucauldian critique which concentrates on the micro-politics of power relations and the contestation of meanings. (29) However, Morgan, for her part, draws attention to the alternative strain in postmodern theory introduced by Derrida which aims to demonstrate the instability and near impenetrability of textual meanings; and this is a stance, she argues, that critical pedagogy tends not to approve of "because of its apolitical scepticism, absence of moral vision, and self-referential playfulness". (30) It is not comfortable with what a number of commentators refer to as the *ludic* or desiring, ironically playful and eclectic side of postmodernism, therefore, the seriousness of the truth-producing endeavours of modernism is carried over in critical pedagogy into a longing for radicalised democratic practices in education and society. The notion of education as a form of cultural politics still rests on the mastery of critical consciousness, mobilised against a single dominant oppressor. But Morgan claims that such a uniform binary fails to take account of the complex shifting differences in individuals, among group members and between groups as they admit to the desires and pleasures of various discourses. (31) Hence the ludic, as well as the logically critical dimension, must be foregrounded in the conceptualisation of resistance:

....the strategic use of such ludic antics in irony, parody and self-consciousness mockery of solemn certainties has a place in a postmodern...... [critical pedagogy]. *In such a play we can defamiliarise the 'normal' and 'natural' and destabilise the universality of truths, the givenness meaning and the solemnity of our authority. Through these means, as well as by the.......play of metaphor and punning, we may come closer to working with and not just away from the affective, the irrational, the unconscious. (And so too we may deconstruct those binaries.) This is a practice of disequilibrium in knowledge and in knowers - a state not easily maintained amidst all the positivities of modernist education. But the practice of scepticism, within an ethics of care for others, can also be a form of praxis.* (32)

Typically, the deployment of ludic strategies acts as a mechanism to animate personal pre-dispositions and expose dominant discourses. To give a more local example: teachers and students are required to address content in the area of architectural heritage in the Leaving Certificate Art course and it is generally accepted that the correct response is to cast modern "bungalow blight" as bad and vernacular structures and renovation as good. But this simple construct of egregiousness verses cultural virtue can be problematized. Firstly, the Irish populist aspiration happens to be for modern dwellings, reflecting a lifestyle that erases the memory of small-cottage living. Secondly, students' priorities are likely to be different again in as much as they are more likely to desire the

accoutrements of fashionable and fast culture than the escape of bungalow bliss or, indeed, the cottage aesthetic. The point is that the treatment of architectural heritage vis-a-vis dwellings and lifestyle will be more compelling for students where the voice of their desires and pleasures is brought into play. Of itself the all-to-convenient highbrow-middlebrow dispute can add little to students' sense of identity. Yet, inviting the turbulent desires and imagination of youth to the debate creates a new disequilibrium from which to determine responses. Put another way, even a well-intentioned cultural conservation discourse can suck students into a blinkered analysis of taste issues that is remote from the emotional investments of their preoccupations.

Research shows that Irish second-level students are quite instrumental in their approach to learning. (33) The tendency is for students to resist teaching and content that is perceived not to be of direct assistance to them in public examinations (a response which is the result of a strong association between educational attainment and labour market opportunities). (34) Attempts at alternative forms of pedagogy of the kind discussed above may then be thwarted by students, especially in situations where there is little establishment backing for those attempts. But it is also true that not all students are so conventionally instrumental. A seven year longitudinal study conducted in Britain shows that a large minority of young people can be classified as disaffected, and it is this group - mostly from manual households - who are in conflict with the values of schooling, who are more likely to leave school with fewer educational qualifications and who become an alienated underclass in later adolescence. (35) As noted in Chapter Nine there is a strong correlation between taking art in public examinations and poor academic performance generally, which suggests that art education in Ireland caters for a large proportion of students who do not do well at school. There is also detailed research in Ireland showing how in-house school practices such as selective student intake, streaming and restrictions on subject availability operate to amplify social inequalities from generation to generation. (36) In addition, the lopsided nature of the school curriculum gives priority to linguistic and scientific-technical forms of intelligence and modes of assessment, leaving those students who are not academically interested little scope to follow their interests, develop their abilities or to have their efforts recognised. Within the context of the historical traditions of schooling art teachers are faced then with a particular challenge to make education meaningful in the lives of those students who are not academically interested and who experience inequalities within the school system. In this regard it is important that teachers are encouraged to bring about change in circumstances that allow for it, ideally with appropriate developments in creative pedagogy, curriculum and assessment criteria introduced contemporaneously. A synchronised approach to change would act as a countervailing force to instrumental attitudes among students while at the same time it would provide latitude for the kinds of risk-taking engagement that may otherwise be at odds with traditional academic school ethos. But the major problem is that change is

rarely so coherently or comprehensively orchestrated; it is far more likely to take the form of tinkering with the system. And this is hardly surprising given the number of powerful groups influencing the conduct of education. Since schooling itself contributes to inequality it is questioned whether alternative pedagogy is sufficient for realising social change through education. There is certainly some substance to this view, although holding that what takes place between teachers and students is the enduring heart of educational work does not imply a withdrawal from the macro and micro politics of the school system. Where teachers have the self-confidence to use their discretionary autonomy to put into question their own understandings and actions for the purpose of changing taken-for-granted routines, the likelihood is that their experimentation will improve their ability and willingness to be constructively critical of the values and policies of schools.

Finally, it is interesting to note that in the opinion of the late David Thistlewood the "sociocultural dimension of creative education" is a central theme in the writings of Herbert Read. (37) That aesthetic laws are inherent in the biological processes of life, in an integrated personality, and in a harmonious society was seen in Chapter 2 to be the basis of Read's doctrine. In his formulation aesthetic education develops ethical virtues which are the basis for moral acts that contribute to the good of society. Aesthetic education, as he conceived it, involved total engagement of all the senses and modes of perception in the disciplines of art, however, he believed that neither the mass media nor language used in an intellectual form (i.e. formalised information) could foster the kind of moral consciousness that comes from working with intrinsic artistic processes. (38) Read's formulation is relevant today because it highlights the concerns of art education to promote and fuse authentic individual creativity and communal responsibility. But in a world where discipline-specific aesthetic consistency is no longer the defining quality of art and visual and material culture generally, and where creative process is now likely to involve very unnatural technological applications it is difficult to see how school art can move forward on the basis of a conception of art and process which has been largely superseded. In principle, Read's vision - an integrated morality of art, mind and community - is worth striving for, but it will hardly be achieved by organic or naturally expressive means. The inborn collective imagery on which he would found mutual understanding is now replaced by a plurality of ways of seeing immersed in cultural pre-disposition and context. Indeed, the prophetic nature of the avant-garde, as Read would have it, serves to cut art off from the ordinary cultural experiences of people. A similar distancing of art from everyday life results from the defensive stance of intervening to offset the pernicious effects of popular culture by emphasising the values enshrined in canonical works of art. In short, new approaches in art education, whatever forms they take, will have to deal contiguously with the radical pluralism of the moment. And this is especially so when students' emotional attachments are in conflict with the supposed probity of the academic ethos.

The problem arises, of course, that such a move is suggestive of educational work that functions in a timeless present without recourse to the building blocks of past experience or without purposeful envisioning of the future. The challenge therefore remains one of promoting defensible educational purposes that give precedence to cultural interplay within acts of teaching and learning. This interplay, as presented in Section 5 above, is suffused with narratives of tradition and the contemporary sociocultural world. The objective of this play is to forge something positive out of the tensions created by the complicated matrix of regulatory and institutionalised standards, the professional expertise of teachers and the needs and desires of students. No doubt art education can be confined to learning a certain body of knowledge and skill or to nurturing individual expression, however, it is now more properly defined in terms of enabling students to be agents in transforming their lives and the social world. This may sound somewhat idealistic and antithetical in the context of the postmodern denial of universal values and goals and the celebration of individualism and commodities, yet it seems right to contend that a vision of better, more humanised, social relations and value-based views on culture should guide the practice of teaching. Such a visionary outlook may act as critical tool with which to interrogate the common-sense conditioning of what Whitehead called "the intrusive present". Furthermore, the very fact that art in schools has an unpretentious standing inside the academic echelon provides de-centred spaces from where quite different frames of reference can be brought to bear on the description of phenomena. It may not matter so much that art teachers are rarely in positions of leadership to confront head-on the organisational inequities of schools; what really matters is that they themselves surpass the traditional boundaries of their subject. In doing this they would invoke positive images of the relevance of art in education, thus countering entrenched attitudes towards "low-status" forms of knowledge. Art teachers would be right to trust their intuitive and experiential judgement because the field of art is well grounded in an ethically responsible imagination. That is to contend that the practice of art in schools has instrumental value but it also carries with it the intrinsic potential to transcend the commonplace, to impress on students the vitality of a dialogue with the medium to explore self-identity and to reach out to communicate with others. The particular value of the artistic imagination in education is demonstrated when the interplay between teacher and students described earlier centres on processes of creative making and aesthetic and critical judgement about human concerns.

The experimental philosophy teachers exhibit, especially in connection with the newer school programmes that rely on interactive teacher professionalism, will demonstrate to others that alternatives are feasible. In their own ways, art teachers' inner creativity and their contribution to collaborative decision-making on curriculum can improve the overall balance of the school environment for the demands of democratised culture and social existence. In some cases criticality has been infused into practice. In others the nature of the work suggests potential for this. Yet in all cases there is an attempt to re-evaluate the parameters of school art.

Further Research

Studies that question policies and approaches by their nature raise many issues that deserve further investigation. Among the most pressing issues stemming from this study are:

1 The need for research on the in-career professional and creative development of art teachers in Ireland. Little is known, for example, about what circumstances motivate some art teachers to undertake innovative practice, the nature of that practice and on how it might be best supported.

2 Studies are needed which will focus on the range of experiences students have in their art classes within the various programmes (Junior Certificate, Leaving Certificate, Applied Leaving Certificate and Transition Year). In particular studies should examine to extent to which programmes address everyday visual culture and contemporary art.

3 Research into internal school decisions on making art programmes available to students. What is the educational profile of students who take art? What are the best means to encourage greater student take-up of art.

4 There is a need to research appropriate forms of second-level art curriculum for those students who wish to study art in higher education.

5 Research into methodologies that will promote dialogue about art and visual culture in the classroom and that will facilitate group-orientated work.

6 Studies are needed on school art which highlight inter-disciplinary practice, the creative use of new technologies and out of school community based projects.

Epilogue: Visual Stories

Any college lecturer who spends time in Irish school art departments will be aware that schisms exist between curriculum theory and practice. Broadly speaking, emerging ideas on art education point to sociocultural critique of art and practice that is in tune with contemporary developments in art, however, in reality observational drawing and related studio making remains the dominant preoccupation. But even were those new ideas well represented in curriculum reforms it is unlikely they would be implemented in absolute form. For many reasons, ranging from the practical to the interpretative, the theory-practice relationship is rarely a direct one, and Karen Hamblen comments on this when she describes this relationship taking the form of "a series of fits and misalignments, with practice, at best, approximating the broad based intent of a particular theory". (39) Hamblen goes on to point out that, more than other subject teachers, art teachers are "particularly resistant to theory unless it is amenable to their value system" (40) If the present examples can elucidate a wider significance it is that sincerely held values relating to creative art making can be retained, but in ways that are more contingent, with practice less fixed to norms. The problem lies not in the emphasis placed on making per se, for analysis and critique can be incorporated into the making process. These examples suggest that the way forward is to encourage a variety of approaches for differing circumstances rather than to expect, or even want, theories that will shape all practice. After all it is the very presence of postmodernism that allows for methodological heterogeneity, for multiple interpretations and meanings and for the co-existence of purposeful action and contradiction. To begin with it is necessary to have concrete educational practices that have no pretensions to mastery. One of the best means of moderating such pretensions is to not shy away from the interplay of pedagogy and curriculum with that of the life-world of students.

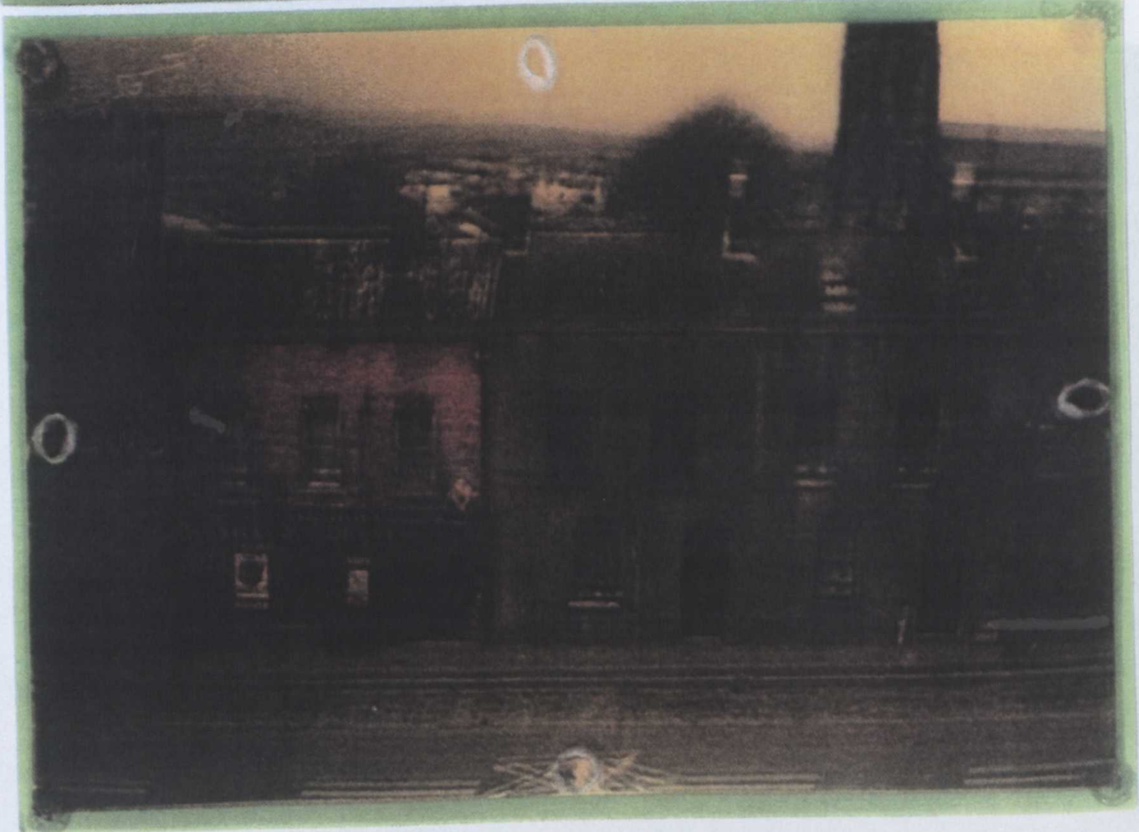
It would be wrong to exaggerate the scope and scale of new forms of work being conducted, however, when taken together these examples display an evolving character indicative of ways to deal with the challenge of ensuring art education is relevant in postmodern times.

....one of the foremost objectives of a cultural design education is that students become acculturated to interests and issues in the world at large by empathising with them and becoming advocates for the improvement of their circumstances.
(David Thistlewood on a cultural model of design education)

Content on the built environment is identified as an indispensable part of a socially relevant art education. Precipitated by Ireland's recent spectacular economic turnaround, it's cities and towns have witnessed an unprecedented level of building that has left places, for so long almost suspended in time, open to the brasher realities of shopping arcades, apartment complexes, multi-storey car parks and lavish housing developments. But the transformation of physical topographies has introduced the danger of individuals and communities losing their sense of place, time, space and culture. Two group-based projects critically examined the socio-historical and aesthetic dimensions of changes to the built environment. Both used a visual narrative approach in telling stories about peoples relationships with their surroundings. Dialogue on the dynamics of architecture - uncovering social, historical and political conditions - replaced the more usual formal study of individual buildings. Figure 5 shows an example of work made by Leaving Certificate Applied students who undertook to highlight the consequences of transforming the medieval Island area of Limerick into a tourist centre. The once vibrant local identity of Nicholas Street is now faded to memories, exemplified in the ghost-like traces of the facades of terraced houses. Commercial interests backed up by political policies have conferred a new entrepreneurialism on the area that has sapped it of it's embedded meanings, and in the students' work this is evoked through the use of shifting photographic transparencies, mockingly displayed on emerald green boards.

Figure 6 deals also with time/space relations but in a way that is more concerned with the contrasts between the calm utilitarian vista of the provincial Wexford town of Enniscorthy and the unsettling disorientation experienced by people as they attempt to negotiate their way about the town in the thick of street traffic and one-way systems. Spatial coherence has given way to a multitude of manoeuvrings and health hazards. Enniscorthy, like most other provincial towns, is no longer a socially ecological environment. In this Transition Year project photography is again used, this time depicting a barricade of vehicles and a kaleidoscope of inaccessible routes. Moreover, the introduction of a jumbled mosaic is suggestive of experience dissolving into chaos.

In these two examples students have heightened their consciousness of built environment issues and they have thought critically and collectively about present problems in their immediate localities. They worked creatively through the medium of photography to communicate sensitivity to circumstances, though in



F. 5

F. 6

F. 7

F. 8

F. 9

neither case are tangible environmental solutions offered. This is not a drawback as such because the aim of animating critical attitudes among young people is central to future involvement in community-based urban affairs.

The trouble with traditional education was not that educators took upon themselves the responsibility for providing an environment. The trouble was that they did not consider the other factor in creating an experience; namely, the powers and purposes of those taught.
(John Dewey, *Experience and Education*)

Art education that deals with students' life-world functions in the sphere of individuals' orientations and everyday experiences. Students bring their own knowing to the art experience. Everyone has knowledge, skills, sensibilities.............inner qualities that impress upon educational enactments. Autobiographical contents penetrate learning events to reveal new meanings and horizons. The voice of tradition maintains a faithful presence, but it is not solemnly authoritative and it is less intrusive. In these ways, the present examples are of work that recognises the importance of narrative identity and creativity. The examples communicate something of practice that comes closer to the ordinary affective dispositions of students. Yet it remains the case that here student purposes have been given added life by the skills of teachers. It is no easy undertaking to express through a medium the essence of the fun derived from bathing with one's dog (Figure 7, first year student), of the desire to see oneself behind the steering wheel of a BMW car (Figure 8, Junior Certificate 3D Studies) or of the likely embarrassment of finding oneself a contestant in a Miss Limerick beauty pageant (Figure 9, first year student). The kinds of competence required are varied, though what stands out is the very informality of the pieces. They appear to be tinged with the language of televisual culture: a bathing scene reminiscent of the humorous irony used in TV commercials, a sculpture suggesting a parodic play on interactive video and a self-portrait caricature in the mode of Homer Simpson's self-depreciating antics. What is significant in these examples is that students sought to annex popular cultural images to traditional forms of art making. This is in line with the view that new patterns of imagination are being created as a result of the global proliferation of visual culture. (41)

Already many believe that no one will be literate who does not understand the combined languages of texts, sounds and images. This will be the language of future generations. How this language will relate to arts instruction is the question and problem for art education.
(Stanley S. Madeja on images and language in an electronic age)

It would appear, from what person after person says, that it is persistently produced because it is one of the few forms of personal expression open to the pupil, for most of schooling is to do with pupils acquiring, or attempting to acquire, the same examples of external knowledge and facts.
(Rod Taylor on 'home art')

These examples of video making have come to light as a result of students submitting their work to the National Schools Video Competition. Such art production is intriguing because students function largely on an independent basis out of personal interest in the medium. Some choose to work in isolation at home, others work on sites outside and inside school. In the absence of sophisticated resources the motivation and stubborn pragmatism they display is impressive. Creative use is made of camcorders and the fusion of motion video and sound. But it seems that there is something of a void in art education when it comes to dealing with the moving image, even at a time when film, video and digital imagery are common in contemporary art practice. This schools competition shows that many school-going adolescents do not share the same reservations about the moving image being a crucial present-day mode of expression or that technical and logistical challenges cannot be overcome. Whilst the stills shown here do not do justice to the videos (especially the interaction of image and sound), they impart a sense of an underlying narrative and the aesthetic language employed. Figure 10 refers to the culmination of events wherein a student attempts to escape her tormentors, but the outcome for her is psychological self-imprisonment revealed by the very clever cinematic use of the staircase and iron banisters. The video animation piece (Figure 11) has quite different content, that of a fantasy world, where objects come to life at midnight in the student's home. These stills show how the frolicking dance of the bananas is brought to an end by a regimented set of knives. Conceivably, for these students the moving image provides a potent stimulus that is not gained from the spatial (and social) passivity of most school art work. And although a linear narrative style is used in both cases, the videos are not totally conventional in the deployment of camera, editing and sound. Indeed, there is evidence of an awareness on the part of the students of the more experimental hybridised format of music videos.

The idea of collective works in the classroom or otherwise is interesting because the images produced are done by a group of students. The traditional concept of the authenticity of an image thus finds itself recontextualized.
(Bruno Joyal & Jacques-Albert Wallot on collaboration and artistic process)

Projects such as the Transition Year costumes created from recycled materials (Figure 12) and the first year historical study of fashion photography (Figure 13) reached out beyond the boundaries of the school for thought-provoking content to explore. Set within the contexts of multi-disciplinary practice and an interplay between school and life out of school the projects aimed to enhance students' perception of connections across the curriculum and between school and social interests. Much of their value lies in group work effort which by definition involves mutual dealings, communication and co-operation. It was felt that the usual separations and insularity could be surmounted by interpersonal negotiation of approaches and meanings conducted in a democratic social atmosphere. Teachers and students worked together as co-investigators, and they built contacts with communities and agencies.

The costume design project at once draws attention to the consumer growth orientation of the economy - with all it's built-in obsolescence and waste - and, through the project's association with the Coca-Cola sponsored *Form + Fusion Design Awards,* the seductive presentations of the fashion industry. The project posed a variety of contradictions resulting from the fact that the 'recycled stuff' would in the end have to be dumped anyway (so how does one denounce consumerism with integrity?), and what of the project's association with the Coca-Cola Design Awards? Were all concerned not just participating in a big-business ploy that has no place in education properly defined? Therefore, the collaborative inventiveness and social culture engendered by the project, though laudable, must be utilised to engage critically with ever present paradoxes. The initial interest for the young first year students were shots of costumes that were fashionable "a very long time ago". Study methods involved an attractive mix of examining professional and family photographs, social history fieldwork in the form gathering images and garments (mostly from the students' grandparents) and photography practice with students picturing themselves in the style of early fashion photographs. Through this imaginative recollection of the past the students' world is attuned to the stories of others - of a different generation. Past visual and material culture becomes a reality, thus providing a starting point for social and cultural critique such as the influence of professional photography on how people, past and present, are represented in photographic images.

F. 10

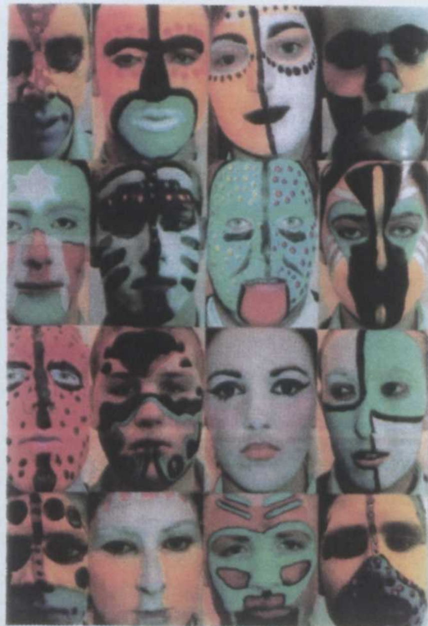
F. 11

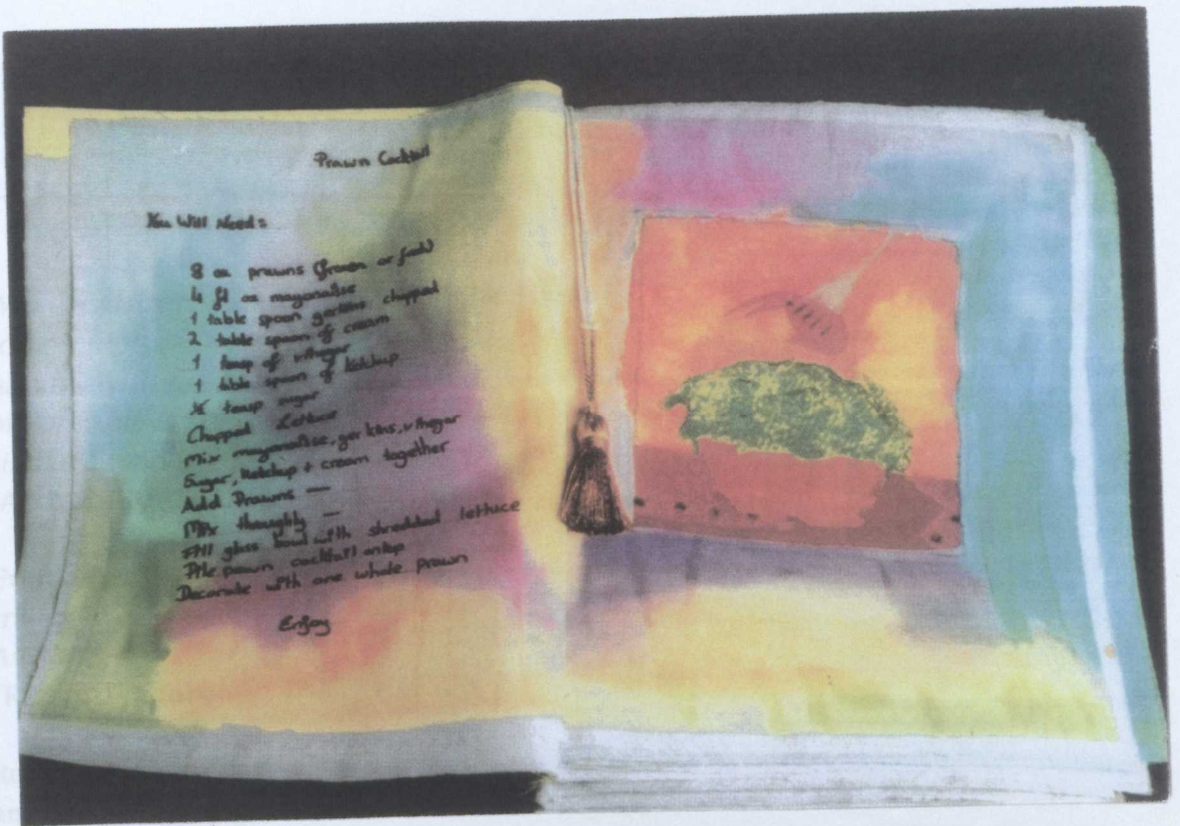
F. 12

F.13

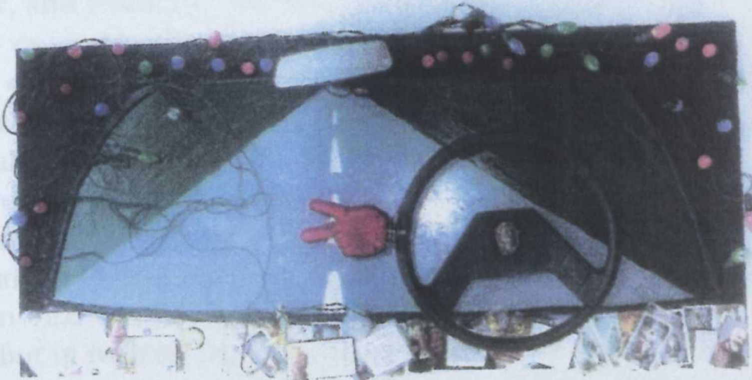
F. 14

F. 15





F. 16



F. 17

F. 18

What a visitor [to most secondary art departments] *will not usually see is large scale sculptural work, in any material; work of a propositional, critical or historical nature. With the honourable exception of landscape interventions inspired by the picturesque art of Andy Goldsworthy, site specific work is non-existent. There is a similar situation with time and lens based work......................*
(Arthur Hughes, *Reconceptualising the Art Curriculum*)

Even when it can't go on, the postmodern imagination goes on. A child making traces at the edge of the sea. Imagining otherwise. Imagination's wake. Dying? Awaking?
(Richard Kearney, *The Wake of Imagination*)

Re-orientating curriculum towards contemporary art practices would involve, among other things, more varied modes of inquiry, a wider range and intermix of artistic processes and greater concern for issues of social and economic background, race, gender, and ethnicity. The formalist leaning of much of art education would give way to outcomes directed towards interpretation and meaning and how art reflects and contributes to cultures. Projects that entail contact with contemporary art in galleries such as this Transition Year response (Figure 14) to Limerick's international Exhibition of Visual Art would become more common. Here, students were particularly interested in works of art that explored the notion of multiple identity, and in their work this theme is tackled on the level of alienated individualism and the incursions of an imperious school system. Figure 15 shows a Transition Year multicultural poster designed to draw attention to individual difference, but in referencing traditional African body decoration in this way there is a danger of stereotyping African people as exotic. To an extent this has been avoided through the quality of the design and face painting which communicates a sense of conviction as a work grounded in a serious study of the African sources. Another Transition Year project (Figure 16) addressed gender identification with specific art areas and the social conditioning of female/male roles. In creating a cookery book in the medium of textiles a group of male students crossed the usual pattern of gendered attitude and behaviour and in doing so entered into the difficult challenge of identifying with alternative conceptions of masculinity. Finally, Figures 17 and 18 show work by students of the Vocational Education Opportunities Scheme at Limerick. When not driven purely by labour market policies the area of adult and continuing education often provides distinctly liberal models of educational practice. There is usually more scope for reflective inquiry into the events of lived experience and therefore far less reliance on prescriptive teaching and given curriculum. The example shown in Figure 17 typifies this in the way the student recalls the odyssey of her life in a montage of protective religious artefacts, a schematic road, festive lights and a playful, irreverent two-

fingered signal to turn. The mood of the work shown in Figure 18 is quite different, though it again relates to life's journey. Is the figure emerging or submerging? Perhaps both? (Dying? Awaking?)

NOTES AND REFERENCES

Part 1

1. Read, H. (1943) **Education Through Art**, (Faber and Faber) p. 1.

2. Thistlewood, D. (1989) The Formation of the NSEAD: a Dialectical Advance for British Art and Design Education, **Journal of Art and Design Education**, Vol 8, No 2, p. 136.

3. MacDonald, S. (1970) **History and Philosophy of Art Education**, (University of London Press) p. 153.

4. Ashwin, C. (1981) **Drawing and Education in German-Speaking Europe 1800-1900**, (UMI Research Press) p. 2

5. Rusk, R. R. (1965) **Doctrines of the Great Educators**, (The Macmillan Press) Fifth Edition revised by J. Scotland (1979), p. 145

6. Rousseau, J. J. (1762) **Emile**, (Dent, Dutton) trans. B. Foxley (1974) p.144

7. *Ibid*, p.108

8. Rusk (n.5) p.122

9. Efland, A.D. (1990) **The History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts** (Teachers College Press) p.80

10. Wygant, F. (1993) **School Art in American Culture 1820-1970**, (Interwood Press) p.1

11. See Ashwin (n.4) pp. 79 - 96

12. See Gordan, P. & White, J. (1979) **Philosophers as Reformers: The Influence of Idealism on British Educational Thought and Practice** (Routledge & Kegan Paul) p. 4Boyd, and W. & King, E.J. (1975) **The History of Western Education** (Adam & Charles Black) Eleventh Edition p. 4

13. See Dunthorne, H. (1991) **The Enlightment** (London, The Historical Society) p.10

14. Boyd, W. & King, E.J. (1975) The History of Western Education (Adam & Charles Black) Eleventh Edition p.287

15. See Gordan & White (n.12) p.288

16. See Eisner, E.W. & Ecker, D.W. (1970) Some Historical Developments in Art Education, in G. Pappas, (ed.) Concepts in Art and Education, (Collier-Macmillan)

17. See MacDonald (n.3)

18. Wygant (n.10) p.6

19. See Eisner, E. W. (1972) Educating Artistic Vision, (Collier- Macmillan) p.36.

20. Ashwin (n.4) pp.79 - 96

21. MacDonald (n.3) p.119

22. *Ibid,* p.157

23. Cole, H. (1853) Addresses of the Superintendents of the Department of Practical Art on the Facilities Afforded to all Classes of the Community for Obtaining Education in Art (Chapman & Hall) p.14

24. *Ibid,* p.p.12 & 13

25. MacDonald (n.3) p.167

26. Eisner & Ecker (n.16) p.13

27. MacDonald (n.3) p.388

28. Redgrave, R. (1853) Addresses of the Superintendents of the Department of Practical Art on the Methods Employed for Imparting Education in Art to all Classes (Chapman & Hall) pp.47-54

29. Ruskin, J. (1859) from The Two Paths, Lecture I, p.15 in K. CLARK, Ruskin Today, (Penguin) (1967) p.146.

30. MacDonald (n.3) p.233

31. Swift, J. (1988) Birmingham and its Art School 1800 - 1921, Journal of Art and Design Education, Vol 7, No 1, p.11.

32. Beardsley, M. C. (1975) Aesthetics From Classical Greece To The Present - A Short History, (University of Alabama Press) p.304.

33. See Clark, K. (1964) Ruskin Today (Penguin) p.134. Ruskin draws a direct analogy between art and morals in the following: "What grace of manner and refinement of habit are in society, grace and refinement of form are in the association of visible objects. What advantage or harm there may be in sharpness, ruggedness, or quaintness in the dealings or conversations of men; precisely that relative degree of advantage or harm there is in them as elements of pictorial

composition. What power is in liberty or relaxation to strengthen or relieve human souls; that power, precisely in the same relative degree, play and laxity of line have to strengthen or refresh the expression of a picture. And what goodness or greatness we can conceive to arise in companies of men, form chastity of thought, regularity of life, simplicity of custom, and balance of authority; precisely that kind of goodness and greatness may be given to a picture by purity of its colour, the severity of its forms, and the symmetry of its masses". See Ruskin, J. (1857) The Elements of Drawing (George Allen, 1902 Edition) Letter II, pp.164-165

34. Haslam, R. (1988) John Ruskin and the Working Men's College, Journal of Art and Design Education, Vol 7, No 1, p.74.

35. Clark (n.33) p.133

36. Haslam draws on the work of R. Hewison (1976) John Ruskin:The Argument of the Eye (Thames & Hudson) to make the point that Ruskin was an "optical thinker", and on several other sources to show the close relationship between Ruskin's concept of perception and that held by modern psychology. See Haslam (n.34) p.p.74 & 75. The idea that vision is not an inferior occupation is expressed by Arnheim, R. (1991) Thoughts on Education (The Getty Centre) p.p14 & 15

37. Ruskin (n.29) Letter I, p.5

38. In a well know critique of Ruskin's *innocent eye* Gombrich contends that the idea of unbiased perception is a fallacy, and attempts to demonstrate this by a detailed survey of the influence of conceptual knowledge, or schemata, in the history of image making. There is, Gombrich concludes, no such thing as true vision - life-likeness in art is but another form of visual illusion. See Gombrich, E. H. (1977) Art and Illusion: A Study in the Psychology of Pictorial Representation (Phaidon) pp.246-254

39. Gropius, W. (1923) 'The Theory and Organisation of the Bauhaus', in C. Harrison & P. Wood (Eds.) Art in Theory: An Anthology of Changing Ideas (Blackwell1992) p.343

40. Read (n.1) p.115

41. *Ibid,* p.116

42. Ruskin (n.29) Preface p.p. ix & x

43. Smith, A. The Wealth of Nations, quoted in West, E. G. (1975) Education and the Industrial Revolution (Batsford) p.123. West makes the point that there were several reasons advanced for promoting a national system of education, but that these all revolved round a middle class desire to reduce crime and achieve political stability. He points out that there was a striking consensus that a state indifferent to the abolition of ignorance would suffer the consequences of civil unrest and crime.

44. Cooke, E. (1886) 'Our Art Teaching and Child Nature', Journal of Education, in Read (n.1) p. 167.
45. *Ibid,* p. 167.

46. Froebel, F. (1826) The Education of Man (D. Appleton) trans. W. N. Hailman (1909), quoted in Boyd, W. & King, E.J. (1975) The History of Western Education (Adam & Charles Black) Eleventh Edition p.353

47. Boyd & King (n. 14) p.354

48. Rusk (n.5) p.188

49. Boyd & King (n.14) p.354

50. Dewey, J. (1916) Democracy and Education, (Free Press, 1966) p.58

51. Froebel (n.46) p.p. 288 & 289

52. *Ibid,* p.295

53. See Hailmann, W. N. (1889) Preface to Froebel (n.46) p.i

54. Cooke (n.44) p.p.167 & 168

55. *Ibid,* p.167

56. See Carline, R. (1968) Draw They Must: A History of the Teaching and Examining of Art (Edward Arnold) p.131

57. Cooke (n.44) p.167

58. One of the earliest surveys of the spread of Froebel's kindergarten system internationally is given in E. Michaelis & H. Keatley Moore (1891) Froebel's Letters on the Kindergarten Trans. H. Poesche (S. Sonnenschein) Appendix. Examining the legacy of Froebel's system of art instruction in the elementary education sector in the United States, Paticia Tarr explains that it permeates the sector through guided adult-play and the use of colouring books, and contrasts this with the legacy of Franz Cizek, which is to be found solely in art classes. See Tarr, P. (1989) Pestalozzian and Froebelian Influences on Contemporary Elementary Drawing, Studies in Art Education Vol. 30, Issue 2, pp.115-121. A Swedish manual training system known as "sloyd", pioneered by Otto Salomon in the 1870s, was based on Froebel's gifts and occupations. As the system spread from Sweden to the United States and elsewhere there was a growing interest in correlating art and manual training. See Eyestone, J. E. (1992) The Influence of Swedish Sloyd and Its Interpreters on American Art Education, Studies in Art Education Vol. 30, Issue 1, pp.28-38. One recent case study has shown that what are taken to be the essential principles of the Forebelian system - self-activity, continuity, connectrdness - need not be compromised in meeting the demands of the Art National Curriculum. See Payne, M. (1993) Compatibility; Incompatibility? Froebelian Principles and the Art National Curriculum, Journal of Art & Design Education Vol.12, No. 2, pp.179-193

59. Locke, J. (1693) Some Thoughts Concerning Education, quoted in Kearney, R. (1988) The Wake of Imagination: Ideas of Creativity in Western Culture (Hutchinson) p.164

60. Rusk (n.5) p.182

61. Boyd & King (n.14) p.350

62. Dewey (n.50) p.p.58 & 59

63. *Ibid,* p.186.

64. Dewey, J. (1934) Art as Experience, (Capricorn Books, 1958) p.p.16 & 25.

65. Dewey, J. (1938) Experience and Education, (Collier Macmillan, 1974) p.21.

66. See Whitehead, A. N. (1926) Science and the Modern World (Free Association Books, 1985 Edition) p.250

67. See Hogan, P. (1985) "Progressivism" and the Primary School Curriculum, in Oideas 29 (The Stationery Office, Dublin) pp.25-40

68. See Kilpatrick, W. H. (1939) Dewy's Influence on Education, in P.A. Schilpp (Ed.) The Philosophy of John Dewey (Northwestern University) p.466

69. Dewey's conception of "an experience" as a kind of organic wholeness marked by pervasive quality which has intrinsic worth has many followers in the field of art education including Herbert Read who argues that it provides a sound basis for moral value in education (Read gives the example of "working for the sake of what is being done rather than for the sake of awards"), however, he is perplexed by the fact that Dewey failed to make a connection between aesthetes and education in his book *Art and Experience.* See Read (n.1) pp. 240-241. Harry S. Broudy draws directly on the concept to introduce the notion of an experience having "dramatic structure" - indeed, it is the dramatic quality that makes the experience significant. Broudy believes it is the formal dramatic "tensions and resolution" in aesthetic form that command our attention and interest, and that to experience life aesthetically is "to sense the drama in every event of nature, in every moment of life, in the conflict of colours and shapes, sounds and rhythms". The focal point in Broudy's work is therefore to show that the cultivation of such experience is the object of aesthetic (arts) education. See Broudy, H.S. (1972) Enlightened Cherishing: An Essay on Aesthetic Education (Illini Books, 1994) pp.33-38. More recently Rod Taylor gave an account of the nature of the "illuminating experiences" of some young people when they had very intense first encounters with a works of art. These encounters give rise to formative conversions to an aesthetic way of viewing the world. While Taylor does not refer to Dewey's philosophy it seems evident that the idea of an illuminating experience can be associated with the rich vein opened up by Dewey's conception of experience. See Taylor, R. (1986) Educating for Art: critical response and development (Longman) pp.17-28.

70. Dewey (n.65) p.60

71. Dewey (n.64) p.p.248

72. *Ibid,* p.25

73. See Hogan (n.67) pp.29-30

74. Efland, A. (1990) Art Education in the Twentieth Century: A History of Ideas, in D. Soucy & M. A. Stankiewicz (Ed) Framing the Past: Essays on Art Education (National Art Education Association) p.117

75. See Wygant (n.10) p.51

76. Eisner & Ecker (n.16) p.20

77. *Ibid*

78. Efland (n.74) 121

79. Eisner & Ecker (n.16) p.21

80. Clark, K. (1948) Introduction, in M. Richardson, Art and the Child (University of London Press) p. 7

81. Croce, B. (1922) Aesthetic as Science of Expression and General Linguistic, trans. D. Ainslie, quoted in Beardsley (n.32) p. 323

82. Read, H. (1929) The Meaning of Art (The Listener) Vol. II, Supplement no. 1, p. ii, quoted in D. Thistlewood, (1988) Herbert Read: Formlessness and form - An Introduction to his Aesthetics (Routledge & Kegan Paul)

83. Richardson (n.80) p.17

84. *Ibid,* p.14

85. See Spalding, F. (1986) British Art Since 1900 (Thames & Hudson) pp. 36 - 60

86. Bell, C. (1914) Art (Oxford University Press, 1987 edition) p. 8

87. Fry, R. (1920) Vision and Design (Oxford University Press, 1981 edition) p.p. 16, 17

88. *Ibid,* p.p. 72, 73

89. Swift, J. (1992) Marion Richardson's Contribution to Art Teaching, in D. Thistlewood (Ed) Histories of Art and Design Education - Cole to Coldstream (Longman) p.124

90. See Holdsworth, B. (1984) English Art Education Between the Wars, Journal of Art and Design Education, Vol. 3, No. 2, pp. 161 - 179

91. See Thistlewood, D. (1983) 'Imagination did not die': Alexander Barclay-Russell's Work on Education in Art, Journal of Art and Design Education, Vol. 2, No. 2, p. 173; MacDonald (n.3) pp. 344 - 349; Field, D. Change in Art Education (Routledge & Kegan Paul) p. 54 and Tomlinson, R. R. (1944) Children as Artists (Penguin, 1944 edition) p. 20

92. Swift (n.89) p. 119

93. Richardson (n.80) p.p. 15, 20

94. See Swift (n.89) p.p. 128, 129 and Field (n.91) p. 54

95. See Coates, A. (1984) Observation and Drawing: A Justification for their Inclusion in the Primary School Curriculum Journal of Art and Design Education, Vol. 3, No. 2, p. 193

96. Thistlewood (n.91) p. 174

97. Tomlinson (n.91) p. 20

98. Viola, W. (1942) Child Art (London University Press) p. 44

99. Richardson (n.80) p. 13

100. *Ibid,* p. 40

101. Field, D. (1973) Art and Art Education, in D. Field & J. Newick (Ed) The Study of Education and Art (Routledge & Kegan Paul) p. 143

102. Read, H. (1961) The Grass Roots of Art: Lectures on the Social Aspects of Art in an Industrial Age (Faber & Faber) p. 111

103. Read (n.1) p. 7

104. Bergson, H. (1907) Creative Evolution trans. A. Mitchell, (Greenwood Press, 1944 edition) p. 6

105. *Ibid,* p. 194

106. Thistlewood (n.82) P. 172

107. *Ibid,* P. 57

108. Whitehead (n.66) p. 90

109. Read (n.1) p. 228

110. *Ibid,* p. 278

111. *Ibid,* p. 163

112. *Ibid,* p. 181

113. Thistlewood, D. (1993) Herbert Read: A Critical Appreciation at the Centenary of his Birth Journal of Art and Design Education, Vol. 12, No. 2, p. 155

114. See Thistlewood, D. (1992) The Formation of the NSEAD: A Dialectal Advance for British Art and Design Education, in D. Thistlewood (Ed) Histories of Art and Design Education - Cole to Coldstream (Longman) pp. 180 - 189

115. Ruskin (n.29) pp. xv-xiv

116. van de Velde, H. (1901) quoted in Franciscono, M. (1971) Walter Gropius and the Creation of the Bauhaus in Weimar (Urbana) P. 35

117. See Morris, W. (1900) Preface, in Ruskin, J. The Nature of Gothic (George Allen) p. vii

118. Gropius, W. (1923) The Theory and Organization of the Bauhaus, in H. Bayer, W. Gropius & I. Gropius (Ed) (1938) Bauhaus 1919 - 1928, (Museum of Modern Art, New York)

119. Itten, J. (1963) Design and Form: The Basic Course at the Bauhaus (Thames & Hudson) p. 8

120. Whitford, F. (1984) Bauhaus (Thames & Hudson) p. 103

121. Itten (n.119) p. 12

122. Klee, P. (1925) Pedagogical Sketchbook (Faber and Faber)

123. See Gropius (n.118)

124. *Ibid*

125. Whitford (n.120) p. 198

126. Spalding (n.85) p. 40

127. Thistlewood, D. (1988) Editorial in The Journal of Art & Design Education, Vol. 7, No. 3

128. Thompson, D. W. (1917) On Growth and Form (Cambridge University Press, 1994 edition) p. 11

129. Yeomans, R. (1988) Basic Design and the Pedagogy of Richard Hamilton Journal of Art and Design Education Vol. 7, No. 2, p.158

130. Hudson, T., Passmor, V., Passmor, W. & Thubron, H. (1957) A Pedagogical Approach to Basic Form in the Visual Arts (Royal Festival Hall) quoted in Yeomans, R. *Ibid* p. 156

131. See Read (n.1) p. 205

132. See Thistlewood, D. (1992) A Continuing Process: the New Creativity in British Art Education 1955- 1965, in Thistlewood (n.114) p. 157

133. de Sausmarez, M. (1964) Basic Design: The Dynamics of Visual Form (Herbert Press, 1987 edition) p. 14

134. Read (n.1) p.p. 8 & 9

135. Cunliffe, H. (1993) Basic Design Teaching into Secondary Art Education: James Bradley at Sindcot School **Journal of Art and Design Education** Vol.12, No. 2, p.196

136. Hudson, T. (1987) Current Issues in Art and Design Education: Art, Science and Technology; Some Initiatives for Change **Journal of Art and Design Education** Vol. 6, No. 3, p. 262

137. See Guilford, J. P. (1964) Progress in the Discovery of Itellectual Factors, in C. W. Taylor (Ed.) **Widening Horizons in Creativity** (Wiley). For example, Guilford drew a distinction between five groups of abilities in intellectual functioning: the factors of cognition, memory, convergent thinking, divergent thinking, and evaluation. Of these divergent thinking or "adventurous thinking" has been closely associated with theories on general creativity.

138. See D'Amico, V. (1953) **Creative Teaching in Art** (International Textbook Company)

139. Chapman, L. H. (1982) Forward, in J. A. Michael (Ed.) **The Lowenfeld Lectures: Viktor Lowenfeld on Art Education and Therapy** (Pennsylvania State University Press) p. x

140. Lowenfeld, V. & Brittain, W. L. (1982) **Creative and Mental Growth** (Macmillan, seventh edition) p. 3

141. *Ibid,* p. 19

142. See King, I. L. (1991) In Search of Lowenfeld's Proof that Coloring Books are Harmful to Children **Studies in Art Education** Vol. 33. No. 1, pp.36-42

143. Lowenfeld & Brittain (n.140) p. 1

144. *Ibid,* p. 9

145. Lowenfeld, V. (1939) **The Nature of Creativity** (Routledge and Kegan Paul) p. 71

146. *Ibid,* p. 147

147. See Smith, P. (1987) Lowenfeld Teaching Art: A European Theory and American Experience at Hamption Institute **Studies in Art Education** Vol. 29, No. 1, pp.30-36. In this paper Smith quotes Lowenfeld as saying that "art consists in depicting the relations of the artist to the world of his experience - that is, depicting his experiences with objects, not the objects themselves". Smith took this to mean that "Lowenfeld espoused an expressionist theory of art...[therefore] the implication would be that non-expressionist work would not be real art".

148. See Lowenfeld & Brittain (n.140) pp. 345-347

149. Lowenfeld, V (1982) in J. A. Michael (Ed.) **The Lowenfeld Lectures: Viktor Lowenfeld on Art Education and Therapy** (Pennsylvania State University Press) pp. 61-66

150. See Smith, P. (1989) Lowenfeld in a Viennese Perspective: Formative Influences for the American Art Educator **Studies in Art Education** Vol. 30, No. 2, pp.104-114. The roots of Lowenfeld's ideas on the democratic ideal and a therapeutic approach to art education are dealt with in detail here. Smith concludes: "Form Vienna's absorption in the psyche came Lowenfeld's interest in psychology. From his experience as a Jew in an anti-Semite society, a youth in a war torn disintegrating nation, a student in a time of social and economic strife coupled with widespread starvation, and a young man watching high political ideals fall into fascism, Lowenfeld came to believe that only through the therapeutic salvation of each child could a good society be built."(p.112)

151. Ziegfeld, E. (1957) A Message from the President: International Society for Education Through Art **Art Education** Vol. 10, No. 1, p.2

152. Freedman, K. (1987) Art Education and Changing Political Agendas: An Analysis of Curriculum Concerns of the 1940s and 1950s **Studies in Art Education** Vol. 29, No. 1, pp.26-27

153. See Chapman (n.139) p.xii

154. Langer, S. K. (1942) **Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art** (Harvard University Press, 1993 edition) pp. 81-82

155. *Ibid,* p. 97

156. Langer, S. K. (1953) **Feeling and Form** (Routledge & Kegan Paul) p. 34

157. *Ibid,* p.39

158. *Ibid,* p.370

159. *Ibid,* p.p. 49 & 50

160. *Ibid,* p.52

161. Langer, S. K. (1957) **Problems of Art** (Routledge & Kegan Paul) p.185

162. Langer (n.156) p.19

163. Langer (n.154) p. 139

164. See Goodman, N. (1968) **Languages of Art** (Hackett, 1979 edition) pp. 245-252

165. *Ibid,* pp. 265

166. Gardner, H. (1990) **Art Education and Human Development** (The Getty Center for Education in the Arts) p.8

167. Gardner, H. (1983) **Frames of Mind: The Theory of Multiple Intelligences** (Fontana, 1993 edition) p. 9

168. Gardner (n.166) p. 33

169. *Ibid,* p. 50

170. *Ibid,* p. 44

171. See Gardner, H (1993) Multiple Intelligences: The Theory in Practice (Basic Books) pp. 134-153

172. See Arnheim, R. (1969) Visual Thinking (University of California Press) pp. 27-29

173. Arnheim, R. (1989) Thoughts on Art Education (The Getty Center for Education in the Arts) p.16

174. See Harris, D. (1963) Children's Drawings as Measures of Intellectual Maturity (Harcourt, Brace & World)

175. Arnheim (n.173) p.16

176. Arnheim, R. (1956) Art and Visual Perception: A Psychology of the Creative Eye (Faber& Faber) pp. 436-438

177. See Boughton, D (1986) Visual Literacy: Implications for Cultural Understanding through Art Education, Journal of Art and Design Education, Vol 5, No's 1&2, pp.125-142; Allen, D. (1994) Teaching Visual Literacy - Some Reflections on the Term, Journal of Art and Design Education, Vol13, No's 2, pp. 133-143. Both papers give interpretative accounts of the concept of "visual literacy" and its place in the school curriculum.

178. Bruner, J. (1960) The Process of Education (Harvard University Press, 1977 edition) p. 33

179. *Ibid,* pp. 12-14

180. Efland (n.74) p. 124

181. Barkin, M. (1966) Curriculum Problems in Art Education, in E. Mattil (ed.) A Seminar in Art Edcuation for Research and Curriculum Development (Pennsylvania State University) pp. 244-245

182. See Barkin, M. (1966) Curriculum Problems, in Art Education, in E. Mattil (ed.) A Seminar in Art Edcuation for Research and Curriculum Development (Pennsylvania State University)

183. Waygant (n.10) p.169

184. See Eisner (n.19) pp.96-112

185. *Ibid,* pp.158-162

186. See Tayler, R. (1950) Basic Principles of Curriculum and Instruction (University of Chicago Press)

187. See Bloom, B.S., Engelhart, M.D., Faust, E.J., Hill, W.H., and Krathwohi, D.R., (1956) Taxonomy of Educational Objectives: Handbook I, The Cognitive Domain (Longmans)

188. Eisner, E.W. (1988) The Art of Educational Evaluation: A Personal View (Falmer Press) pp.45,46

189. *Ibid,* p.55

190. *Ibid,* p.107

191. Broudy, H.S. (1970) Quality Education and Aesthetic Education, in G. Pappas (ed.) Concepts in Art and Education: An Anthology of Current Issues (Collier-Macmillan) p.286

192. See Smith, R.A. (1971) Aesthetic Criticism: The Method of Aesthetic Education, in R.A. Smith, (ed.) Aesthetics and Problems of Education (Illini Books) pp.473-484

193. Smith, R.A. (1965) (ed.) Aesthetics and Criticism in Art Education: Problems in Defining, Explaining, and Evaluating Art (Rand McNally) p.xii

194. Feldman, E.B. (1965) Research as the Verification of Aesthetics, in Smith, *Ibid* p.57

195. Chapman L.H. (1982) Instant Art Instant Culture: The Unspoken Policy for American Schools (Teachers College Press) p.127

196. Chapman L.H. (1978) Approaches to Art in Education (Harcourt Brace Jovanovich) pp.117-138)

197. See Eisner (n.19) p.p.2,9 In the following passage Eisner introduces the idea of there being fundamentally different views of the goal of art education "There are, to my way of thinking, two major types of justification for the teaching of art. The first emphasises the instrumental consequences of art in work and utilises the particular needs of the students or the society as a major basis for forming its objectives. This type of justification is referred to as a *contextualist* justification. The second type of justification emphasises the kinds of contributions to human experience and understanding that only art can provide; it emphasises what is indigenous and unique to art. This type of justification is referred to as an *essentialist* justification. [he goes on to say] The prime value of the arts in education lies, from my point of view, in the unique contributions it makes to the individual's experience with and understanding of the world. The visual arts deal with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form."

198. McFee, J. K. (1970) Preparation for Art (Wadsworth) p.285

199. Smith, R.A. (1987) (ed.) Discipline-based Art Education: Origins, Meaning, and Development (University of Illinois)

200. Clark, G.A. Day, M.D. Greer, W.D. (1987) Discipline-based Art Education: Becoming Students of Art, in Smith *Ibid,* pp. 131-132

201. *Ibid,* p. 135

202. *Ibid,* pp.169-170

203. *Ibid,* p.136

204. *Ibid,* p.138

205. *Ibid,* p.182

206. Crawford, D.W. (1987) Aesthetics in Discipline-based Art Education, in Smith *Ibid,* p.227

207. *Ibid,* p.237

208. Kleinbauer, W.E. (1987) Aesthetics in Discipline-based Art Education, in Smith *Ibid,* p.209

209. Risatti, H. (1987) Art Criticism in Discipline-based Art Education, in Smith *Ibid,* p.217

210. *Ibid,* p.220

211. Spratt, F. (1987) Art Production in Discipline-based Art Education, in Smith *Ibid,* p.198

212. See Clark, Day & Greer (n. 200) p.164

213. Hamblen, A.K. (1987) An Examination of Discipline-based Art Education Issues, in Studies in Art Education Vol. 28, no. 2, p.69

214. Hamblen, A.K. (1985) The Issue of Technocratic Rationality in Discipline-based Art Education, in Studies in Art Education Vol. 27, no. 1, p.45

215. MacGregor, R.N. (1985) An Outside View of Discipline-based Art Education, in Studies in Art Education Vol. 26, no. 4, p.245

216. Eisner, E.W. (1988) Magic in Discipline-based Art Education, in Journal of Art and Design Education Vol.7, no. 2, p.186

217. Hamblen (n.213) p.69

218. Salome, R.A. (1987) Editorial: The DBAE Alternative, in Studies in Art Education Vol. 28, no. 2

219. MacGregor (n.215) p.245

220. Kindler, A.K. (1992) Discipline-based Art Education in Secondary Schools: A Possible Approach, in Journal of Art and Design Education Vol11, no. 3, p.345

221. Smith, R.A. & Levi, A.W. (1991) Art Education: A Critical Necessity (University of Illinois Press) Preface

222. See Lovano-Kerr, J. (1985) Implications of DBAE for University Education of Teachers, in Studies in Art Education Vol. 26, no.4. In the writer's opinion "art and classroom teachers, it appears, are not prepared to teach courses in art history, art criticism, and aesthetics, nor are they prepared to integrate the concepts and skills in those areas with those of studio art. This is not surprising since some teacher programmes require far fewer semester hours in art history than the NAEA [National Art Education Association] *Standards* and make no mention of aesthetics and art criticism.......the changes required are more than cosmetic. Adding a course or two, readjusting course requirements for a better balance between the disciplines of studio art, art history, art criticism, and aesthetics may improve instruction in the schools somewhat, but will not accomplish the major goals of discipline-based art education. A new structure, a new method of approaching art and classroom teachers, is essential for realising these goals". pp.220-221

223. Lanier, V. (1986) The Fourth Domain: Building a New Art Curriculum, in Studies in Art Education Vol. 28, no. 1, p.6

224. Smith (n. 221) Preface

225. Smith, R.A. (1986) Excellence in Art Education: Ideas and Initiatives (National Art Education Association) p.26

226. *Ibid,* p.24

227. *Ibid,* pp.25-26

228. *Ibid,* p.17. Broudy holds a similar view to that of Smith regarding the primacy of exemplars or classics but takes more account of artworks that transcend accepted boundaries, though he is still referring to works within the European tradition. He puts forward the following types of works as being appropriate exemplars: (a) seminal to the field, being the first of their kind that served as seeds or models for their successor, (b) summarising works that assimilated the best features of an epoch, (c) anticipatory works that were ahead of their time, and (d) transitional works that bridged two epochs. See Broudy, H.S. (1985) Curriculum Validity in Art Education, in Studies in Art Education Vol. 26, no. 4, p.215

229. Smith *Ibid,* p.17 & pp.77-78

230. Hausman, J.J. (1987) Another View of Discipline-based Art Education, in Art Education Vol. 40, no.1, pp.56-59

231. Efland, A. (1992) Ralph Smith's Concept of Aesthetic Experience and Its Curricilum Implications, in Studies in Art Education Vol. 33, no. 4, p.45

232. See Lanier, V. (1985) Discipline-based Art Education: Three issues, in Studies in Art Education Vol. 26, no. 4, pp.253-256, and MacGregor (n. 215) pp.241-246

233. See Parsons, M.J. (1987) How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience (Cambridge University Press)

234. See Hamblen (n. 213) p.71

235. Weitz, M. (1988) The Role of Theory in Aesthetics, in G.W. Hardiman & T. Zerich (ed.) Discerning Art: Concepts and Issues (Stipes Publishing) pp.25-35

236. Gardner (n.171) p.p.140 & 142

237. See Clark, Day & Greer (n. 200) p.p.148 & 149

238. See Hughes, A. (1993) Don't Judge Pianists by their Hair, in Journal of Art and Design Education Vo. 12, no. 3, p.280

239. See Thistlewood, D. (1993) Editorial: Back to the future - forward to the past, in Journal of Art and Design Education Vo. 12, no. 3, p.276

240. See Field (n. 91) p.121

241. See Swift, J. (1993) Critical Studies: a Trojan horse for an Alternative Cultural Agenda, n Journal of Art and Design Education Vo. 12, no. 3, p.296

242. See Field (n.91) p.55

243. Allison, B. (1973) Sequential Programming in Art Education, in W. D. Piper (ed.) Readings in Art and Design Education: Book I After Hornsey (Davis-Poynter Ltd.) p.67

244. See Swift (n.241) p.293

245. Steers, J. (1991) Current Issues in Art and Design Education: the Future of the Arts in Shcools, in Journal of Art and Design Education Vo.10, no.1, p.15

246. See Tweddell, P. (1992) Arts Education: the Search for a Third Way for Schools, in Journal of Art and Design Education Vo.11, no.1, p.p.45-59

247. Taylor, R. (1992) Visual Arts in Education (The Falmer Press) p.28

248. See Witkin, R.W. (1974) The Intelligence of Feeling (Heinemann); Ross, M. (1975) Arts and the Adolescent Schools Council Working Paper No. 54 (Evans and Methuen) and Ross, M (1978) The Arts in Schools (Heinemann)

249. Witkin *Ibid,* p.2

250. Ross, M. (1989) The Claims of Feeling: Readings in Aesthetic Education (Falmer Press) p.8

251. Abbs, P. (1992) The Generic Community of the Arts: its Historical Development and Educational Value, in Journal of Art and Design Education Vo. 11, no.3, p.272

252. *Ibid,* p.275

253. Abbs, P. (1987) Living Powers: the Arts in Education (Falmer Press) p.46

254. The Arts in Schools: Principles, Practice and Provision (1982) (Calouste Gulbenkian Foundation) p.10

255. Robinson, K. (1992) The Arts as a Generic Area of the Curriculum, in Journal of Art and Design Education Vo. 11, no.1, p.15

256. See Best, D. (1992) Generic Arts: an Expedient Myth, in Journal of Art and Design Education Vo. 11, no.1, pp.27-44

257. See Baynes, K. (1990) Defining a Design Dimension of the Curriculum, in D. Thistlewood (ed.) Issues in Design Education (Longman) p.52

258. See Taylor (n.247) p.20 and Clement, R. (1988) Art and Design Education: Theory into Practice, in Journal of Art and Design Education Vo.7, no.3, p.267

259. See Jeffrey, J. R. (1990) Design Methods in CDT, in Journal of Art and Design Education Vo.9, no.1, pp.57-70

260. See Baynes (n.257) p.54

261. Roberts, P. (1990) What is Design? in Thistlewood (n.257) p.31

262. See Green, P. (1974) Design Education: Problem Solving and Visual Experience (Batsford)

263. See Barret, M. (1979) Art Education: A Strategy for Course Design (Heinemann) pp.61-74

264. Design Education at Secondary Level (1980) (Design Council); Design in Primary Education (1987) (Design Council)

265. Art in the National Curriculum (1995) (HMSO) p.2

266. See Steers, J. (1993) New Realities for Art and Design Education: An Overview, in Journal of Art and Design Education Vo.12, no.1, pp.13-17

267. See NSEAD (1989) NSEAD Responses to the Interim Report of the National Curriculum Design and Technology Working Group (NSEAD Occasional Paper)

268. See Steers, J. (1995) The National Curriculum: Reformation or Preservation of the Status Quo? in Journal of Art and Design Education Vo.14 no.2, pp.129-137

269. See Thistlewood, D. (1993) Curricular Development in Critical Studies, in Journal of Art and Design Education Vo. 12, no. 3, pp.305-316

270. *Ibid,* p.309

271. *Ibid,* p.p.309 & 310

272. See, Reid, L.A. (1969) Meaning in the Arts (George Allen & Unwin) p.302

273. Adams, E. & Ward, C. (1982) Art and the Built Environment (Longman) Introduction

274. Taylor (n.69) p.xiii

275. See Hughes (n.238) p.281

276. *Ibid*

277. See Berger, J. (1972) Ways of Seeing (Pelican) and Wolff, J. (1981) The Social Production of Art (MacMillan)

278. See Isherwood, S. & Stanley, N. (1994) Creating Vision: Photography in the National Curricilum (The Arts Council of Great Britain) and the Journal of Art and Design Education Vo.15, no. 1 (1996)

279. See Isherwood & Stanley *Ibid, p.22*

280. See the Journal of Art and Design Education Vo.5, no. 1 & 2 (1986)

281. Simpson, A (1986) Multi-culture and Art: Paradoxical and Unstable Concepts, in Journal of Art and Design Education Vo.5, no.1&2, p.150

282. See Swift (n.241) p.296

283 See Taylor, R. (1991) Artists in Wigan Schools (Calouste Gulgenkian Foundation).

284See Dyson, A. (1989) Art History in Schools: a Comprehensive Strategy in D. Thistlewood (ed.) Critical Studies in Art and Design Education (Longman) pp.123-132

285. *Ibid,* p.123

286. See Cunliffe, L. (1996) Art and World View: Escaping the Formalist Labyrinth, in Journal of Art and Design Education Vo. 15, no.3

287. See Steers (n.268) p.9

288. See Swift, J. (1995) Controlling the Masses: the Reinvention of a 'National' Curriculum, in Journal of Art and Design Education Vo.14, no.2, p.115

289. See Boughton, D. (1995) Six Myths of National Curriculum Reforms in Art Education, in Journal of Art and Design Education Vo.14, no.2

290. *Ibid*

291. See Binch, N. (1994) The Implications of the National Curriculum Orders for Art for GCSE and Beyond, in Journal of Art and Design Education Vo.13, no.2

292. Davies, T. (1995) Playing the System (University of Central England) p.20

Part II:

1. Mulcahy, D.J. (1981) Curriculum & Policy in Irish Post-Primary Education (Institute of Public Administration) p.115

2. See Durcan, T. J. (1971) History of Irish Education: With Special Reference to Manual Instruction (Dragon Books) p.21

3. See O Buachalla, S. (1988) Education Policy in Twentieth Century Ireland (Wolfhound Press) p.21

4. See Report of the Council of Education (Primary) (1954) (Stationery Office, Dublin) p.54

5. See O Buachalla. (n.3) p.33

6. *Ibid,* p.24

7. See Durcan. (n.2) p.44

8. See Macdonald, S. (1970) The History and Philosophy of Art and Design Education (University of London Press) p.167

9. See O'Reilly, B. (1995) Economics, Politics and the Philosophy of Education in Ireland, in P. Hogan (Ed.) Partnership and the Benefits of Learning (Educational Studies Association of Ireland) p.15.

10. See Coolahan, J. (1981) Irish Education: History and Structure (Institute of Public Administration) p.33

11. Sixty-seventh Report of the Commissioners of National Education (1901) app. Section 2, C.d. 704, XXI. The Commission was keen to emphasise that the programme they were recommending was a major departure from the curriculum constraints imposed by the results system. The commission notes that "after taking extensive evidence both in the British Isles and abroad, recommended that the instruction in the schools should be made of a more practical character; that the general principles and methods of the Kindergarten system and Manual Instruction should be introduced and should be continued through all classes; that Drawing should be compulsory; that Elementary Science should be part of the curriculum;that singing should be brought within reach of all children; and that the teaching of Agriculture should be practically dropped (p. 569)............................The revised programme is in many respects radically different from the Results Programme, and in connection with its introduction we have allowed Managers and teachers a freedom of organisation which was not possible under the Results Programme. In this Programme we have given special prominence to the essentials of education required in the case of children attending Primary Schools. A knowledge of Reading, Writing, Arithmetic based on rational principles is the foundation of the Programme, while

Manual Instruction, Drawing, School Discipline and Physical Drill, and Music come next in importance" (p. 597).

12. Commission on Practical and Manual Instruction (1898), Cd. 8923, XLIV

13. See Report of Messrs. F.H. Dale and T.A. Stephens, H.M.I.s, Board of Education on Intermediate Education in Ireland (1905) Cd. 2546, XXVIII 709, p.33. It is also interesting to note in the same report the importance attached to drawing by the Department of Agriculture and Technical Instruction. Drawing was one of three examination subjects for the award of scholarships for boys in primary school who wished to attend approved secondary schools to continue "instruction in Experimental Science and Art to enhance their industrial career". The examination in drawing consisted of 1. Freehand Drawing, 2. Simple exercises in Design, 3. Simple Geometrical Drawing, and 4. Memory Drawing. Drawing was allocated 80 marks, Arithmetic 100 marks, and English 100 marks in the examination. See p.91

14. Seventh-first Report of the Commissioners of National Education (1905) Cd. 2546, XXVII, P.6

15. *Ibid,* Cd. 2546, XXVII, P.10

16. *Ibid,* Cd. 2546, XXVII, P.39

17. Dick D.S. (1914) Chalk Drawing in Mass and Line (Brown and Nolan) p.5

18. *Ibid,* p.p.57 & 58

19. Report (n.14) p.6

20. See Report (n.4) p.60

21. See Report of the Council of Education: the Curriculum of the Secondary School (1960) (Stationery Office, Dublin) p.40

22. Report of the Intermediate Education Board for Ireland (1881) C.6001, XXIX, Appendix I, p.21

23. See Carline R. (1968) Draw They Must: a History of the Teaching and Examining of Art (Edward Arnold) pp.85-99, in which the author describes efforts in the mid-eighteenth century to bring about a "closer alliance between general education and art". He goes on to identify Thomas Dyke Acland, Ruskin and the Society of Arts as exponents of the concept of art in schools as a branch of liberal or cultural education, and in particular he cites the examples of the Society of Art's work in pioneering a "Fine Art" examination in 1854 and the West of England Examination held at Exeter in 1857, which included memory drawing where candidates could "select subjects themselves and draw in any way with any medium they may prefer". According to the author this syllabus "showed a degree of liberty that was never equalled in any other examination for the remainder of the century".

24. Second Report of the Royal Commission on Technical Instruction (1884), XXIX, p.p. 495 & 501

25. See First Annual Report of the Department of Agriculture and Technical Instruction for Ireland 1900-01 (1902) XX, p.65. A distinguishing feature of the report is the effort made to define what was meant by technical instruction. It states that "...the main object of technical instruction is to give a training in those principles which govern industrial processes, and which determine the conditions of commerce and influence its flow. In fact the increase of useful knowledge, but especially the development of practical intelligence, of manual skill, and of an enlightened attitude towards industrial and commercial problems form the essential purpose of any system of technical instruction". The report goes on to outline the main curriculum areas as involving "(a) the teaching of practical science, (b) practice in exercises requiring skill of hand and eye, such as various forms of drawing and designing and manual instruction in wood, metal, leather, and other kinds of materials, and (c) instruction in Economics". See p.53

26. Turpin, J. (1995) A School of Art in Dublin since the Eighteenth Century: a History of the National College of Art and Design (Gill & Macmillan) p.161

27. *Ibid,* p.168

28. *Ibid,* p.169

29. *Ibid,* p.198

30. *Ibid,* p.199

31. *Ibid,* pp. 228-230, for a detailed description the 1904/05 programme of study for the Irish Secondary Teacher's Drawing Certificate and the 1906/07 revised programme. There is also further information given on the Technical Schools examinations and certification.

32. Coolahan. (n.10) p.40

33. The Second National Programme Conference (1926) (The Stationery Office, Dublin) p.14

34. *Ibid,* p.15

35. *Ibid,* p.48

36. See Benson, C. (1979) The Place of the Arts in Irish Education: Report of the Arts Council's Working Party on the Arts in Education (The Arts Council) p. 18

37. See Lee, J.J. (1989) Ireland 1912-1985 (Cambridge University Press) pp.135-136

38. See Farren, S. (1995) The Politics of Irish Education 1920-1965 (The Institute of Irish Studies, Queen's University) p.106

39. See I.N.T.O. (1947) Plan for Education (I.N.T.O. Dublin)

40. See Reddin, K. (1945) quoted in Kennedy, B.P. (19??) Dreams and Responsibilities: the State and the Arts in Independent Ireland (The Arts Council) p.50, where the writer, in discussing the views held by Patrick Pearse (one of the leaders of the Easter Rising of 1916, and revolutionary educationist who condemned the whole National and Intermediate system as a "murder machine") on the importance of the study of art and Irish culture, states that the new Government had failed "to uproot the deeper tendrils of Victorianism in Irish Education. They survived Pearse. They still survive. And so Irish Education is narrow, stereotyped, uninspired, unenthusiastic, without fervour or imagination. It is Victorian. And we have the bad legacy of Inspectors, Bonuses, Competitive Examinations, and Grants-per-Capita".

41. Report (n.4) p.9

42. *Ibid,* p.100. Philosophically this statement is remarkably medievalist - in contrast to humanistic - in its view of beauty. This is essentially a didactic view where moral values and aesthetic response are intimately linked. See Eco, U. (1986) Art and Beauty in the Middle Ages, Trans. Hugh Bredin (Yale University Press)

43. *Ibid,* p.200

44. Asen, G. (1997) 'From Lines to Images', in: Hasselberg, K, Kuhlhorn, B and Lind, U (Eds) Shifting Images: 150 years of teaching art in school, (School of Art Education, Konstfack, Stockholm) pp. 8-26

45. One of the initial and underlying reasons for the teaching of drawing in schools was the hope of improving standards of design and manufacture and this, it was believed, could be achieved by rigorous instruction in simple (rational) drawing exercises that would develop hand-eye co-ordination and the manipulative skills needed in the new industrial age. See Mac Dermott, C. (1992) Essential Design (Bloomsbury) p.8 In the context of fine art the transition from universals and essences as represented by (linear) order and clarity of style to more sensuous forms of art was, of course, a central feature of the mid-nineteenth-century.

46. See for example Lemerise, S. (1992) A New Approach to Art Education in Quebec, in: Thistlewood, D. (Ed) Histories of Art and Design Education: Cole to Coldstream (Longman) pp.131-141; Logan, F.M. (1955) Growth of Art in American Schools (Harper) pp.153-200; Hansson, H. (1997) When Every Teacher Could Draw, in: Hasselberg, K, Kuhlhorn, B and Lind, U (Eds) Shifting Images: 150 years of teaching art in school, (School of Art Education, Konstfack, Stockholm) pp.28-45; Holdsworth, B. (1984) English Art Education between the Wars, in: Journal of Art & Design Education Vol. 3 No. 2 pp.161-179; Okazaki, A. (1991) European Modernist Art into Japanese School Art, in: Journal of Art & Design Education Vol. 11 No. 2 pp.189-198. It is interesting to note that in the case of Australia the subjective/expressive phase in art education was not widespread until the early fifties. Geographical distance and isolation along with the absence of a research tradition are usually taken to have been the main factors inhibiting development. A major UNESCO seminar, *The Role of The Visual Arts in Education,* held in Victoria in 1954, was an important catalyst for change however. See

Boughton, D. (1989) The Changing Face of Australian Art Education: New Horizons or Sub-Colonial Politics?, in: **Studies in Art Education** Vol. 30 Issue 4 pp. 197-212

47. Tussing, D. (1978) **Irish Educational Expenditures: past, present and future** (Dublin: Economic and Social Research Institute) p.12

48. Report (n.4) p.202

49. See Durcan (n.2) p.161

50. See Coolahan, J. (1989) Educational Policy for National Schools 1960-1985, in: Mulcahy, D.G. and O'Sullivan (Eds) **Irish Educational Policy: Process & Substance** (Dublin, Institute of Public Administration) p.47

51. See Stankiewicz, M.A. (1984) A Picture Age: Reproductions in Picture Study, in: **Studies in Art Education** Vol. 26 Issue 2 pp.86-92

52. See Swift, J. (1992) Marion Richardson's Contribution to Art Teaching, in: Thistlewood, D. (Ed) **Histories of Art and Design Education: Cole to Coldstream** (Longman) p.118

53. This absence of attention to educational policy is perhaps best epitomised by the following 1956 statement to Dail Eireann by the then Minister for Education, Richard Mulcahy T.D. "I regard the position of the Minister in the Department as that of a kind of dungaree man, the plumber who will make the satisfactory communications and streamline the forces and potentialities of the educational workers and educational management in this country. He will take the knock out of the pipes and will link up everything" Mulcahy, R. (19.7.1956) **Dail Debates** Vol 159, c. 1494

54. **Report of the Department of Education** (1925)

55. See Hughes, A., Stanley, N., & Swift, J. (1990) **The Art Machine** (Glasgow Museums, Birmingham Polytechnic & NESAD) p.13

56. **Report of the Department of Education** (1930/31) p.51

57. Bodkin, T. (1949) **Report on the Arts in Ireland** (The Stationery Office, Dublin) p.34

58. See OECD (1991) **Reviews of National Policies for Education: Ireland** (Publication Services, OECD, Paris) p.p. 66 & 72; See Mulcahy (n.1) p.155

59. See Pavey, D. (1983) Pictures from the Collection: illustrating varieties of expression according to Barclay-Russell, and others, in **The Revolution in Child Art 1930-1960** pp.11-33, where the varieties expression described by Barclay-Russell are as follows: mystic, haptic, lucid, intellectual, lyrical, decorative, two-dimensional, impressionist, simple, classic, architectural, romantic, emotional and dramatic.

60. See Doupe, L. R. (C.1960) **Intermediate and Leaving Certificate Art & Drawing Notes for Teachers** (Folens & Co.) There is no hint given in the paper as to what was thought to be the difference between pictorial and illustrative work, but a good indication of the distinction is provided by a popular school book of the time

written by Robert, L Doupe. The author's explanation is concerned in the main with formal composition: "Pictorial work may be regarded as a design for a particular shape - usually a rectangle. The dividing up of this area into interesting shapes of colour, texture and form makes the picture. The space should be 'used' to the best advantage, so that the subject matter may fill it in an interesting way. Usually figures - people or animals - will be the main subject of the picture. They need not be very naturalistic, but may be simplified or designed (p.23). With regard to illustration the author states: "The second kind of question is usually of the illustration type. A quotation from a story or poem is given as the subject. Here another original approach is worth considering. The style could be very decorative - almost formal design. A study of well illustrated books in your home or in the school library can be made outside Art class, but do not copy other work. Avoid comic-strip style of illustration with the 'bubble' conversation coming from the mouth of the figures (p.29).

61. *Ibid.* Doupe's *Notes for Teachers* serve to highlight the ideological confusion surrounding school art and the contradictory charter of its pedagogy. The influence of the wider vision for the subject at the core of the curriculum as espoused by Herbert Read and the International Society for Education Through Art (InSEA) is evident in Doupe's opening statement: "Throughout the world it is now becoming generally recognised that the desire for creative and artistic expression is inborn in all human beings. Therefore, it is important and a natural right for all to receive part of their education through some form of art activity. It is not necessary for the individual to have a special gift for taking part in this. For some, no doubt, there will be a wider range of creative activity than for others, but all can take part and benefit from Art classes in a school where the right amount of personal freedom of expression is encouraged" (p.4). Nevertheless, the book is replete with technical advice on drawing, the representation of pictorial depth, proportion and the like.

62. See O'Buachalla. (n.3) p.78

63. Report of the Commission on Technical Education (1927) (The Stationery Office, Dublin) Introduction

64. Ibid, pp.39-40

65. Ibid, p.p. 51-52

66. See Girvin, B. (1999) The State and Vocational Education 1922-1960, in Logan, J. (Ed.) Teachers' Union: the TUI and its forerunners 1899-1994 (Farmar) p.71

67. See Mulcahy, D. G. (1989) Official Perceptions of Curriculum in Irish Second-level Education, in Mulcahy & O'Sullivan (n.50) p.80

68. Drudy, S. & Lynch, K. (1993) Schools and Society in Ireland (Gill & Macmillan) p.1

69. See Lee, J.J. (1999) Technical Education and Change in Irish Society, in Logan (n.66) pp.5-7

70. See Lee. *Ibid,* p.8

71. See Logan, J. (1999) Technical Education and Change in Irish Society, in Logan (n.66) pp.284-285

72. McGahern, J. (1999) Whatever You Say, Say Nothing: Ireland 1950-1960 (The Irish Times) October 26th.

73. See O'Buachalla. (n.3) pp.70-80; Breen, R. Hannan, D.F., Rottman, D.B. & Whelan, C.T. Understanding Contemporary Ireland: State, Class and Development in the Republic of Ireland (Gill & Macmillan) pp.123-142; Lynch, P. (1998) Societal Change and Education: Investment in Education Revisited, in B. Farrell (Ed.) Issues in Education: Changing Education, Changing Society ((ASTI) pp.3-7

74. See Lyons, F.S.L. (1973) Ireland Since the Famine (Fontana) pp.628-634

75. *Ibid,* pp.652-653

76. See Investment in Education: Report of the Survey Team Appointed by the Minister for Education in October, 1962 (1965) (Dublin: Stationery Office), pp.111-147 for an examination of participation rates and pp.148-168 for data on the availability of post-primary schooling.

77. See Archer, P. & McCormack, T. (1998) A Response to Patrick Lynch's Revisiting of Investment in Education, in B. Farrell (Ed.) Issues in Education: Changing Education, Changing Society (ASTI) p.19

78. See White Paper on Educational Development (1980) (Dublin: Stationery Office) p.2

79. See O'Buachalla. (n,3) p.75

80. See OECD (n. 58) p.36

81. Mulcahy. (n.1) p.29

82. *Ibid,* p.29

83. Curriculum and Examination Board (1984) Issues and Structures (CEB)

84. See Tussing, A.D. (1976) Labour Force Effects of the 1967/68 Changes in Education Policy in the Republic, in The Economic and Social Review, 7 pp.289-304

85. Mulcahy. (n.1) p.28

86. Breathnach, P. (1997) The Introduction of the Junior Certificate: An Overview, in A. Hyland (Ed.) Issues in Education: Volume 2 (ASTI) p.2

87. Franck, K., Herlow, E., Huldt, A., Petersen, G.B. & Sorensen, E.C. (1961) Design in Ireland: Report of the Scandinavian Design Group in Ireland (Coras Trachtala/The Irish Export Board) p.1

88. *Ibid.* p.2

89. *Ibid.* p.49

90. O'Doherty, B. (1971) The Irish Imagination 1959-1971 (Catalogue in association with Rosc '71) p.24

91. Richards, J.M. (1976) Provision for the Arts: report of an inquiry carried out during 1974-75 throughout the twenty-six counties of the Republic of Ireland (The Arts Council & The Calouste Gulbenkian Foundation) p.8

92. Benson. (n.36) p. 18

93. See Richards. (n.91) p.15

94. Benson. (n.36) p. 16

95. *Ibid,* p. 25

96. *Ibid,* p.p. 24 & 25

97. *Ibid,* p.59

98. White Paper (n. 78)

99. *Ibid,* p.63

100. See Kennedy, B.P. Dreams and Responsibilities: the State and the Arts in Independent Ireland (The Arts Council) pp.195-196. Kennedy quotes the *Arts Council Annual Report* (1980, p.43) on the Council's reaction to the views expressed in the White Paper as follows: "The Department seems to be surprisingly reluctant to give sustained consideration to the state of the arts in our education system.....The White Paper's emphasis on the lack of popular support for the arts in Irish schools can be interpreted as an attempt to shirk the real issue. It is clearly the case that as the arts have never been adequately taught in our schools, they are hardly likely to command the wide attention of parents".

101. Programme for Action in Education 1984-87 (1984) (Government Publications: Dublin) p.8

102. *Ibid,* p.38

103. Background paper of the steering committee on the planned White Paper on education (1967) p.40

104. An Roinn Oideachais (1971) Primary School Curriculum: Teachers Handbook Part 1 p.13

105. *Ibid,* p.18

106. *Ibid,* p.279

107. *Ibid,* p.279

108. *Ibid,* p.279

109. See Lownfeld, V. & Brittain, W.L. (1982 Seventh Edition) Creative and Mental Growth Macmillan p.62

110. Benson. (n.36) p.32

111. Department of Education, Curriculum Unit (1984) Report on the implementation of Arts and Crafts Activities in the Primary School

112. *Ibid.*

113. Report of the Pupil Transfer Committee (1981) (The Stationery Office: Dublin) p.63

114. OECD (n.58) p.65

115. Department of Education. (n.111)

116. Department of Education (1990) Report of the Review Body on the Primary Curriculum p.56

117. Benson (n.36) p. 49

118. *Ibid*

119. See O'Connell, J. (1992) Restructuring the Leaving Certificate History of Art Course (Newsletter; Art Teachers' Association) p.8. O'Connel gives an outline of the models in question which were presented in papers by Catherine Marshall ("A Manageable Course: Defining the Limits"; referring to *anthology*) and Noreen Casey ("Teaching Art History by Theme") which were presented to a seminar jointly run by the Art Historians Society and the Art Teachers Association, held at Trinity College, Dublin. O'Connell also gives an outline of Maria Farrell's paper titled "Art in Every-Day Life" (referring to the course in appreciation), which was delivered at the same seminar.

120. CEB (1985) The Arts in Education: a Curriculum and Examinations Board Discussion Paper (CEB) P.19

121. O'Nuallain, M. (1996) Art Attack (Irish Times, Education & Living Supplement) November 26th

122. *Ibid.*

123. How art is marked; reply form the Department (1996) (Irish Times, Education & Living Supplement) December 3th

124. O'Nuallain. (n.121)

125. National Council for Educational Awards (1976) Recognition and Awards for Courses in Art and Design (NCEA) P.2

126. *Ibid,* P.3

127. See Raven et al. (1975) A Survey of Attitudes of Post-Primary Teachers and Pupils (IACD) Vol.1; Holahan, C. (1990) Art, Craft, Design: a Teacher's Perspective, in T. Crooks (Ed.) The Changing Curriculum: perspectives on the Junior Certificate (O'Brien Educational) p.31, and Meagher, K. (1993) Curriculum Innovation and Change in Art, Craft, Design Education in Ireland: a study of teachers' receptivity towards the new Junior Certificate Art, Craft, Design syllabus in the preparatory period prior to 1992 (M.Phil. Thesis, University of Liverpool) pp. 99-113

128. See CEB (n.120) p.16

129. CEB (1986) In Our Schools: a Framework for Curriculum and Assessment (CEB) pp.9-10

130. *Ibid,* p.20

131. *Ibid,* p.21

132. *Ibid*

133. See CEB (n.83) pp.12-13

134. See Granville, G. (1995) Dissemination of Innovation; the Experience of the NCCA, in Irish Educational Studies Vol. 14 p.143

135. See CEB (1985) The Arts in Education: A Curriculum and Examinations Board Discussion Paper (CEB). The paper contends that there was a great variation between schools with regard to resources - teacher provision, timetabling, space, equipment and materials. The paper argued also that the fact that the majority of schools did not employ a qualified art teacher was the most serious constraint on meaningful teaching of the subject. p.18

136. *Ibid*

137. Gardner, H. (1993) Multiple Intelligences: The Theory in Practice (Basic Books) p.136

138. CEB (n.135) p.6

139. CEB (1987) Report of the Board of Studies: The Arts (CEB) p.23

140. See Meagher; Holahan; and McCarthy, I. Art, Craft, Design: An External Perspective, in Crooks (n.127)

141. See Breathnach, P. (1997) The Introduction of the Junior Certificate: An Overview, in A. Hyland (Ed.) Issues in Education (ASTI) Vol.2 p.8

142. See Malone, R. (1988) Equality of Educational Opportunity: The Relevance of Curiculum (TUI Congress Journal) p.65

143. See Hyland, A. (1990) The Interim Curriculum and Examinations Board 1984-1987: A Retrospective View, in G. McNamara, K. Williams & D. Herron (Eds.) Achievement and Aspiration: Curriculum Initiatives in Irish Post-Primary Education in the 1980s (Drumcondra Teachers Centre) p.4

144. Crooks, T. (1987) The Interim Curriculum and Examinations Board 1984-1987, in Compass Vol. 16, No. 2, p.14

145. NCCA (1999) The Junior Cycle Review. Progress Report: Issues and Options for Development (NCCA) p.22

146. See Walsh, J. (1999) A New Parnership in Education: From Consultation to Legislation in the Nineties (Institution of Public Administration) p.37

147. See Coolahan, J. (Ed.) (1994) Report of the National Education Convention (The National Education Convention Secretariat) p.1

148. *Ibid.* p.74

149. *Ibid.* p.8

150. Bhreathnach, N. as quoted in Coolahan, *Ibid,* p.74

151. Charting our Educational Future: White Paper on Education (1995) (The Stationery Office, Dublin) p.47. It should be noted that a White Paper sets out government policy and decisions while a Green Paper is normally no more than a discussion document.

152. See Hannan, D. F. (1987) Schooling Decisions: The origins and Consequences of Selection and Streaming in Irish Post-Primary Schools (The Economic and Social Research Institute) p.83

153. See Smyth, E. (1999) Do schools Differ?: Academic and Personl Development among Pupils in the Second-Level Sector (The Economic and Social Research Institute) p.220

154. See NCCA (n.145) p.23

155. *Ibid,* p.26

156. *Ibid,* p.27

157. See NCCA (1998) From Junior to Leaving Certificate: A Longitudinal Study of 1994 Junior Certificate Candidates who took the Leaving Certificate in 1996 - Interim Report (NCCA) p.16

158. See NCCA (n.145) p.111

159. See Commission on the Points System: Final Report and Recommendations (1999) (Government Publications: Dublin) p.49

160. See McNamara, G. & Williams, K. (1990) An Agenda for the 1990, in G. McNamara, K. Williams & D. Herron (Eds.) Achievement and Aspiration: Curriculum Initiatives in Irish Post-Primary Education in the 1980s (Drumcondra Teachers Centre) p.142

161. See Hanna, F. *et al* (1996) Coeducation and Gender Equality: Exam Performance, Stress and Personal Development (The Economic and Social Research Institute) p.101

162. *Ibid,* 162 p.93

163. *Ibid,* pp.106-107

164. *Ibid,* pp.106-107

165. See NCCA (n.157) pp. 125-126

166. See NCCA (n.145) p.107

167. *Ibid,* p.107. A preamble to the research item states "as the Junior Cycle is designed to offer a broad and balanced education, the view of the NCCA is that these subjects should be compulsory for all students: Gaeilge, English, Mathematics, History, Geography or ESS, Science or a Technology subject, CSPE, (short course) and SPHE (short course)".

168. See Smyth (n.153) p.34

169. See NCCA (January1998) Comhairle: Information Bulletin (NCCA)p.6

170. The Course Committee was made up of two members of the Association of Secondary Teachers of Ireland, two members of the Teachers Union of Ireland, one Member of the Joint Managerial Body for Secondary Schools, one member of the Irish Vocational Education Association, one member of the Subject Association, one Department of Education inspector.

171. See Hyland (n.143) p.14

172. See Fullan, M. (1993) Change Forces: Probing the Depths of Educational Reform (Falmer Press) pp.19-41

173. *Ibid,* p.viii

174. *Ibid,* pp.19-20

175. Fullan, M. & Hargreaves, A. (1998) What's Worth Fighting for in Your School (Open University Press) p.22

176. *Ibid,* p.22

177. Hall, G.E. (1995) The Local Educational Change Process and Implementation, in D.S.G. Carter & H. O'Neill (Eds.) International Perspectives on Educational Reform and Policy Implementation (The Falmer Press) pp.116-117

178. *Ibid,* p.116

179. Fullan & Hargreaves (n.175) p.11

180. *Ibid,* p.67

181. Hargreaves, A. (1996) Changing Teachers, Changing Times: Teachers' Work and Culture in the Postmodern Age (Cassell) pp.96-100

182. *Ibid,* pp.102-103

183. See NCCA (n.169) p.1

184. Hargreaves. (n.181) p.12

185. See Granville (n. 134) p.155

186. Hargreaves. (n.181) p.12

187. See Stenhouse, L. (1985) quoted in J. Rudduck & D. Hopkins Research as a Basis for Teaching: Readings from the Work of Lawrence Stenhouse pp.72-74

188. See Crooks, T. & McKernan, J. (1984) The Challenge of Change: Curriculum Development in Post-Primary Schools 1970-84 (Institute of Public Administration) p.78

189. Holahan, C. Art, Craft, Design: A Teacher's Perspective, in T. Crooks (n.127) p.33

190. *Ibid,* p.33 Holahan lists positive aspects of the new syllabus and the then proposed examination system as agreed by teachers during inservice sessions. The reform:
- offers more flexibility
- offers wider choice
- provides opportunity to develop new learning areas
- provides integration of learning areas
- treats design properly
- lays equal emphasis on process and product
- introduces integrated studies
- places emphasis on drawing, research,exploration, investigation
- offers an improved system of exam/assessment
- is introduced by a preparatory period in which student and teacher work together
- provides examination papers issued well in advance of invigilated tests
- examines work as a whole i.e preparation-work and final examination
- provides exams to be held over two consecutive days in the month of May
- encourages a diversity of approaches.

191. Meagher (n.127) p108

192. Holahan (n.189) pp.33-34

193. Meagher. (n.127) pp.109-100

194. Meagher. (n.127) pp.106-113

195. Hargreaves (n.181) p.113

196. See An Roinn Oideachais (1992) Chief Examiner's Report: Junior Certificate Art, Craft, Design (An Roinn Oideachais) p.1

197. See Hughes, A. (1995) Foreword in T. Davies Playing the System (University of Central England)

198. An Roinn Oideachais (n.196) The Report is peppered with references to the superficiality of much of the work submitted for the examination, for example, with reference to *Preparation:* "When preparation lacked any investigation by the candidate and relied only on copied and borrowed images it lost any sense of progression. In many cases where this happened it was difficult to find any relationship between research and exploration. When candidates relied on secondary images instead of forming their own research using various media their work failed to gain marks as all the work presented for examination was not their own. Preparation work was often confused with support studies where sheets were filled with magazine cut-outs or a description of how pieces were made. In many cases the emphasis was on written research, much of which was irrelevant" p.1. This extract refers to the *Development* phase: " Another area where candidates lose marks is in relation to supplied teacher handouts and set formulae. Candidates are losing marks through no fault of their own by submitting handouts as their developmental work and working to supplied formulae and this is totally against the aims of the syllabus. Support studies is an area which reflects good guidance from teachers who follow the syllabus guidelines and which can potentially establish links between the preparatory and developmental stages. Support studies must not be treated in isolation and end up as an after thought [sic]. Candidates must follow the syllabus and allow support studies to form an integral part of the practical work. In some cases it was obvious that the development stage was made up after the realisation. This was often superior to the realisation in its visual qualities. Teachers must advise candidates to stop this method of working backwards as it defeats the whole purpose of the syllabus and where the method is allowed it is obvious that the whole function of Art, Craft, Design is misunderstood" pp. 3-4.

199. Art Course Committee, Art, Craft, Design Interim Progress Report (Unpublished Internal Report, CEB) March 1987.

200. Art Course Committee, (1988) Minutes of the Art Course Committee (NCCA) 7th March

201. *Ibid,* 21th March

202. Foley, M. (1988) Traditional emphasis in the new art syllabus (Irish Times) 22th June. The *Art, Craft, Design Syllabus* reads "History of Art, Craft, Design should be introduced in relation to the learning experience, with examples from past and present, worldwide as well as local Irish art or European work.................Critical appraisal and evaluation skills should be developed, so as to lead to an understanding and appreciation, as well as enjoyment, of their [students'] own work and that of others. In addition, the *Art, Crfat, Design Guidelines for Teachers* explains the pedagogy associated with support study, it reads "Support studies involving

critical appraisal, history and appreciation.........should be organised to form an integral part of the learning experience. These studies may also become the starting-point, stimulus or main motivational force in a learning experience in order to bring to the act of appreciation and critical appraisal, personal experiences with formal elements that constitute the process, object or statement. Analysis of works of art can serve also for developing criteria relevant to evaluation.............In critical and evaluative areas ....chronological sequence is less productive of insight and understanding than attention to ideas and qualities that are inherent and experienced in the learning situation. Integration of support studies in this way should lead to a greater understanding, balance, and effectiveness of the learning as a whole.

203. Tapa, H. (1962) Curriculum Development, Theory and Practice (Harcourt, Brace and World) p.201

204. Meagher (n.127) pp.35-36

205. Foley (n.202)

206. See Mullins, T. (1997) Promises to Keep: The Evolution of English at Junior Cycle, in A. Hyland (Ed.) Issues in Education (ASTI Education Journal) Vol. 2 p.90

207. *Ibid,* p.90

208. *Ibid,* p.p. 87 & 89

209. See Granville (n. 134) p.153

210. *Ibid,* p.p.153 & 154

211 See Hammersley, M. (1993) On the Teacher as Researcher, in M. Hammersely (Ed.) Educational Research: Current Issues (The Open University) p.212

212. See McKernan, J. (1991) Curriculum Action Research: A Handbook of Methods and Resources for the Reflective Teacher (Kogan Page) p.48

213. See Huberman, M. (1992) Critical Introduction, in M. Fullan (Ed.) Successful School Improvement (Open University Press) p.14

214. See Sikes, P. (1987) A Kind of Oasis: Art Rooms and Art Teachers in Secondary Schools, in L. Tickle (Ed.) The Arts in Education: Some Research Studies (Croom Helm) pp.141-165

215. See Ross, M. et al. (1993) Assessing Achievement in the Arts (Open University Press) pp.59-66 The idea of re-emphasising the point that the JCP can accommodate and will prize experimental developments comes from Norman Binch. Writing in connection with the unlikelihood of major changes being made to the existing National Curriculum Orders for art, he states: "It would be helpful in reducing the potential for orthodoxy to see a clear statement that the national

curriculum art is only a basis for a range of studies which should include innovatory curriculum development related to contemporary practice".

216. See Binch, N. (1994) The Implications of the National Curriculum Orders for Art for GCSE and Beyond, in The Journal of Art & Design Education Vol. 13 No. 2, p.117

217. Research conducted by Tom Davies in the area of art teaching revealed deep incompatibilities between the operation of formative and summative assessment. He explains that: Formative assessment uses coursework as an indication of where things are going wrong, suggests a way of improving and makes sure that each of the subsequent stages fully utilises the individual child's strengths and interests. As soon as this sort of desirable intervention takes place the summative reliability of the work produced is drawn into question". Some aspects of my argument for inservice training in assessment methodologies as one of the key immediate means of improving teaching and learning are indebted to Davies's research in assessment methodologies See Davies, T. (1995) Playing the System (University of Central England) p. 27

218. Hargreaves (n. 181) p.28

Part III

1. Harvey, D. (1990) The Condition of Postmodernity (Blackwell) pp.20-23

2. See Usher, R. & Edwards, R. (1994) Postmodernism and Education (Routledge) pp.56-57

3. *Ibid,* pp.57-58

4. *Ibid,* p.58

5. *Ibid,* pp.61-62

6. See Hogan, P. (1995) The Custody and Courtship of Experience: Western Education in Philosophical Perspective (Columba) p.166

7. Usher & Edwards (n.2) p.77

8. Lyotard, J.F. (1979) The Postmodern Condition: A Report on Knowledge, trans. G. Bennington & B. Massumi (Manchester University Press, 1984 edition) p.xxiv

9. *Ibid,* p.51

10. *Ibid,* p.xxiv

11. Usher & Edwards (n.2) p.209

12. Lyotard (n.8) p.60

13. Burgin, P. (1986) The End of Art Theory: Criticism and Postmodernity (Humanities Press) p.199

14. Usher & Edwards (n.2) p.96

15. See Atkinson, D. (1999) A Critical Reading of the National Curriculum for Art in the Light of Contemporary Theories of Subjectivity, in The Journal of Art & Design Education Vol.18, No. 1 p.107

16. *Ibid,* p.110

17. Atkinson (n.15) p.109. The document which Atkinson quotes is a supplementary text published by The School Curriculum and Assessment Authority (1996) Consistency in Teacher Assessment: Exemplification of Standards

18. *Ibid,* p.111

19. Foucault, M. (1982) The Subject and Power, in H. Dreyfus & P. Rabinow (Eds.) Michel Faucault: Beyond Structuralism and Hermeneutics (Harvester Press) p.101

20. Atkinson (n.15) p.110

21. Atkinson stresses the functional use of drawing; how children apply an array of representational devices, especially in relation to time-sequences and actions, to express their narrative knowledge. These, he argues, do not conform to single viewpoint representation and nor can they be assimilated into an assumed hierarchical stages model such as Lowenfeld's. See his (1991) How Children Use Drawing, in The Journal of Art & Design Education Vol.10, No. 1 p.62

22. Roger Clark explains that he uses the concept of curricula based upon *self-* and *cultural-disclosure* to bridge the gulf between instrumentalist *education through art* and essentialist *education in art,* as well as that between process and product. See his (1996) Art Education: Issues in Postmodernist Pedagogy (NAEA) P.75

23. See Wilson, B. (1992) Primitivism, the Avant-Garde and the Art of Little Children, in D. Thistlewood (Ed.), S. Paine & E. Court (Consultant Eds.) Drawing, Research and Development (Longman) p.p.21 & 22)

24. *Ibid,* p.21

25. *Ibid,* p.23

26. See Zuk, B. & Dalton, B. (1997) Expanding Our Vision of Image Development, in R. L. Irwin & K. Grauer (Eds.) Readings in Canadian Art Teacher Education (The Canadian Society for Education Through Art) p.p.118 & 119

27. See Usher & Edwards (n.2) p.p. 80 & 81

28. Ireland (1999) Instructions to Junior Certificate Art, Craft, Design - Project Candidates (Department of Education and Science)

29. See for example Freedman, K. (1997) Curriculum Inside and Outside School: Representations of Fine Art in Popular Culture, in The Journal of Art & Design Education Vol.16, No. 2 pp.137-146, and Newbury, D. (2000) Changing Practices: Art Education and Popular Visual Culture, in R. Hickman (Ed.) Art Education 11-18: Meaning, Purpose and Direction (Continuum) pp.69-82

30. See Kennedy, M. (1995) Issues Based Work at Key Stage Four: Crofton School - A Case Study, in The Journal of Art & Design Education Vol.14, No. 1 pp.7-20

31. See Freedman (n. 29) p143

32. Art, Craft, Design Chief Examiner's Report (1996) (Ireland, Department of Education) p.2

33. Duncum, P. (1999) A Case for an Art Education of Everyday Aesthetic Experiences, in Studies in Art Education Vol. 40, Issue 4 pp.295-311

34. (n.2) p.77

35. Examiner's Report (n.32) p.6

36. See Usher & Edwards (n.2) p.p. 78 & 79

38. See Savage, J. (Ed.) (2001) Drawing Texts (Occasional Press)

38. Howard Holland discusses the findings of this research in his paper 'Ways of Not Seeing: Education, Art and Visual Culture, in Hickman (n.29) pp.53-68. He is particularly interested in how this 'official' research from a Government body is delivered in a "formalist [art] tone" which reflects rather than critiques the orthodoxy of critical studies approaches. The 1998 research report in question is titled Survey and Analysis of the Artists that Teachers Refer to and Use in Teaching (London: Qualifications and Curriculum Authority)

39. David Harvey explains, for instance, how one heroic myth of modernism, the myth of the machine that found its zenith Bauhaus design, was easily and ruthlessly incorporated by Hitler's engineers in the construction of the death camps. See Harvey (n.1) pp.25-29. Seen from a contemporary perspective the idea of the purely benevolent machine is clearly untenable, however, Harvey's example could be applied in a curriculum context to an examination of technological global communication (much of it visual) and its consequences for traditional national cultures.

40. See Crowther, P. (1990) Postmodernism in the Visual Arts: A Question of Ends, in T. Docherty (Ed.) (1993) Postmodernism: A Reader (Harvester Wheatsheaf) pp.146-156 for an illuminating discussion on and counter position to Arthur Danto's argument that modernist art's continual self-interrogation of its own essence brought about a crisis in representation. That is to say, in terms of the intrinsic idea of art (what counts as art after Warhol's Brillo boxes) there is nothing left to be said or done. And that the postmodern is merely a market-orientated

force external to art. A very simplified description of Crowther's case is that: (i) the history of art is at an end (the idea that postmodernism is essentially post-historical) only if creativity and artistic advancement is bound up with a quasi-philosophical preoccupation on the question of what counts as art. If the purpose of art is taken to be something else, then, as he puts it, "the logical limit reached by modernist art does not exhaust the possibilities of artistic creativity and advancement as such"; and (ii) Danto's reading of modernist art as a kind of quasi-philosophical endeavour to reach a final definition of art is misplaced, since in modernist artists attempted to expand the field of art rather than restrict it. On this interpretation, postmodernist art functions as a critical extension to and not an absolute philosophical break with the traditions of art. Crowther is responding in particular to Danto's 1987 book The State of the Art (Prentice Hall)

41. Docherty, T. (1993) Postmodernism: An Introduction, in (n.40) p.5

42. See Jarvis, S. (1998) Adorno: A Critical Introduction (Polity Press) pp.24-26
43. *Ibin,* p25

44. Docherty (n. 41) p.6

45. Andorno, T. W. & Horkheimer, M. (1944), quoted in Docherty, T. (1993) Postmodernism: An Introduction, in (n.41) p.6

46. Anderson, T. (1997) Toward a Postmodern Approach to Art Education, in J. Hutchens & M. Suggs (Eds.) Art Education: Content and Practice in a Postmodern Era (NAEA) P.70

47. Parsons, M. J. (1998) Integrated Curriculum and Our Paradigm of Cognition in the Arts, in Studies in Art Education Vol. 39, Issue 2 p.105

48. *Ibid,* p.105

49. *Ibid,* pp.106-110

50. *Ibid,* p.p. 111 & 112

51. *Ibid,* p.p. 112 & 113

52. See Allen, D. (1994) Teaching Visual Literacy: Some Reflections on the Term, in The Journal of Art & Design Education Vol.13, No. 2 pp.133-143

53. See Boughton, G. (1986) Visual Literacy: Implications for Cultural Understanding through Art Education, in The Journal of Art & Design Education Vol. 5, Nos. 1 & 2 p.131

54. *Ibid,* p.125

55. Derrida, J. (1972) Margins of Philosophy Trans. by A. Bass (University of Chicago Press, 1986 Edition) p.11

56. Hogan (n.6) p.202

57. See Raney, K. (1999) Visual Literacy and the Art Curriculum, in The Journal of Art & Design Education Vol. 8, No. 1 p.43

58. See Efland, A., Freedman, K. & Stuhr, P. (1996) Postmodern Art Education: An Approach to Curriculum (NAEA) pp.106-108

59. See Margolin, V. (1989) Design Studies as a New Discipline, V. Margolin (Ed.) Design Discourse: History, Theory, Criticism (University of Chicago Press) pp.11-14

60. Harvey (n.1) p.51

61. *Ibid*

62. Eagleton, T. (1991) Ideology: An Introduction (Verso) p.38
63. *Ibid,* p.39

64. Fullan, M (1993) Change Forces: Probing the Depths of Educational Reform (Falmer Press) p.10

65. See Baudrillard, J. (1987) The Evil Demon of Images and the Procession of Simulacra, in (n.40) pp.194-205

66. Hargreaves, A. (1994) Changing Teachers, Changing Times: Teachers' Work and Culture in the Postmodern Age (Cassell) p.76

67. Raney (n.57) p.42

68. *Ibid,* p.43

69. See Boughton (n. 53) p.131

70. See Raney (n.57) p.p.46 & 47

71. Teachers' replys to the open questions in the survey conducted as part of this study, which achieved a quite high response rate 42% (N=147) of the target population (N=350), contain much criticism of assessment and show a high level of frustration with lack of material resources, however, they also communicate a sense of caring about their subject and students. See Appendix 18 ; Micheal Fullan's research into the the question of why teachers enter teaching show that the most frequent theme is "I want to make a difference", nonetheless, he also cites reseach findings that in-carreer teachers often feel "self-disappointed" because they felt they could have done better. He goes on to discuss the idea that personal caring may be too narrowly defined and quotes a statement by Hargreaves and Tucker that care "carries with it social and moral reponsibilities as well as interpersonal ones". He argues that this introduces dimensions of teaching linked to broader social and public purpose requiring the skills of change agentry. Fullan, M (1993) Change Forces: Probing the Depths of Educational Reform (Falmer Press) p.p.10-12. I have also drawn on the work of Padraig Hogan, see (n.6) p.p. 167 & 171, in compiling this series of qualities. Specifically, in relation to the interplay of teaching and learning, the universal virtues of teaching, the precidance of practice and the defensible educational purposes.

72. Hogan (n.6) p.p.194 & 195

73. See Bruner, J. (1996) The Culture of Education (Harvard College) p.20

74. *Ibid,* p.24

75. Efland, A. (1988) The School Art Style: A Functional Analysis, in G. W. Hardiman & T. Zernich (Eds.) Discerning Art: Concepts and Issues (Stipes) p.520

76. *Ibid,* p.522

77. *Ibid,* p.p.526 & 527

78. Usher & Edwards (n.2) p.124

79. Aronowitz, S. & Giroux, H. (1985) Education Under Siege: The Conservative, Liberal, and Radical Debate Over Schooling (Bergin & Garvey) p.p.70-71

80. *Ibid,* p.p.18 & 19

81. *Ibid,* pp.14-18 The authors are referring here to the increasing emphasis on computer-based learning in education which, while not all negative, nevertheless is no substitute for "I-Thou" interaction between people. This view is supported, they claim, on the grounds that cognition development requires the two-way communication of human interaction.

82. These definitions are form the Collins English Dictionary (Third Edition 1991)

83. Bruner (n.73) p.122

84. *Ibid,* p.123

85. *Ibid,* p.121

86. *Ibid,* p.p.147 & 148

87. See Duncum (n.33) pp.295-311

88. Taylor, C. (1989) Sources of Self: The Making of the Modern Identity (Harvard) esp. Part III

Conclusion and Epilogue

1. Drudy, S. & Lynch, K. (1993) Schools and Society in Ireland (Gill & Macmillan) p.50

2. A set of papers in support of social reconstructionist perspectives on art education can be found in a special issue of Studies in Art Education Vol 35, Issue 3, 1994. Kerry Freedman's guest editorial paper in that Issue is particularly

useful for its critical overview of "new myths" in art education - that is, myths which have emerged since Eillot Eisner first presented myths related to the self-expressive model of the subject in the early 1970s. Freedman enumerates seven of these new myths as: *art has inherent value; art is a universal language; art can be studied effectively without studying the context of production and appreciation; there are hard and fast distinctions between fine art and other forms of culture; the interpretation of art is the domain of art experts; all art can be understood through certain (Western) aesthetic models,* and *art education should always start with the object.* Freedman recalls the democratic, cultural and interpretative theoretical foundations of social perspectives on art education in a recent issue of Studies; see Social Perspectives on Art Education in the U.S.: Teaching Visual Culture in a Democracy, Vol.41, Issue 4, 2000.

3. The sidelining of inherent and unique aesthetic properties of art in the move to sociopolitical concerns is a theme frequently addressed by Elliot Eisner. In this regard Eisner's is essentially an ontological point, since he holds that one of the most vital experiences of art is aesthetic apprehension which, he maintains, can be deeply meaningful even without a knowledge of the various contexts of art. He therefore accuses social reconstructionists of virtually ignoring a key function of art education: its responsibility to introduce students to the aesthetic dimension of artworks. In addition, and from a methodological point of view, Eisner sees it as widely implausible that art teachers can get to grips with all the ills of society. For instance on what basis would decisions be made as to which of the many ills and human needs would be attended to, or not attended to, within the art curriculum? In particular see his paper in the special issue of Studies in Art Education Revisionism in Art Education, Vol 35, Issue 3, 1994.

4. The differences between the LCAP and the LC syllabuses are quite striking. Simply comparing the art content categories of the LCAP - *Individuality and Identity, The Local Environment, Fashion and Textiles, Graphic Communications and Print Media, Three-Dimensional Studies, Lens Based Studies* - with those of the LC - *Imaginative Composition, Design/Craftwork, Life Sketching* - gives an idea of the conceptual and procedural distance between them.

5. See Meagher, K. (1999) Response to The National Council for Curriculum and Assessment on the Leaving Certificate Art: Initial Draft Syllabus (Limerick Institute of Technology. Unpublished Report)

6. Harland, J., Kinder, K., Haynes, J. & Schagen, I. (1998) The Effects and Effectiveness of Arts Education in Schools (The National Foundation for Educational Research. Commissioned by the Royal Society for the Arts, Manufactures & Commerce) p.3

7. *Ibid,* p.96

8. *Ibid,* p.95

9. See Duncum, P. (1997) Art Education for New Times, in Studies in Art Education p.74

10. O'Toole, F. (1999) Who Are We? in The Irish Times, December 28th.

11. See Quinn, D. (2001) Nothing like a plague to bring out the best in us, in The Sunday Times, March 11th.

12. See Swift, J. & Steers, J. (1999) A Manifesto for Art in Schools, in The Journal of Art & Design Education Vol. 18, no. 1, pp.7-13

13. *Ibid,* pp.7-13

14. Aronowitz, S. & Giroux, H. (1985) Education Under Siege: The Conservative, Liberal, and Radical Debate Over Schooling (Bergin & Garvey) p.41

15. See Fullan. M. & Hargreaves, A. (1992) What's Worth Fighting for in Your School (Open University Press) pp.60-82

16. Aronowitz & Giroux (n.14) p.155

17. See Freire, P. (1974) Education: The Practice of Freedom (Writers and Readers Publishing Cooperative) p.28

18. Eagleton, T. (1991) Ideology: An Introduction (Verso) p.45

19. See Morgan, W. (1997) Critical Literacy in the Classroom: The Art of the Possible (Routledge) p.35

20. See Ellsworth, E. cited in Usher, R. & Edwards, R. (1994) Postmodernism and Education (Routledge) p.217

21. *ibid,* p.217

22. Calvert, A. (1997) Identity and Portrayal: Issues of Gender in the Art Curriculum, in R. L. Irwin & K. Grauer (Eds.) Readings in Canadian Art Teacher Education (Canadian Society for Education Through Art) p.p. 92 & 98

23. *Ibid,* p.p. 97 & 100

24. Taylor, P. G. (2000) Madonna and Hypertext: Liberatory Learning in Art Education, in Issues in Art Education Vol. 41, Issue 4 p.p. 383 & 384. The article cited by Taylor is Giroux, H. & Simon, R. (1989) Popular Culture and Critical Pedagogy: Everyday Life as Basis for Curriculum Knowledge, in H. A. Giroux & P. McLaren (Eds.) Critical Pedagogy, the State, and Cultural Struggle (SUNY Press)

25. Taylor, P. G. *Ibid,* p.388

26. *Ibid,* p.p. 379 & 381

27. Aronowitz & Giroux (n.14) p.105

28. *Ibid,* p.105

29. See Morgan (n,19) p.27

PAGE MISSING IN ORIGINAL

Bibliography

Primary Sources

Official Publications
i) Pre- 1922

Report of the Intermediate Education Board for Ireland (1881) C.6001, XXIX, Appendix I

Second Report of the Royal Commission on Technical Instruction (1884), XXIX

Commission on Practical and Manual Instruction (1898), Cd. 8923, XLIV

Report of the Intermediate Education Board for Ireland (1890) C.6001, XXIX, Appendix II

Sixty-seventh Report of the Commissioners of National Education (1901) app. Section 2, C.d. 704, XXI

First Annual Report of the Department of Agriculture and Technical Instruction for Ireland 1900-01 (1902) XX

Report of Messrs. F.H. Dale and T.A. Stephens, H.M.I.s, Board of Education on Intermediate Education in Ireland (1905) Cd. 2546, XXVIII 709

Seventh-first Report of the Commissioners of National Education (1905) Cd. 2546, XXVII

Intermediate Education Rules of Examinations - Programmes for Examinations (1919) XXXIX

ii) Post- 1922

Department of Education Rules and Programme of Examinations for 1923 - Intermediate Education

Department of Education, Technical Instruction Branch Programme for Science, Drawing, Manual Instruction, and Demostic Economy for Secondary Schools (session 1924-25)

The Second National Programme Conference (1926) (The Stationery Office, Dublin)

Department of Education Annual Report (1926, 1954/55)

Report of the Commission on Technical Education (1927) (The Stationery Office, Dublin)

Department of Education Rules and Programmes for Secondary Schools (1931/32, 1941/1942, 1953/1954, 1980/81)

Irish National Teachers Organisation (1947) Plan for Education (I.N.T.O. Dublin)

Bodkin, T. (1949) Report on the Arts in Ireland (The Stationery Office, Dublin)

Report of the Council of Education (Primary) (1954) (Stationery Office, Dublin)

Report of the Council of Education: the Curriculum of the Secondary School (1960) (Stationery Office, Dublin)

Franck, K., Herlow, E., Huldt, A., Petersen, G.B. & Sorensen, E.C. (1961) Design in Ireland: Report of the Scandinavian Design Group in Ireland (Coras Trachtala/The Irish Export Board)

Investment in Education: Report of the Survey Team Appointed by the Minister for Education in October, 1962 (1965) (Dublin: Stationery Office)

Richards, J.M. (1976) Provision for the Arts: report of an inquiry carried out during 1974-75 throughout the twenty-six counties of the Republic of Ireland (The Arts Council & The Calouste Gulbenkian Foundation)

National Council for Educational Awards (1976) Recognition and Awards for Courses in Art and Design (NCEA)

Benson, C. (1979) The Place of the Arts in Irish Education: Report of the Arts Council's Working Party on the Arts in Education (The Arts Council)

White Paper on Educational Development (1980) (Dublin: Stationery Office)

Report of the Pupil Transfer Committee (1981) (The Stationery Office: Dublin)

Curriculum and Examination Board (1984) Issues and Structures (CEB)

Programme for Action in Education 1984-87 (1984) (Government Publications: Dublin)

Department of Education, Curriculum Unit (1984) Report on the implementation of Arts and Crafts Activities in the Primary School

Curriculum and Examinations Board (1985) The Arts in Education: a Curriculum and Examinations Board Discussion Paper (CEB)

Curriculum and Examinations Board (1986) In Our Schools: a Framework for Curriculum and Assessment (CEB)

Curriculum and Examinations Board (1987) Report of the Board of Studies: The Arts (CEB)

Department of Education (1990) Report of the Review Body on the Primary Curriculum

OECD (1991) Reviews of National Policies for Education: Ireland (Publication Services, OECD, Paris)

Department of Education (1992) Chief Examiner's Report: Junior Certificate Art, Craft, Design

Report of the National Education (1994) (The National Education Convention Secretariat)

Department of Education Art, Craft, Design Chief Examiner's Report (1996)

National Council for Curriculum and Assessment (1998) From Junior to Leaving Certificate: A Longitudinal Study of 1994 Junior Certificate Candidates who took the Leaving Certificate in 1996 - Interim Report (NCCA)

National Council for Curriculum and Assessment(1999) The Junior Cycle Review. Progress Report: Issues and Options for Development (NCCA)

Commission on the Points System: Final Report and Recommendations (1999) (Government Publications)

iii) Contemporary Syllabi

Department of Education (1971) Primary School Curriculum: Teachers Handbook Part 1

Department of Education & National Council for Curriculum and Assessment (1988) Junior Certificate Art, Craft, Design

Department of Education (1993) Junior Certificate Art, Craft, Design: Exemplars for Teachers of Art, Craft, DEsign

Department of Education Transition Year Programmes: Guidelines 1994-1995

Department of Education & National Council for Curriculum and Assessment Leaving Certificate Applied

Secondary Sources

Abbs, P. (1992) The Generic Community of the Arts: its Historical Development and Educational Value, in Journal of Art and Design Education Vo. 11, no.3

Adams, E. & Ward, C. (1982) Art and the Built Environment (Longman)

Allen, D. (1994) Teaching Visual Literacy: Some Reflections on the Term, in The Journal of Art & Design Education Vol.13, No. 2

Allison, B. (1973) Sequential Programming in Art Education, in W. D. Piper (ed.) Readings in Art and Design Education: Book I After Hornsey (Davis-Poynter Ltd.)

Anderson, T. (1997) Toward a Postmodern Approach to Art Education, in J. Hutchens & M. Suggs (Eds.) Art Education: Content and Practice in a Postmodern Era (NAEA)

Archer, P. & McCormack, T. (1998) A Response to Patrick Lynch's Revisiting of Investment in Education, in B. Farrell (Ed.) Issues in Education: Changing Education, Changing Society (ASTI)

Arnheim, R. (1991) Thoughts on Education (The Getty Centre)

Arnheim, R. (1969) Visual Thinking (University of California Press)

Arnheim, R. (1956) Art and Visual Perception: A Psychology of the Creative Eye (Faber& Faber)

Aronowitz, S. & Giroux, H. (1985) Education Under Siege: The Conservative, Liberal, and Radical Debate Over Schooling (Bergin & Garvey)

Asen, G. (1997) 'From Lines to Images', in: Hasselberg, K, Kuhlhorn, B and Lind, U (Eds) Shifting Images: 150 years of teaching art in school, (School of Art Education, Konstfack, Stockholm)

Ashwin, C. (1981) Drawing and Education in German-Speaking Europe 1800-1900, (UMI Research Press)

Atkinson, D. (1999) A Critical Reading of the National Curriculum for Art in the Light of Contemporary Theories of Subjectivity, in The Journal of Art & Design Education Vol.18, No. 1

Atkinson, D. (1991) How Children Use Drawing, in The Journal of Art & Design Education Vol.10, No. 1

Barkin, M. (1966) Curriculum Problems in Art Education, in E. Mattil (ed.) A Seminar in Art Edcuation for Research and Curriculum Development (Pennsylvania State University)

Barret, M. (1979) Art Education: A Strategy for Course Design (Heinemann)

Baudrillard, J. (1987) The Evil Demon of Images and the Procession of Simulacra, in T. Docherty (Ed.) (1993) Postmodernism: A Reader (Harvester Wheatsheaf)

Baynes, K. (1990) Defining a Design Dimension of the Curriculum, in D. Thistlewood (ed.) Issues in Design Education (Longman)

Beardsley, M. C. (1975) Aesthetics From Classical Greece To The Present - A Short History, (University of Alabama Press)

Bell, C. (1914) Art (Oxford University Press, 1987 edition)

Berger, J. (1972) Ways of Seeing (Pelican)

Bergson, H. (1907) Creative Evolution trans. A. Mitchell, (Greenwood Press, 1944 edition)

Best, D. (1992) Generic Arts: an Expedient Myth, in Journal of Art and Design Education Vo. 11, no.1

Binch, N. (1994) The Implications of the National Curriculum Orders for Art for GCSE and Beyond, in Journal of Art and Design Education Vo.13, no.2

Bloom, B.S., Engelhart, M.D., Faust, E.J., Hill, W.H., and Krathwohi, D.R., (1956) Taxonomy of Educational Objectives: Handbook I, The Cognitive Domain (Longmans)

Boughton, D (1986) Visual Literacy: Implications for Cultural Understanding through Art Education, Journal of Art and Design Education, Vol 5, No's 1&2,

Boughton, D. (1995) Six Myths of National Curriculum Reforms in Art Education, in Journal of Art and Design Education Vo.14, no.2

Boughton, D. (1989) The Changing Face of Australian Art Education: New Horizons or Sub-Colonial Politics?, in: Studies in Art Education Vol. 30 Issue 4

Boyd, W. & King, E.J. (1975) The History of Western Education (Adam & Charles Black) Eleventh Edition

Breathnach, P. (1997) The Introduction of the Junior Certificate: An Overview, in A. Hyland (Ed.) Issues in Education: Volume 2 (ASTI)

Breen, R. Hannan, D.F., Rottman, D.B. & Whelan, C.T. Understanding Contemporary Ireland: State, Class and Development in the Republic of Ireland (Gill & Macmillan)

Broudy, H.S. (1972) Enlightened Cherishing: An Essay on Aesthetic Education (Illini Books, 1994)

Broudy, H.S. (1970) Quality Education and Aesthetic Education, in G. Pappas (ed.) Concepts in Art and Education: An Anthology of Current Issues (Collier-Macmillan)

Broudy, H.S. (1985) Curriculum Validity in Art Education, in Studies in Art Education Vol. 26, no. 4

Bruner, J. (1960) The Process of Education (Harvard University Press, 1977 edition)

Bruner, J. (1996) The Culture of Education (Harvard College)

Burgin, P. (1986) The End of Art Theory: Criticism and Postmodernity (Humanities Press)

Calvert, A. (1997) Identity and Portrayal: Issues of Gender in the Art Curriculum, in R. L. Irwin & K. Grauer (Eds.) Readings in Canadian Art Teacher Education (Canadian Society for Education Through Art)

Carline, R. (1968) Draw They Must: A History of the Teaching and Examining of Art (Edward Arnold)

Chapman, L. H. (1982) Forward, in J. A. Michael (Ed.) The Lowenfeld Lectures: Viktor Lowenfeld on Art Education and Therapy (Pennsylvania State University Press)

Chapman L.H. (1982) Instant Art Instant Culture: The Unspoken Policy for American Schools (Teachers College Press)

Clark, K. (1964) Ruskin Today (Penguin)

Clark, R. (1996) Art Education: Issues in Postmodernist Pedagogy (NAEA)

Coates, A. (1984) Observation and Drawing: A Justification for their Inclusion in the Primary School Curriculum Journal of Art and Design Education, Vol. 3, No. 2

Cole, H. (1853) Addresses of the Superintendents of the Department of Practical Art on the Facilities Afforded to all Classes of the Community for Obtaining Education in Art (Chapman & Hall)

Coolahan, J. (1981) Irish Education: History and Structure (Institute of Public Administration)

Coolahan, J. (1989) Educational Policy for National Schools 1960-1985, in: Mulcahy, D.G. and O'Sullivan (Eds) Irish Educational Policy: Process & Substance (Dublin, Institute of Public Administration)

Crooks, T. (1987) The Interim Curriculum and Examinations Board 1984-1987, in Compass Vol. 16, No. 2

Crooks, T. & McKernan, J. (1984) The Challenge of Change: Curriculum Development in Post-Primary Schools 1970-84 (Institute of Public Administration)

Crowther, P. (1990) Postmodernism in the Visual Arts: A Question of Ends, in T. Docherty (Ed.) (1993) Postmodernism: A Reader (Harvester Wheatsheaf)

Cunliffe, H. (1993) Basic Design Teaching into Secondary Art Education: James Bradley at Sindcot School Journal of Art and Design Education Vol.12, No. 2

Cunliffe, L. (1996) Art and World View: Escaping the Formalist Labyrinth, in Journal of Art and Design Education Vo. 15, no.3

D'Amico, V. (1953) Creative Teaching in Art (International Textbook Company)

Davies, T. (1995) Playing the System (University of Central England)

Derrida, J. (1972) Margins of Philosophy Trans. by A. Bass (University of Chicago Press, 1986 Edition)

Dewey, J. (1916) Democracy and Education, (Free Press, 1966)

Dewey, J. (1934) Art as Experience, (Capricorn Books, 1958)

Dewey, J. (1938) Experience and Education, (Collier Macmillan, 1974)

Dick D.S. (1914) Chalk Drawing in Mass and Line (Brown and Nolan)

T. Docherty (Ed.) (1993) Postmodernism: A Reader (Harvester Wheatsheaf)

Doupe, L. R. (C.1960) Intermediate and Leaving Certificate Art & Drawing Notes for Teachers (Folens & Co.)

Drudy, S. & Lynch, K. (1993) Schools and Society in Ireland (Gill & Macmillan)

Duncum, P. (1999) A Case for an Art Education of Everyday Aesthetic Experiences, in Studies in Art Education Vol. 40, Issue 4

Duncum, P. (1997) Art Education for New Times, in Studies in Art Education

Dunthorne, H. (1991) The Enlightment (London, The Historical Society)

Durcan, T. J. (1971) History of Irish Education: With Special Reference to Manual Instruction (Dragon Books)

Dyson, A. (1989) Art History in Schools: a Comprehensive Strategy in D. Thistlewood (ed.) Critical Studies in Art and Design Education (Longman)

Eagleton, T. (1991) Ideology: An Introduction (Verso)

Eco, U. (1986) Art and Beauty in the Middle Ages, Trans. Hugh Bredin (Yale University Press)

Efland, A.D. (1990) The History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts (Teachers College Press)

Efland, A. (1992) Ralph Smith's Concept of Aesthetic Experience and Its Curricilum Implications, in Studies in Art Education Vol. 33, no. 4

Efland, A. (1990) Art Education in the Twentieth Century: A History of Ideas, in D. Soucy & M. A. Stankiewicz (Ed) Framing the Past: Essays on Art Education (National Art Education Association)

Efland, A., Freedman, K. & Stuhr, P. (1996) Postmodern Art Education: An Approach to Curriculum (NAEA)

Efland, A. (1988) The School Art Style: A Functional Analysis, in G. W. Hardiman & T. Zernich (Eds.) Discerning Art: Concepts and Issues (Stipes)

Eisner, E.W. & Ecker, D.W. (1970) Some Historical Developments in Art Education, in G. Pappas, (ed.) Concepts in Art and Education, (Collier-Macmillan)

Eisner, E. W. (1972) Educating Artistic Vision, (Collier- Macmillan)

Eisner, E.W. (1988) The Art of Educational Evaluation: A Personal View (Falmer Press)

Eisner, E.W. (1994) Revisionism in Art Education, in Studies in Art Education Vol. 35, Issue 3

Eyestone, J. E. (1992) The Influence of Swedish Sloyd and Its Interpreters on American Art Education, Studies in Art Education Vol. 30, Issue 1

Farren, S. (1995) The Politics of Irish Education 1920-1965 (The Institute of Irish Studies, Queen's University)

Feldman, E.B. (1965) Research as the Verification of Aesthetics, in R.A. Smith, (ed.) Aesthetics and Criticism in Art Education: Problems in Defining, Explaining, and Evaluating Art (Rand McNally)

Field, D. Change in Art Education (Routledge & Kegan Paul)

Field, D. (1973) Art and Art Education, in D. Field & J. Newick (Ed) The Study of Education and Art (Routledge & Kegan Paul)

Foucault, M. (1982) The Subject and Power, in H. Dreyfus & P. Rabinow (Eds.) Michel Faucault: Beyond Structuralism and Hermeneutics (Harvester Press)

Franciscono, M. (1971) Walter Gropius and the Creation of the Bauhaus in Weimar (Urbana)

Freedman, K. (1987) Art Education and Changing Political Agendas: An Analysis of Curriculum Concerns of the 1940s and 1950s Studies in Art Education Vol. 29, No. 1

Freedman, K. (1997) Curriculum Inside and Outside School: Representations of Fine Art in Popular Culture, in The Journal of Art & Design Education Vol.16, No. 2

Freedman, K. (2000) Social Perspectives on Art Education in the U.S.: Teaching Visual Culture in a Democracy, in Studies in Art Education Vol.41, Issue 4

Freire, P. (1974) Education: The Practice of Freedom (Writers and Readers Publishing Cooperative)

Fry, R. (1920) Vision and Design (Oxford University Press, 1981 edition)

Fullan, M. (1993) Change Forces: Probing the Depths of Educational Reform (Falmer Press)

Fullan, M. & Hargreaves, A. (1998) What's Worth Fighting for in Your School (Open University Press)

Gardner, H. (1990) Art Education and Human Development (The Getty Center for Education in the Arts)

Gardner, H. (1983) Frames of Mind: The Theory of Multiple Intelligences (Fontana, 1993 edition)

Gardner, H. (1993) **Multiple Intelligences: The Theory in Practice** (Basic Books)

Girvin, B. (1999) The State and Vocational Education 1922-1960, in Logan, J. (Ed.) **Teachers' Union: the TUI and its forerunners 1899-1994** (Farmar)

Gombrich, E. H. (1977) **Art and Illusion: A Study in the Psychology of Pictorial Representation** (Phaidon)

Goodman, N. (1968) **Languages of Art** (Hackett, 1979 edition)

Gordan, P. & White, J. (1979) **Philosophers as Reformers: The Influence of Idealism on British Educational Thought and Practice** (Routledge & Kegan Paul)

Granville, G. (1995) Dissemination of Innovation; the Experience of the NCCA, in **Irish Educational Studies** Vol. 14

Green, P. (1974) **Design Education: Problem Solving and Visual Experience** (Batsford)

Gropius, W. (1923) 'The Theory and Organisation of the Bauhaus', in C. Harrison & P. Wood (Eds.) **Art in Theory: An Anthology of Changing Ideas** (Blackwell1992)

Gropius, W. (1923) The Theory and Organization of the Bauhaus, in H. Bayer, W. Gropius & I. Gropius (Ed) (1938) **Bauhaus 1919 - 1928,** (Museum of Modern Art, New York)

Hall, G.E. (1995) The Local Educational Change Process and Implementation, in D.S.G. Carter & H. O'Neill (Eds.) **International Perspectives on Educational Reform and Policy Implementation** (The Falmer Press)

Hamblen, A.K. (1985) The Issue of Technocratic Rationality in Discipline-based Art Education, in **Studies in Art Education** Vol. 27, no. 1

Hamblen, K. A. (1990) Theory-Practice Schisms of the 1990s, in **Secondary Art Education: an Anthology if Issues** (The National Art Education Association)

Hammersley, M. (1993) On the Teacher as Researcher, in M. Hammersely (Ed.) **Educational Research: Current Issues** (The Open University)

Hannan, D. & Boyle, M. (1987) **Schooling Decisions: The Origins and Consequences of Selection and Steaming in Irish Post-Primary Schools** (The Economic Social Research Institute)

Hannan, D. F. & Shorthall, S. (1991) **The Quality of Their Education: School Leavers' Views' of Their Education, of Educational Objectives and Outcomes** (Economic and Social Research Institute)

Hanna, F. *et al* (1996) **Coeducation and Gender Equality: Exam Performance, Stress and Personal Development** (The Economic and Social Research Institute)

Hasselberg, K, Kuhlhorn, B and Lind, U (Eds) Shifting Images: 150 years of teaching art in school, (School of Art Education, Konstfack, Stockholm)

Hargreaves, A. (1996) Changing Teachers, Changing Times: Teachers' Work and Culture in the Postmodern Age (Cassell)

Harland, J., Kinder, K., Haynes, J. & Schagen, I. (1998) The Effects and Effectiveness of Arts Education in Schools (The National Foundation for Educational Research. Commissioned by the Royal Society for the Arts, Manufactures & Commerce)

Harris, D. (1963) Children's Drawings as Measures of Intellectual Maturity (Harcourt, Brace & World)

Harvey, D. (1990) The Condition of Postmodernity (Blackwell)

Hausman, J.J. (1987) Another View of Discipline-based Art Education, in Art Education Vol. 40, no.1

Hogan, P. (1990) "Progressivism" and the Primary School Curriculum, in Oideas 29 (The Stationery Office, Dublin)

Hogan, P. (1995) The Custody and Courtship of Experience: Western Education in Philosophical Perspective (Columba)

Holahan, C. (1990) Art, Craft, Design: a Teacher's Perspective, in T. Crooks (Ed.) The Changing Curriculum: perspectives on the Junior Certificate (O'Brien Educational)

Holdsworth, B. (1984) English Art Education Between the Wars, Journal of Art and Design Education, Vol. 3, No. 2

Holland, H. (2000) 'Ways of Not Seeing: Education, Art and Visual Culture, in Hickman (Ed.) Art Education 11-18: Meaning, Purpose and Direction (Continuum)

Huberman, M. (1992) Critical Introduction, in M. Fullan (Ed.) Successful School Improvement (Open University Press)

Hudson, T. (1987) Current Issues in Art and Design Education: Art, Science and Technology; Some Initiatives for Change Journal of Art and Design Education Vol. 6, No. 3

Hughes, A. (1993) Don't Judge Pianists by their Hair, in Journal of Art and Design Education Vo. 12, no. 3

Hughes, A., Stanley, N., & Swift, J. (1990) The Art Machine (Glasgow Museums, Birmingham Polytechnic & NESAD)

Hyland, A. (1990) The Interim Curriculum and Examinations Board 1984-1987: A Retrospective View, in G. McNamara, K. Williams & D. Herron (Eds.) Achievement and Aspiration: Curriculum Initiatives in Irish Post-Primary Education in the 1980s (Drumcondra Teachers Centre)

Itten, J. (1963) Design and Form: The Basic Course at the Bauhaus (Thames & Hudson)

Isherwood, S. & Stanley, N. (1994) Creating Vision: Photography in the National Curricilum (The Arts Council of Great Britain)

Jeffrey, J. R. (1990) Design Methods in CDT, in Journal of Art and Design Education Vo.9, no.1

Jarvis, S. (1998) Adorno: A Critical Introduction (Polity Press)

Kearney, R. (1988) The Wake of Imagination: Ideas of Creativity in Western Culture (Hutchinson)

Kennedy, B. P. (19??) Dreams and Responsibilities: the State and the Arts in Independent Ireland (The Arts Council)

Kennedy, M. (1995) Issues Based Work at Key Stage Four: Crofton School - A Case Study, in The Journal of Art & Design Education Vol.14, No. 1

Kilpatrick, W. H. (1939) Dewy's Influence on Education, in P.A. Schilpp (Ed.) The Philosophy of John Dewey (Northwestern University)

Kindler, A.K. (1992) Discipline-based Art Education in Secondary Schools: A Possible Approach, in Journal of Art and Design Education Vol11, no. 3

Klee, P. (1925) Pedagogical Sketchbook (Faber and Faber)

Langer, S. K. (1942) Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art (Harvard University Press, 1993 edition)

Langer, S. K. (1953) Feeling and Form (Routledge & Kegan Paul)

Langer, S. K. (1957) Problems of Art (Routledge & Kegan Paul)

Lanier, V. (1986) The Fourth Domain: Building a New Art Curriculum, in Studies in Art Education Vol. 28, no. 1

Lanier, V. (1985) Discipline-based Art Education: Three issues, in Studies in Art Education Vol. 26, no. 4

Lee, J.J. (1989) Ireland 1912-1985 (Cambridge University Press)

Lee, J.J. (1999) Technical Education and Change in Irish Society, in Logan, J. (Ed.) Teachers' Union: the TUI and its forerunners 1899-1994 (Farmar)

Logan, F.M. (1955) Growth of Art in American Schools (Harper)

Logan, J. (1999) Technical Education and Change in Irish Society, in Logan, J. (Ed.) Teachers' Union: the TUI and its forerunners 1899-1994 (Farmar)

Lovano-Kerr, J. (1985) Implications of DBAE for University Education of Teachers, in Studies in Art Education Vol. 26, no.4

Lowenfeld, V. & Brittain, W. L. (1982) Creative and Mental Growth (Macmillan, seventh edition)

Lowenfeld, V. (1939) The Nature of Creativity (Routledge and Kegan Paul)

Lowenfeld, V (1982) in J. A. Michael (Ed.) The Lowenfeld Lectures: Viktor Lowenfeld on Art Education and Therapy (Pennsylvania State University Press)

Lynch, P. (1998) Societal Change and Education: Investment in Education Revisited, in B. Farrell (Ed.) Issues in Education: Changing Education, Changing Society ((ASTI)

Lynch, K. (1999) Equality in Education (Gill and Macmillan)

Lyons, F.S.L. (1973) Ireland Since the Famine (Fontana)

Lyotard, J.F. (1979) The Postmodern Condition: A Report on Knowledge, trans. G. Bennington & B. Massumi (Manchester University Press, 1984 edition)

Mac Dermott, C. (1992) Essential Design (Bloomsbury)

MacDonald, S. (1970) History and Philosophy of Art Education, (University of London Press)

MacGregor, R.N. (1985) An Outside View of Discipline-based Art Education, in Studies in Art Education Vol. 26, no. 4

McFee, J. K. (1970) Preparation for Art (Wadsworth)

McKernan, J. (1991) Curriculum Action Research: A Handbook of Methods and Resources for the Reflective Teacher (Kogan Page)

McNamara, G. & Williams, K. (1990) An Agenda for the 1990, in G. McNamara, K. Williams & D. Herron (Eds.) Achievement and Aspiration: Curriculum Initiatives in Irish Post-Primary Education in the 1980s (Drumcondra Teachers Centre)

Malone, R. (1988) Equality of Educational Opportunity: The Relevance of Curiculum (TUI Congress Journal)

Margolin, V. (1989) Design Studies as a New Discipline, V. Margolin (Ed.) Design Discourse: History, Theory, Criticism (University of Chicago Press)

Meagher, K. (1993) Curriculum Innovation and Change in Art, Craft, Design Education in Ireland: a study of teachers' receptivity towards the new Junior Certificate Art, Craft, Design syllabus in the preparatory period prior to 1992 (M.Phil. Thesis, University of Liverpool)

Meagher, K. (1999) Response to the National Council for Curriculum and Development on the Leaving Certificate Art Initial Draft Syllabus (Limerick Institute of Technology. Unpublished Report)

Michaelis, E. & Keatley-Moore, H. (1891) Froebel's Letters on the Kindergarten Trans. H. Poesche (S. Sonnenschein)

Mirzoeff, N. (1999) An Introduction to Visual Culture (Routledge)

Morgan, W. (1997) Critical Literacy in the Classroom: The Art of the Possible (Routledge)

Morris, W. (1900) Preface, in Ruskin, J. The Nature of Gothic (George Allen)

Mulcahy, D.J. (1981) Curriculum & Policy in Irish Post-Primary Education (Institute of Public Administration)

Mulcahy, D. G. (1989) Official Perceptions of Curriculum in Irish Second-level Education, in Mulcahy & O'Sullivan (Eds) Irish Educational Policy: Process & Substance (Dublin, Institute of Public Administration)

Mullins, T. (1997) Promises to Keep: The Evolution of English at Junior Cycle, in A. Hyland (Ed.) Issues in Education (ASTI Education Journal) Vol. 2

Newbury, D. (2000) Changing Practices: Art Education and Popular Visual Culture, in R. Hickman (Ed.) Art Education 11-18: Meaning, Purpose and Direction (Continuum)

O'Buachalla, S. (1988) Education Policy in Twentieth Century Ireland (Wolfhound Press)

O'Doherty, B. (1971) The Irish Imagination 1959-1971 (Catalogue in association with Rosc '71)

O'Reilly, B. (1995) Economics, Politics and the Philosophy of Education in Ireland, in P. Hogan (Ed.) Partnership and the Benefits of Learning (Educational Studies Association of Ireland)

Okazaki, A. (1991) European Modernist Art into Japanese School Art, in: Journal of Art & Design Education Vol. 11 No. 2

Parsons, M.J. (1987) How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience (Cambridge University Press)

Parsons, M. J. (1998) Integrated Curriculum and Our Paradigm of Cognition in the Arts, in Studies in Art Education Vol. 39, Issue 2

Pavey, D. (1983) Pictures from the Collection: illustrating varieties of expression according to Barclay-Russell, and others, in The Revolution in Child Art 1930-1960

Payne, M. (1993) Compatibility; Incompatibility? Froebelian Principles and the Art National Curriculum, Journal of Art & Design Education Vol.12, No. 2

Raney, K. (1999) Visual Literacy and the Art Curriculum, in The Journal of Art & Design Education Vol. 8, No. 1

Raven et al. (1975) A Survey of Attitudes of Post-Primary Teachers and Pupils (IACD) Vol.1

Read, H. (1943) Education Through Art, (Faber and Faber)

Read, H. (1961) The Grass Roots of Art: Lectures on the Social Aspects of Art in an Industrial Age (Faber & Faber)

Read, H. (1970) The Redemption of the Robot: My Encounter with Education Through Art (Faber & Faber)

Redgrave, R. (1853) Addresses of the Superintendents of the Department of Practical Art on the Methods Employed for Imparting Education in Art to all Classes (Chapman & Hall)

Reid, L.A. (1969) Meaning in the Arts (George Allen & Unwin)

M. Richardson, Art and the Child (University of London Press)

Robinson, K. (1992) The Arts as a Generic Area of the Curriculum, in Journal of Art and Design Education Vo. 11, no.1

Ross, M. (1975) Arts and the Adolescent Schools Council Working Paper No. 54 (Evans and Methuen)

Ross, M. et al. (1993) Assessing Achievement in the Arts (Open University Press)

Rousseau, J. J. (1762) Emile, (Dent, Dutton) trans. B. Foxley (1974)

Rusk, R. R. (1965) Doctrines of the Great Educators, (The Macmillan Press) Fifth Edition revised by J. Scotland (1979)

Savage, J. (Ed.) (2001) Drawing Texts (Occasional Press)

Salome, R.A. (1987) Editorial: The DBAE Alternative, in Studies in Art Education Vol. 28, no. 2

Sanders, D. & Hendry, L. B. (1997) New Perspectives on Disaffection (Cassell)

de Sausmarez, M. (1964) Basic Design: The Dynamics of Visual Form (Herbert Press, 1987 edition)

Sikes, P. (1987) A Kind of Oasis: Art Rooms and Art Teachers in Secondary Schools, in L. Tickle (Ed.) The Arts in Education: Some Research Studies (Croom Helm)

Simpson, A (1986) Multi-culture and Art: Paradoxical and Unstable Concepts, in Journal of Art and Design Education Vo.5, no.1&2

Smith, P. (1987) Lowenfeld Teaching Art: A European Theory and American Experience at Hamption Institute Studies in Art Education Vol. 29, No. 1

Smith, P. (1989) Lowenfeld in a Viennese Perspective: Formative Influences for the American Art Educator Studies in Art Education Vol. 30, No. 2,

R.A. Smith, (ed.) Aesthetics and Problems of Education (Illini Books)

Smith, R.A. (1965) (ed.) Aesthetics and Criticism in Art Education: Problems in Defining, Explaining, and Evaluating Art (Rand McNally)

R.A. Smith (1987) (ed.) Discipline-based Art Education: Origins, Meaning, and Development (University of Illinois)

Smith, R.A. & Levi, A.W. (1991) Art Education: A Critical Necessity (University of Illinois Press)

Smyth, E. (1999) Do schools Differ?: Academic and Personl Development among Pupils in the Second-Level Sector (The Economic and Social Research Institute)

Spalding, F. (1986) British Art Since 1900 (Thames & Hudson)

Stankiewicz, M.A. (1984) A Picture Age: Reproductions in Picture Study, in: Studies in Art Education Vol. 26 Issue 2

Stenhouse, L. (1985) quoted in J. Rudduck & D. Hopkins Research as a Basis for Teaching: Readings from the Work of Lawrence Stenhouse

Steers, J. (1991) Current Issues in Art and Design Education: the Future of the Arts in Shcools, in Journal of Art and Design Education Vo.10, no.1

Steers, J. (1993) New Realities for Art and Design Education: An Overview, in Journal of Art and Design Education Vo.12, no.1

Steers, J. (1995) The National Curriculum: Reformation or Preservation of the Status Quo? in Journal of Art and Design Education Vo.14 no.2

Swift, J. (1988) Birmingham and its Art School 1800 - 1921, Journal of Art and Design Education, Vol 7, No 1

Swift, J. (1992) Marion Richardson's Contribution to Art Teaching, in D. Thistlewood (Ed) Histories of Art and Design Education - Cole to Coldstream (Longman)

Swift, J. (1995) Controlling the Masses: the Reinvention of a 'National' Curriculum, in Journal of Art and Design Education Vo.14, no.2

Swift, J. & Steers, J. (1999) A Manifesto for Art in Schools, in The Journal of Art & Design Education Vol. 18, no. 1

Tapa, H. (1962) Curriculum Development, Theory and Practice (Harcourt, Brace and World)

Tarr, P. (1989) Pestalozzian and Froebelian Influences on Contemporary Elementary Drawing, Studies in Art Education Vol. 30, Issue 2

Tayler, R. (1950) Basic Principles of Curriculum and Instruction (University of Chicago Press)

Taylor, R. (1986) Educating for Art: critical response and development (Longman)

Taylor, R. (1992) Visual Arts in Education (The Falmer Press)

Taylor, R. (1991) Artists in Wigan Schools (Calouste Gulgenkian Foundation)

Taylor, C. (1989) Sources of Self: The Making of the Modern Identity (Harvard)

Taylor, P. G. (2000) Madonna and Hypertext: Liberatory Learning in Art Education, in Issues in Art Education Vol. 41, Issue 4

Thistlewood, D. (1989) The Formation of the NSEAD: a Dialectical Advance for British Art and Design Education, Journal of Art and Design Education, Vol 8, No 2

Thistlewood, D (1988) Herbert Read: Formlessness and form - An Introduction to his Aesthetics (Routledge & Kegan Paul)

Thistlewood, D. (1983) 'Imagination did not die': Alexander Barclay-Russell's Work on Education in Art, Journal of Art and Design Education, Vol. 2, No. 2

Thistlewood, D. (1993) Herbert Read: A Critical Appreciation at the Centenary of his Birth Journal of Art and Design Education, Vol. 12, No. 2

Thistlewood, D. (1992) The Formation of the NSEAD: A Dialectal Advance for British Art and Design Education, in D. Thistlewood (Ed) Histories of Art and Design Education - Cole to Coldstream (Longman)

Thistlewood, D. (1993) Curricular Development in Critical Studies, in Journal of Art and Design Education Vo. 12, no. 3

Thompson, D. W. (1917) On Growth and Form (Cambridge University Press, 1994 edition)

Tomlinson, R. R. (1944) Children as Artists (Penguin, 1944 edition)

Turpin, J. (1995) A School of Art in Dublin since the Eighteenth Century: a History of the National College of Art and Design (Gill & Macmillan)

Tussing, D. (1978) Irish Educational Expenditures: past, present and future (Dublin: Economic and Social Research Institute)

Tussing, A.D. (1976) Labour Force Effects of the 1967/68 Changes in Education Policy in the Republic, in The Economic and Social Review, 7

Tweddell, P. (1992) Arts Education: the Search for a Third Way for Schools, in Journal of Art and Design Education Vo.11, no.1

Usher, R. & Edwards, R. (1994) Postmodernism and Education (Routledge)

Viola, W. (1942) Child Art (London University Press)

Walsh, J. (1999) A New Parnership in Education: From Consultation to Legislation in the Nineties (Institution of Public Administration)

Weitz, M. (1988) The Role of Theory in Aesthetics, in G.W. Hardiman & T. Zerich (ed.) Discerning Art: Concepts and Issues (Stipes Publishing)

West, E. G. (1975) Education and the Industrial Revolution (Batsford)

Whitehead, A. N. (1926) Science and the Modern World (Free Association Books, 1985 Edition)

Whitford, F. (1984) Bauhaus (Thames & Hudson)

Wilson, B. (1992) Primitivism, the Avant-Garde and the Art of Little Children, in D. Thistlewood (Ed.), S. Paine & E. Court (Consultant Eds.) Drawing, Research and Development (Longman)

Witkin, R.W. (1974) The Intelligence of Feeling (Heinemann)

Wolff, J. (1981) The Social Production of Art (MacMillan)

Wygant, F. (1993) School Art in American Culture 1820-1970, (Interwood Press)

Yeomans, R. (1988) Basic Design and the Pedagogy of Richard Hamilton Journal of Art and Design Education Vol. 7, No. 2

Ziegfeld, E. (1957) A Message from the President: International Society for Education Through Art Art Education Vol. 10, No. 1

Zuk, B. & Dalton, B. (1997) Expanding Our Vision of Image Development, in R. L. Irwin & K. Grauer (Eds.) Readings in Canadian Art Teacher Education (The Canadian Society for Education Through Art)

Appendix 1

Extra and Optional Subjects - 1899

Subject	No. of schools in which taught	Pupils examined	Pupils who passed
Drawing	2,146	98,360	78,025
Singing	1,475	84.809	75,474
Algebra	1,357	14,476	9,984
Geometry and Mensuration	1,357	5,397	3,787
Sewing Machine work	499	4,917	4,124
Kindergarten	448	49,436	48,660
Physical Geography	247	2,494	1,624
Instrumental Music	180	1,117	1,133
Cookery	125	2,887	2,803
Domestic Economy	117	1,302	910
Irish	105	1,825	1,443
French	89	906	710
Hygiene	34	525	385
Latin	28	114	93
Typewriting	21	228	195
Poultry Management	17	265	222
Shorthand	12	98	80
Bee Keeping	12	144	127
Laundry	11	191	186
Handicraft	10	208	189
Magnetism and Electricity	7	177	122
Trigonometry	5	12	6
Dairy Management	5	107	104
Weaving	5	72	69
Net Mending	3	13	9
Wool Spinning	3	116	112
Botany	2	61	57
Physiology	2	79	44

Inorganic Chemistry	2	32	29
Light and Sound	1	28	15
Greek	1	7	

(Source: T.J. Durcan 1971, History of Irish Education from 1800, p.98)

Appendix 2

Drawing Examinations set for Teachers-in-training at the Central Model School in Dublin -1885

I - Freehand Drawing - 50 Marks (one hour)

A drawing of an example supplied is to be made as there directed.

II - Practical Geometry and Perspective - 100 Marks (one hour)

[five questions were to be attempted and .25 inch to one foot scale was to be used when drawing were to be made to scale]

1. Construct a square equal to a rectangle whose adjacent sides are 9 and 5 feet (10 marks)
2. Describe a circle touching another circle, and passing through a given point outside that circle. (10 marks)
3. The diagonal of a rectangle table is 12 feet; one of the sides makes an angle of 30 degrees with one end off the diagonal: Draw a plan of this table. (10 marks)
4. Construct an equilateral and equiangular pentagon, and inscribe a circle in it (15 marks)
5. Construct a triangle on a base 3,5 inches, with an altitude of 2,25 inches, and a vertical angle of 70 degrees. (10 marks)
6. Draw a scale of feet whose fraction is 1/50; scale to be 20 feet long. (15 marks)
7. Construct an Ionic volute, the diameter of the eye being 4 feet. (20 marks)
8. Give definitions of the following terms: (a) 'Line of direction', or 'principal visual ray'; (b) 'The horizontal line' (when used in perspective drawing); (c) The picture plane", or 'the transparent plane', (d) 'The base line', or 'picture line'. (20 marks)
9. State the rules for finding the measuring point for any vanishing point. (15 marks)
10. Place in perspective a cube of five feet edges, its nearest face at an angle of 40 degrees to the picture and 4 feet to the right, one face of the cube resting on the ground. the length of the line of direction is 13 feet, and the distance between the horizontal and base lines is 7 feet. (30 marks)

III - Object Drawing - 50 Marks (one hour)

Shading

1. The examiner will place on a small drawing board an ordinary wash-hand basin, and in this he will lay the jug belonging to it upset in the direction of the diagonal of the board. The board should be placed about two feet from the floor. The board and the jug and the basin are to be drawn; the drawing should fairly fill the paper supplied. (35 marks)

2. You are required to draw a cylinder 6 inches high and 3 inches in diameter, standing perpendicularly on its circular base; you will then shade this cylinder with pencil , or, if you prefer, with sepia or other water-colour. (15 marks)

(Source: T.J. Durcan 1971, **History of Irish Education from 1800**, p.p.73 & 74)

Appendix 3

Primary School Revised Programme in Drawing - 1909.

Drawing

Infants: Simple figures and forms, including simple curves in connection with them, also the form of such flat familiar objects and natural specimens as may be introduced in the "Nature" and "Object" lessons. Pencils, coloured chalks, or other suitable drawing mediums to be used.

Note - In section A the pupils should be taught to make a drawing without mechanical aid. In section B, no instruments but those necessary for the work of each separate standard should be used. The two sections should be worked concurrently or on alternative days. In schools where three drawing lessons are given in each week, two of these, as a rule, should be devoted to the work in Section A.

First Standard

Section A - Simple right-lined figures and forms, including simple curves in connection with them, also flat familiar objects and natural specimens, to be draw on paper with pencil, or on boards with chalk.

Section B - Simple geometrical figures, such as the square, the rectangle or the oblong, and other easy forms, to be drawn with the ruler to measurements which do not include fractions of an inch.

Second Standard

Section A - Exercises of a similar nature to those in the first standard; but involving the use of more difficult curve elements, also conventional and natural forms and flat familiar objects.

Section B - The geometrical figures of the first standard, in addition to other exercises of similar difficulty, to be drawn with the ruler and 45 degree set square.

Third Standard

Section A - The "oval" and the "ellipse", very simple conventional ornament from "flat" examples and familiar objects, also drawing simple curves when seen foreshortened.

Section B - The geometrical figures of the first and second standard in addition to the equilateral triangle, the regular hexagon and the octagon, to be drawn with the ruler and the set squares.

Fourth StandardSection A - Simple conventional ornament from flat examples, and natural forms, to be utilised to illustrate the primary principles of design. Drawing simple familiar

objects of circular section when their axes are placed in a vertical position, also drawing simple rectilinear figures when the same are seen foreshortened.

Section B - Construction of simple scales, and the drawing to scale of simple rectilinear objects.

Alternative Programme - Fourth Standard

(a) Bold curves with guide lines

(b) Simple free-hand copies from wall charts or blackboard, and occasionally from small copies.

(c) Simple exercises in drawing to scale on plain paper. These exercises should be made from sketches and occasionally from actual measurements or rectangular surfaces of common objects, such as tables, maps, &c.

Fifth Standard

Section A - Conventional ornament from flat examples, and natural forms, to be utilised to illustrate principles of design. Drawing rectilinear figures and curves in connection with them, when seen foreshortened, and drawing "at sight" and from memory, simple rectilinear objects in conjunction with the objects of circular section studied in the fourth standard.

Section B - Construction of the "metric" and other scales, scale drawings, and problems in Geometry, including the division of lines and angles, and the construction of triangles and quadrilaterals from very simple data.

Alternative Programme - Fifth Standard

(d) More advanced exercises in (b) and (c)

(e) Model drawing of simple regular figures, or simple geometrical drawing.

(f) Designs in free-hand, partly original.

Sixth Standard

Section A - Conventional ornament from flat examples, and natural forms, to be utilised in original design. Drawing "at sight" and from memory, rectilinear objects in conjunction with objects of circular section.

Section B - Scale drawings and problems in geometry, including the construction of polygons on a line or in a circle, simple problems on tangents, and problems relating to similar figures.

Alternative Programme - Sixth Standard

(g) More advanced exercises in (e) and (f).

(h) Original designs in free-hand.

(i) Model drawing of simple common objects, or more advanced geometrical drawing.

(k) [sic.]Easy scale-making

Seventh Standard

Section A - Rather more difficult conventional ornament from flat examples and natural examples than in the sixth standard, utilising the same in original design. Drawing "at sight" and from memory, more difficult rectilinear objects in conjunction with objects of circular section than in the sixth standard.

Section B - More advanced scale drawing and problems in geometry, including the application of geometrical problems in the drawing and planning of designs. Problems in "projection" or plans and elevations, including the "development" of cube prisms, pyramids, and the cylinder, and the cone, in very simple positions with regard to the plains of projection, also plans and elevations of very simple objects.

Alternative Programme - Seventh Standard

(l) More advanced exercises in (i).

(m) Drawing simple natural objects such as a leaf, a flower, &c.

(n) Shading.

(Source: Seventy-sixth Report of the Commissioners of National Education 1909, Cd. 5340, XXV, p.479)

Appendix 4

Results Fees paid by the Intermediate Board - 1881

Subjects	Grade								
	Junior			Middle			Senior		
	£.	s.	d.	£.	s.	d.	£.	s.	d.
Greek	1	5	0	1	10	0	1	15	0
Latin	1	5	0	1	10	0	1	15	0
English	1	5	0	1	10	0	1	15	0
French	0	17	6	1	1	0	1	4	6
German	0	17	6	1	1	0	1	4	6
Italian	0	12	6	0	15	0	1	1	0
Celtic	0	15	0	0	18	0	1	1	0
Arithmetic	0	12	6	0	9	0		—	
Book-keeping	0	5	0		—			—	
Euclid	0	12	6	0	18	0	0	17	6
Algebra	0	12	6	0	18	0	1	4	6
Plane Trigonometry		—			—		1	1	0
Elementary Mechanics		—			—		0	14	0
Natural Philosophy	0	12	6	0	15	0	1	1	0
Chemistry	0	15	0	0	15	0	0	17	6
Botany	0	7	6	0	12	0	0	7	0
Animal Physiology		—			—		0	7	0
Physical Geography	0	3	9		—			—	
Drawing	0	12	6	0	15	0	0	17	6
Music	0	12	6	0	15	0	0	17	6
Maximum obtainable	7	0	0	8	0	0	10	0	0

(Source: Report of the Intermediate Education Board for Ireland 1881, C.6001, XXIX, Appendix I, p.24)

Appendix 5

Secondary School Drawing Programme of Examinations - 1880

Junior Grade

Maximum of marks, 500

[Pass marks, 300. Honours marks, 200]

1. Elementary free-hand drawing (Dyce's *Drawing Books.* Vere Foster's *Drawing Books* A, B, C,D,I, 1,2 &3; N. 1&2. Vere Foster's *Drawing Cards, First Grade,* i,ii,ii,iv)
2. Elementary geometrical drawing. (Rawle's *Practical Geometry,* or Burchett's *Practical Geometry*)

Middle Grade

Maximum of marks, 500

[Pass marks, 300. Honours marks, 200]

1. More advanced free-hand drawing. (Dyce's *Drawing Books* and Vere Foster's *Drawing Books,* E, 1&2; G. 1&2; 1,4; N. 3&4; also Vere Foster's *Cards,* Second Grade, i, ii, iii)
2. More advanced geometrical drawing, including the construction of scales.
3. Elementary linear perspective. (Burchett's *Linear Perspective*)

Senior Grade

Maximum of marks, 500

[Pass marks, 300. Honours marks, 200]

1. Object drawing in light and shade, including foliage from nature.
2. Plans, sections and elevations of the simple geometrical solids.

Notes on the Programme

It is to be distinctly understood that the text-books mentioned within brackets in the programme are not prescribed, or even recommended: they are introduced simply for the

purpose of indicating approximately the *amount of matter* in which the examination will be held.

(Source: Report of the Intermediate Education Board for Ireland 1881, C.6001, XXIX, Appendix II)

Appendix 6

Reports of Examiners - 1889

Object Drawing

Senior Grade - Boys & Girls

Report of A.W.F. Langman

The boys have by far the greater number of failures, but those who have scored marks have done so by strong (although somewhat course) and vigorous drawing. Many students in both sections have forgotten that glazed objects have concentrated lights and unglazed diffused lights. Also that a shaded drawing although not strongly outlined should have the drawing as shown by the shapes of the masses carefully formed. Good drawing (outline) alone would score a number of marks. It is not meant by this that the shading should not be attempted. The girls were either better selected or better trained, for the average of their work was higher and certainly gave more pleasure to examine. The table of statistics will show that the girls have fewer failures than before.

Geometrical Drawing and Construction of shadows

Senior Grade - Boys & Girls

Report of P.J. Prendergast

I regret to report that the answering this year for both boys and girls, senior grade, in this subject was not at all satisfactory. Twenty-one out of the forty-seven candidates (boys) who presented themselves for examination utterly failed to obtain a single mark, and only fifteen scored over fifty marks. Two candidates (girls) out of twenty-one examined failed to received a mark, eight obtaining over fifty . The answering on the whole showed much better preparation by the girls than the boys. It is evident from the results that the training in this subject, one of such vast importance in Continental schools, is almost ignored in our Intermediate schools.

Freehand

Middle Grade - Boys

Report of Edward S. O'Brien

Although the number of candidates who obtained honour-marks was not large yet many very good drawings were examined, and a large proportion gave evidence of a fair knowledge

of the subject. A number entered for the examination, who being entirely ignorant of drawing made no real attempt at work and consequently obtain few, if any, marks.
Frequently the candidate devotes his time principally to the details of the example set, neglecting both the necessity for correctness of general proportion and for drawing the principal lines on both sides before putting in the secondary ones. On the whole the drawings were good and I consider the results satisfactory.

Middle Grade - Girls

Report of A.W.F. Langman

There is a large percentage of passes, about the same as last year, but not many in honours. Some still finish one side entirely before the other. The main lines should be drawn first on both sides; or, if not a symmetrical copy, the principal lines of the design and the details added last if there is time. Proportion is the most important point, and widths should be checked by, judging by the eye, similar angles.

Perspective and Isometric Projection

Middle Grade - Boys

Report of Edward S. O'Brien

Some excellent papers were examined and the answering of many candidates was most satisfactory. A very large number, however, seemed totally unprepared and not to understand the most elementary rules of Perspective or of Isometric Projection.
Candidates should pay more attention to neatness and to showing construction lines clearly and should in all cases indicate back edges of objects by dotted lines.
The rule of working on one side of the paper only should be more generally observed, and the problems should be better "placed" on the paper worked on, of which some candidates use a unnecessary number of sheets.

Middle Grade - Girls

Report of A.W.F. Langman

There were not very many good papers in Perspective, considering the very easy and fair questions set. A few students show evident singes of cramming; this is clear from the students attempting every question and not even half working them out. Some were careless about which side of the spectator the figure should be worked. Others, because the resulting shape was familiar to them, sketched the figures and left out a great deal of the working. Inking in is not required. Some of the papers were quite a pleasure to examine.
Isometric Projection - The results of some of the scales were quite right, but the steps by which they were obtained, very faint or not shown at all. In others neither the plain nor the

isometrical scale was used in working out the figures. Thicknesses should be shown and back edges dotted. This applies to both Perspective and Isometric Projection.

Freehand

Junior Grade - Boys

Joint Report of A.W.F. Langman & Edward S. O'Brien

There was a large number of good drawings, and of those who failed a number did not even attempt to start. The proportions and outside shape of the copy were the most important, and if these were correct the Pass was secured. The detail inside the shape was to test for the Honours section. Many of the failures did not even show the central line nor any system at all of working. On the whole we are pleased with the work sent in. There are still a few students who write rubbish on their papers and one case of tracing. The copy was set with very few straight lines in it so that very little temptation was offered for ruling.

Junior Grade - Girls

Report of Edward S. O'Brien

The relative number of candidates who obtained pass or honour marks was not so large as that of the Junior Grade boys, yet, the percentage of those who made little or no attempt at work was smaller and many unusually good drawings were examined. The number of candidates who evidently endeavoured to attain general correctness of outline before attempting detail and who, in short, set about their work in a proper manner, gave evidence of much good and careful teaching. The drawings, on the whole, were good, many excellent, and the results of the examination may be considered satisfactory.

Geometrical Drawing and Descriptive Geometry

Junior Grade - Boys & Girls

Joint Report of P.J. Prendergast & Edward Townsend

We beg to report that the drawings of the candidates of the Junior Grade in the subject of "Geometrical Drawing" have been very accurately and neatly executed. We were very favourably impressed with the quantity and style of the work done, and we consider that this branch has been well taught in the Irish schools.

With regard to "Descriptive Geometry" we regret to state that the answering in this Subject is extremely limited, in fact the great bulk of the candidates appear not to have studied it at all.

(Source: Report of the Intermediate Education Board for Ireland 1890, C.6001, XXIX, Appendix II)

Appendix 7

Department of Agriculture and Technical Instruction: Recommended Syllabus in Drawing -1900

[The syllabus is divided in two sections, A. Freehand Drawing and, B. Practical Geometry and Solid Geometry. Section A. is given below]

Freehand Drawing

I. Elementary Freehand Drawing, with the addition of simple exercises in Design. Drawing of Objects in outline. Memory Drawing.

II. Continuation of Freehand in outline from casts of Classical Ornament and from good Celtic Ornament. Simple exercises in Design based on natural forms. Model Drawing from geometrical solids, cube, prism, cylinder, cone, pyramid, ring, vase - not more than two models and the board in one group. Object Drawing. Memory Drawing.

III. Drawing from Light and Shade from a Cast; or Modelling; or both.

IV. Design or Modelling; or both.

(Source: First Annual Report of the Department of Agriculture and Technical Instruction for Ireland 1900-01 [1902] XX, p.191).

Appendix 8

Rules and Programme in Drawing: Intermediate Education - 1920

Drawing

Junior Grade

Mechanical Drawing

Plane Geometry

Candidates will be expected to letter all drawings with some standard type of lettering and to have a good knowledge of the lettering and to have a good knowledge of the following and their application to geometrical pattern drawing, tracing and mouldings: Plane and diagonal scales. Proportional division of lines. Construction of girds to give data. Scales of chords. Use of protractor. Construction of triangles and regular and irregular polygons. Enlarging and reducing figures. Reduction of polygons to simpler figures of equal area. Simple case of rectilinear figures in or about other rectilinear figures. Tangents to circles, circles touching one another.

Solid Geometry

Plans, elevations and sections of Cube, Prisms, and Pyramids. Projections of objects based on the foregoing forms should be drawn from measurements and dimensioned sketches made by the pupils.

Free Drawing

Object Drawing

The drawing of groups of two or three objects, or of important objects, involving the construction of two or three of the geometric models in simple positions, above and below eye level.

Design

Exercises will involve practice in Mechanical and Free Drawing, such as boarders, all-over patterns and the filling of geometrical shapes. The geometrical basis of the design must be draw with instruments. Natural elements, such as shells, feathers, flowers, leaves, etc., will be selected as units for design and suggestions for colour. Limitations will be laid down for each

exercise e.g., in outline, in monochrome of one, two, three tones; and in two or more colours, etc. The leading lines and distribution of the masses will, as a rule, be given.

Memory Drawing

Exercises in Memory Drawing should be of the same standard as those prescribed for Object Drawing, or they may take the form of drawing of ornament . As a rule the time devoted to each exercise should not exceed ten minutes. The memory drawing may at times with advantage, precede the drawing from the example.

Middle Grade

Mechanical Drawing

Plane Geometry

Candidates will be expected to letter all drawings with some standard type of lettering and to have a good knowledge of the work of the Junior Grade Syllabus.

Construction of the ellipse and parabola. Tangents and normals to an ellipse. Applications to geometrical pattern drawing, tracing and mouldings.

Solid Geometry

Plans, elevations, and sections of standard geometrical models. True shape sections. Development of surfaces. Projections of machine and building details, from measurements and dimensioned sketches by the pupils.

Free Drawing

Object Drawing

The standard expected in this Grade will be higher than that of the Junior Grade and the drawing will be from objects of a more complex type, such as a box with an open lid, a step-ladder, a desk, a waste paper basket, an open umbrella, a basin and jug, etc. The exercises will be executed in point with such rendering of light and shade as will be expressive of their form.

Design

The exercises will be based on natural forms, such as plants, fruit, seaweed, birds, fishes, butterflies, or on decorative ornament in which such form s have used. In this Grade candidates will be expected to make their own preliminary sketches of leading lines and masses for their designs. The exercises will be of a more difficult character than those of the Junior Grade.

Memory Drawing

Exercises in Memory Drawing should be of the same standard as those prescribed for Object Drawing and should include also some of the natural forms used in design.

Senior Grade

Object and Memory Drawing

The exercises will be of a more advanced character than those done in the Middle Grade and will be such a standard as is required in drawing of good examples of furniture and house fittings with their surroundings, or of the interior of buildings. The drawings should be executed in point, with pencil or crayon or with water colour in monochrome, and may be full tone studies.

Mechanical Drawing (for Boys)

Candidates will be expected to letter all drawings with some standard type of lettering and to have a good knowledge of the work of the Middle Grade Syllabus. In addition exercises on the interpretation of solids may be set. Sections of machine and building details. Conventional means of representing cast iron, wrought iron, steel and brass. The design done in the Middle Grade should be extended to include designs involving good lettering, or for simple house fittings and articles of furniture

Mechanical Drawing and Design (for Girls)

Analysis of ornamental patterns, such as designs for wall decorations, lace, crochet, etc. Presentation of designs suitable for illumination or for reproduction in simple crafts, such as stencil work, lace, crochet, or embroidery.

(Source: Intermediate Education Rules of Examinations - Programmes for Examinations 1919, XXXIX, pp.28-53)

Appendix 9

Secondary School Syllabus in Drawing - 1923.

Drawing

Junior Grade

(The study of Celtic Ornament is recommended)

Geometry - Simple plane and diagonal scales. Problems necessary to the working out of simple patterns. Enlarging and reducing. Drawing to scale from measurement and dimensioned sketches made by pupils. Simple plans and elevations of forms of rectilinear or circular section, such as windows and doors, a brick, an oil can, etc.

Object and Memory Drawing - The drawing from sight and memory of common objects in specified positions - a list of common objects from which students may choose to draw from memory may be supplied. Such objects will, as a rule, involve the construction of two or three of the geometric models, above or below the eye level.

Design - Exercises involving practice in Mechanical and Free Drawing, such as boarders, all-over patterns and the filling of geometric shapes.

Middle Grade

(The study of Celtic Ornament is recommended)

Mechanical Drawing - Junior Grade Course, and in addition:

Geometry - Plane and diagonal scales. Construction of the ellipse and its application. Pattern drawing of more advanced type. Plans, elevations, and simple sections. True shape sections. Development of surfaces. Drawing from measurements and dimensional sketches of a more advanced nature.

Free Drawing

Object Drawing - More advanced than in Junior Grade. The exercises may be executed in point with such rendering of light and shade as will be expressive of their form.

Design - Simple exercises based on Natural forms. In this grade students will be expected to make their own preliminary sketches of the leading lines and masses for their designs.

Memory Drawing - Exercises in Memory Drawing should be of the same standard as those prescribed for Object Drawing, and should include also some of the natural forms used in Design.

Senior Grade

(The study of Celtic Ornament is recommended)

Object and Memory Drawing - Details of the interior and exterior of school buildings. Drawings of furniture and house fittings of good type. Objects to be treated both above and below the eye level.

Mechanical Drawing and Design - Students will be expected to letter all drawings with a standard type of lettering and to have a good knowledge of the work of the Middle Grade Syllabus, and in addition:

For Boys

Simple sections of machine and building details. Conventional means of representing cast iron, wrought iron, and brass steel. The designs done in the Middle Grade should be extended to include designs involving good lettering, or for simple house-fittings and articles of furniture. Exercises on the interpenetration of solids may be set.

For Girls

Analysis of ornamental Patterns. Preparation of designs suitable for illumination or for reproduction in simple crafts such as stencilling, leather work, lace, crochet, or embroidery.

(Source: Rules and Programme of Examinations for 1923 - Intermediate School)

Appendix 10

Programme of Primary Instruction: Drawing - 1927

Infants

Drawing: Simple forms straight or curved outline to be drawn in sand and subsequently on blackboard or paper (mass or outline) with chalks (white or coloured).
Memory Drawing; outline formation with sticks, pebbles, bricks, etc. Modelling with some plastic material.

Standards I - VIII

Drawing

The following Programme is merely suggestive. A more restricted Course will be accepted according to the equipment and general circumstances of the school.

Standard I

Representation

Object Drawing - Lessons on a series of selected objects similar to those suggested for Infants, but showing increased difficulties in their profiles. Natural specimens to be drawn (free-arm) "in mass" with pastels or coloured chalks (pupil's size), and "in lines" with soft lead pencil.
Illustrative Drawing - Experiences at home, on the farm, or in the school and other interesting incidents, or free imaginative drawing.

Construction

Recognition of not less than six colours
Arrangement - Making patterns with coloured papers, and afterwards making drawings of same with pastels or coloured chalks (pupil's size) on paper.
Modelling - Familiar forms in plastic material.
Use of Ruler - Exercises which involve drawing lines between points and measurements which do not involve fractions of an inch.

Standard II

Representation

Object Drawing - As for Standard I, with more difficult objects.
Illustrative Drawing - As in Standard I

Construction

Arrangement - As in Standard I.

Use of Ruler - Exercises which involve straight lines and use of set-square in drawing perpendiculars.

Standard III

Representation

Object Drawing - Lessons on a series of selected objects, the whole or portion of which are based on such curved elements as the oval and the ellipse. Natural specimens, to be drawn with the lead pencil on paper.

Illustrative Drawing - As in Standard II

Construction

Arrangement - Simple units for decoration of objects of everyday use, to be drawn with pastels or coloured chalks (pupil's size).

Colour Matching and simple arrangements of patterns to be drawn and coloured with pastels or coloured chalks (pupil's size) on paper.

Standard IV

Representation

Object Drawing - More careful study of the proportions and appearance of objects of the type suggested in the preceding stage, and natural specimens; also "round" objects of cylindrical and conical type, to be drawn with the lead pencil .

Illustrative Drawing - As in Standard III, also particular incidents in personal experience, school studies, etc.

Working Drawing of simple objects of two dimensions :to scale" including the construction of the necessary scales, and the use of the set-square and compass.

Planning simple designs by experimenting with different units and spacings.

Colour Matching and use of pastels or water-colours in drawing the above.

Standard V

Representation

Object Drawing - Further training in representing "round" and "rectangular shaped" objects; also the structure and shape of natural forms, e.g.. leaves, shells, etc. to be drawn with the lead pencil.

Illustrative Drawing - As in Standard IV

Construction

As Standard IV

VI and Higher Standards

Representation

Object Drawing - Round and rectangular shaped objects, single and in combinations, the drawings drawing

Illustrative Drawing - As in Standard III, also particular incidents in personal experience, school studies, etc.

drawings to show their correct proportions and their appearance (including the simple effects of light and shade) when placed in different positions.

Illustrative Drawing - Personal experiences, school studies, etc. Sketchbook to be used during class instruction for the collection of data relating to different subjects.

Construction

Working Drawing of objects of two dimensions "to scale", including the construction of the necessary scales, the use of the set-square, also problems in proportion, or plans and elevations of the cube, prism, pyramid, the cylinder and the cone, in simple positions with regard to the planes of projections; and plans and elevations of simple objects.

Planning simple designs by experimenting with different units and spacings, including the selection of units for a purpose.

Colour Matching and using water-colours in drawing the above.

(Source: The Second National Programme Conference - Report 1926)

Appendix 11

Council of Education: Proposed Primary School Syllabus in Drawing - 1954

The syllabus taught should be a continuation of that set out in the Infants programme, with some mechanical drawing introduced in senior standards. Without designating the syllabus for each Standard in detail, we consider that the whole programme should include the following:

(i) Freehand and Memory Drawing;
(ii) Illustrative Drawing;
(iii) Drawing of natural forms - leaves, trees, flowers, etc.;
(iv) Illustration of exercises, especially in Nature Study and Composition;
(v) Design and / or Drawing of simple objects (in the senior group) to teach the principles of Object Drawing;
(vi) Mechanical Drawing (in Standard VI) - simple scale drawing, simple plan and elevation;
(vii) Colour matching;
(viii) Simple art appreciation (explanation of colour, grouping, composition of a few good pictures or reproductions thereof).

(Source: Report of the Council of Education - Primary 1954)

Appendix 12

Syllabus in Drawing: Preparatory Course - Session 1924-25

Syllabus of Drawing.

Drawing of Familiar Objects and Natural Forms from Sight and Memory.

At the end of the Course pupils should be able to draw any object involving the construction of the following geometric models, singly or in combination, in simple positions:
Cylinder, Cone, Sphere, Cube, Prism and Pyramid.
These geometric models are not recommended as actual examples to be drawn from, but they should be used to demonstrate principles of construction as their regular form enables this to be done without confusion, and it should be pointed out how the principles learnt from the study of these types of forms may be applied to the drawing of common objects.
All the Object Drawing should be done from familiar objects, and a collection of such objects as involve the construction of the type of models should form an essential part of the school equipment. It is also essential that schools should be provided with single desks which can easily be placed around objects.
Particular attention should be given to Memory Drawing, as it is perhaps the most important element in the Drawing Course, and its value can hardly be over-estimated in cultivating correct observation, directness and freedom of execution.
Not more than ten minutes should be allowed for each exercise in Memory Drawing; and it should be taught continuously throughout the year. Very careful attention should be given to the structural lines and proportions of the examples chosen. The exercises may be of two kinds: repetitions of examples previously drawn from objects or natural forms, or drawing of examples carefully studied but not previously drawn. In the latter case the Memory exercise may, with advantage, be followed by a drawing from the example.

Mechanical Drawing and Design.

The Course aims at providing the training in Geometry and the use of instruments required for an elementary study of the subject. It is intended that, as soon as a new principle of

construction has been mastered, it should be applied, alone or in combination with others previously learnt, to the drawing of geometrical patterns, simple tracery and mouldings. All the work should be done on separate sheets of paper, and drawing boards and T squares should be used throughout.

The following should be included in the course of instruction: Parallel lines, division of lines, plane scales. Circles - construction to given data. Use of protractor. Construction and measurement of angles. Construction of triangles, regular and irregular polygons, similar figures, simple diagonal lines. Tangents to circles, circles touching one another.

In Design, the exercises should be very carefully selected so as to secure practice in Mechanical and Freehand Drawing, and should be based on natural forms and on good examples of historic ornament, including Celtic ornament. Simple designs for boarders, all-over patterns and a filling of simple geometric shapes should be included.

(Source: Department of Education, Technical Instruction Branch *Programme of Science, Drawing, Manual Instruction, and Domestic Economy for Secondary Schools,* Session 1924-25)

Appendix 13

Intermediate and Leaving Certificate Drawing Syllabi - 1932

DRAWING
INTERMEDIATE CERTIFICATE COURSE

Minimum duration of the course for examination purposes is two years. It is recommended, however, that the subject be taken in all years and that the time given to it be at least 1.5 hours per week.
The room used for drawing should be equipped with easily moved desks and a suitable collection of objects for use in drawing from sight. Mechanical Drawing should be done on separate sheets of paper and drawing boards and tee squares should be provided; compasses and set squares should be of an approved type.

Drawing from Sight and Memory.

The drawing of familiar objects and of natural forms below and above eye level and groups of such objects. At the end of the course the pupils will be expected to be able to draw satisfactorily a group consisting of, say, a plate, a box and two or three fruits or vegetables. The objects should be based on and fairly closely related to the following geometrical forms - Cylinder, Cone, Sphere, Prism, Pyramid. Geometrical models are not recommended as examples for drawing exercises but should be used to demonstrate the principles which the pupils are to apply in drawing of familiar objects.
Particular attention should be given to Memory Drawing. It should be taught continuously throughout the session and not more than ten minutes should be allocated for each exercise. AT the end of the course pupils should be able to draw from memory single objects or groups - (a) previously drawn from sight, (b) selected from a specified list, (C) observed for a limited time.
Exercises in free drawing may be executed in point with such rendering of light and shade as will be expressive of form.

Mechanical Drawing and Design.

Drawing of lines and angles, construction of triangles, polygons, circles and their tangents to given data. Construction of plane and diagonal scales and drawing to scale.

Projection (plan and elevation) of objects, rectilinear and circular and of their sections.
Exercises in design such as boarders, all-over patterns and the filling of geometrical shapes with ornamental forms. Celtic ornament or ornament based on historic or natural forms.
Pupils should be taught to use some standard type of lettering on their drawings.
Definite lessons should be given as the occasion arises on the proper use of the tee and set squares, scale protractor and compass.

LEAVING CERTIFICATE COURSE

Duration of Course - Two Years.

Drawing Familiar Objects and Natural Forms from Sight and from Memory.
Similar but more advanced groups than in the Intermediate stage. Details of interior and exterior of school buildings furniture and house fittings of a good type.
The exercises may be executed in point with such rendering of light and shade as will be expressive of form.

Drawing from Memory.
Exercises should be of the same standard as those prescribed for drawing from sight, and may also include drawing of natural forms such as used as a basis for design.

Mechanical Drawing and Design.
(The study of Celtic ornament is recommended)
Students will be expected to letter all drawings with some standard type of lettering, and to have a good knowledge of the work of previous syllabuses, and in addition:

FOR BOYS

Drawing from measurements and dimensioned sketches of simple machine and building details. True shape sections. Development of surfaces. Interpenetration of solids. Design involving good lettering. Designs for simple house fittings, articles of furniture etc.

FOR GIRLS

Analysis of ornament patterns. Reproduction of design suitable for illumination or for reproduction in simple crafts, such as stencilling, leather work, lace, crochet, or embroidery.

(Source: Department of Education Rules and Programmes for Secondary Schools, 1931-32)

Appendix 14

Intermediate and Leaving Certificate Drawing Syllabi - 1942

Drawing

COURSE A. - INTERMEDIATE CERTIFICATE

The minimum duration of this Course is two years, on the basis of 3 hours' instruction per week; when the course is over three or four years duration a reduction to 2 or 1.5 hours in the weekly period may be accepted.

Object Drawing.

Drawing objects, groups of objects, usually available in domestic and school surroundings, as simple articles of furniture, kitchen utensils, garden and workshop implements, shop packages and containers, toys and articles of games and sport.

Treatment should progress from line to line and light-and-shade, monochrome and colour in broad masses.

Drawing Natural Forms.

Drawing the simpler flowers, foliage, vegetables. fruit, feathers, and insects.

Treatment may be pictorial, with light-and-shade and colour, or decorative, for adaptation in design.

Drawing from Memory.

The main types of practice are to consist of drawing from memory additional objects or features to the object, or group, already drawing from observation, and drawing from memory specific, described or briefly observed natural forms.

Pictorial Drawing.

Imaginative drawing of a subject of everyday life. Drawing simple compositions from imagination of human beings, animate and inanimate objects, in suitational surroundings, to illustrate an incident from history or literature. Compositions may also include any subject that will arouse interest and develop self-expression.

Design and Mechanical Drawing.

Drawing ornamental elements for design. Instruction on the various bases of pattern, and the evolution of design for panels, boarders, and all-over patterns, and by execution in simple crafts.

Mechanical drawing is limited to the simpler geometrical constructions applicable to design, and the construction of geometrical figures.

There will be three papers in the Examination in Drawing, Course A for which the maximum mark is 300, viz.:

1. Object Drawing, or Drawing Natural Forms, and Drawing from Memory	100 marks
2. Pictorial Drawing	100 marks
3. Design and Mechanical Drawing	100 marks

LEAVING CERTIFICATE

The minimum duration of this Course is two years, on the basis of 3 hours instruction weekly.

Object Drawing.

Drawing objects, and groups of objects, usually available in domestic and school surroundings, of more advanced type than of the Intermediate Certificate Course, and including clothing and other drapery.

Treatment should be mainly in colour in broad masses, fortified with line and indications of light-and-shade, and with particular attention to the rendering of textures.

Drawing Natural Forms.

Drawing more advanced specimens of flowers and foliage and other examples than those specified for the Intermediate Certificate Course, with the addition of animals and the human figure in costume.

Treatment may be pictorial, with light-and-shade and colour; or decorative, for the adaptation of design.

Drawing from Memory.

Drawing from memory appropriate surroundings to the object or group of objects already drawn form observation, and separate exercises in drawing unrelated objects, including buildings and vehicles. Drawing from memory natural forms including animals and the human figure in costume.

Pictorial Drawing.

Drawing compositions from imagination to depict an incident from contemporary life, or a legend, myth or historical event, or a scene in a play, or to illustrate a quotation.

Design and Mechanical Drawing.

Design for execution in any hand craft, or for production by a machine process in any material: Embroidery, Pottery, Metalwork, Weaving, Printed Fabrics, Wallpaper, Book jackets.

Mechanical drawing is limited to the analysis of repeating patterns, the geometrical constructions applicable to design, and the use of plan and elevation in the application of decoration to objects of three dimensions.

There will be three papers in the Examination in Drawing, Course A, for which the maximum mark is 300, viz.,

1. Object Drawing, or Drawing Natural Forms, and Drawing from Memory	100 marks
2. Pictorial Drawing	100 marks
3. Design and Mechanical Drawing	100 marks

COURSE B.- INTERMEDIATE CERTIFICATE

The minimum duration of this Course is two years, on the basis of 1.5 hours instruction weekly.

Drawing from Sight and Memory.

Drawing familiar objects and natural forms below and above eye level, and groups of such objects and forms.

The objects should be similar in their main lines to the following geometrical models: Cylinder, Cone, Sphere, Prim and Pyramid.

Drawing form memory should be practised continuously throughout the session, and may comprise exercises in (a) the repetition from memory of drawings previously made from sight, (b) drawing from memory specified or described objects, and (c) drawing objects from memory following observation of them for a brief period.

All free drawing may be executed in point with sufficient rendering on light and shade to emphasise and express form.

Mechanical Drawing and Design.

Division of lines and angles, construction of triangles, polygons, circles and their tangents to give data. Construction of plain and diagonal scales and drawing to scale.

Projection (plan and elevation) of objects, rectilinear and circular and of their sections.

Design of Celtic ornament, or of ornament derived from historic sources or from natural forms, for boarders, all-over patters, and panles.

A simple standard type of lettering may be introduced in design, and should also be used for titles and inscriptions on drawings.

There will be two papers in the Examination in Drawing, Course B, for which the maximum mark is 200, viz. :

1 Drawing from Sight and Memory	100 marks

2. Mechanical Drawing and Design 100 marks

LEAVING CERTIFICATE

The minimum duration of this Course is two years, on the basis of 1.5 hours instruction weekly.

Drawing from Sight and Memory.

Drawing similar but more advanced objects, natural forms, and groups than those of the Intermediate Course, including details of the interior and exterior of school buildings, furniture, and house fittings. Drawing from memory should follow the same general procedure prescribed for the Intermediate Course, with exercises of a more advanced character consistent with those in Drawing from sight, and may include drawing from memory of natural forms adaptable to design.

All free drawing may be executed in point with sufficient rendering of light and shade to emphasise and express form.

Mechanical Drawing and Design.

(a) Drawing from measurements and dimensional sketches of simple machine and building details. True shape sections. Development of surfaces. Interpenetration of solids.

(b) Design and analysis of ornamental patterns. Simple design for crafts, as illumination, stencilling, leatherwork, lace, crochet, embroidery, or for house fittings, woodwork and lettering. A standard type of lettering should also be used for titles and descriptions on drawings.

There will be two papers in the Examination in Drawing, Course B, for which the maximum mark is 200, viz. :

1 Drawing from Sight and Memory 100 marks

2. Mechanical Drawing and Design 100 marks

In Mechanical Drawing and Design there will be alternative papers, one on par. (a) and the other on par. (b) of the syllabus.

There will be two papers in the Examination in Drawing, Course B, for which the maximum mark is 200, viz. :

1 Drawing from Sight and Memory 100 marks

2. Mechanical Drawing and Design 100 marks

(Source: Department of Education Rules and Programmes for Secondary Schools, 1941-42)

Appendix 15

Intermediate and Leaving Certificate Art and Drawing Syllabi - 1953

ART AND DRAWING

The minimum duration of the course in Drawing is two years, on the basis of 1.5 hours' instruction per week. The minimum duration of the course in Art is also two years, on the basis of 3 hours' instruction per week; when, however, the course is over three or four years' duration a reduction to 2 hours or 1.5 hours, respectively, in the weekly period may be accepted.

INTERMEDIATE CERTIFICATE

Object Drawing.

Drawing objects, and groups of objects, usually available in domestic and school surroundings, as simple articles of furniture, kitchen utensils, garden and workshop implements, shop packages and containers, toys and articles of games and sport.

Treatment should progress from line to line and light-and-shade, monochrome and colour in broad masses.

Drawing from Memory.

Drawing from memory should be practised continuously throughout the session. The main types of exercise are to consist of introducing, from memory, additional objects or features to the object or group being drawn from sight, and drawing from memory specified, described or briefly observed natural forms.

Drawing Natural Forms.

Drawing and painting the simpler flowers, foliage, vegetables, fruit, feathers and insects.

Treatment may be pictorial, with light-and-shade and colour, or decorative for adaptation in design.

Pictorial Drawing.

Imaginative drawing of a subject of everyday life. Drawing simple compositions from imagination of human beings, animate and inanimate objects, in suitable surroundings, to illustrate an incident from history or literature. Compositions may also include any subject that will arouse interest and develop self-expression.

Mechanical Drawing and Design.

Note. - There are two syllabuses in Mechanical Drawing and Design, one for those following the course in Art and one for those following the course in Drawing.

Section I (Art).

Drawing ornamental elements for design. Instruction on the various bases of pattern, and the evolution of design panels, boarders, and all-over patterns, and by execution in simple crafts. Mechanical drawing is limited to the simpler geometrical constructions applicable to design, and the construction of geometrical figures.

Section II (Drawing).

Division of lines and angles, construction of triangles, polygons, circles and their tangents to given data. Construction of plain and diagonal scales and drawing to scale.

Projection (plan and elevation) of objects, rectilinear and circular, and of their sections.

Design of Celtic ornament, or of ornament derived from historic sources or from natural forms, for boarders, all-over patterns, and panels.

A simple standard type of lettering may be introduced in design, and should also be used for titles and inscriptions on drawings.

LEAVING CERTIFICATE

Object Drawing.

Drawing objects, and groups of objects, usually available in domestic and school surroundings of a more advanced type than those of the Intermediate Certificate Course, including clothing and other drapery.

Treatment should be mainly in colour in broad masses, fortified with line and indications of light-and-shade, and with particular attention to the rendering of textures.

Drawing from Memory.

Drawing from memory appropriate surroundings to the object or group of objects being drawn from sight. and separate exercises in drawing unrelated objects, including buildings and vehicles. Drawing from memory natural forms including buildings and the human figure in costume.

Drawing Natural Forms.

Drawing and painting more advanced specimens of flowers and foliage and other examples than those specified for the Intermediate Certificate Course, with the addition of animals and the human figure in costume.
Treatment may be pictorial, with light-and-shade and colour; or decorative, for adaptation in design.

Pictorial Drawing.

Drawing compositions from imagination to depict an incident from contemporary life, or a legend, myth or historical event, or a scene in a play, or to illustrate a quotation.

Mechanical Drawing and Design.

Section I. (Art)

Design for execution in any handcraft, or for reproduction by a machine process in any material: Embroidery, Pottery, Metalwork, Weaving, Printed Fabrics, Wallpaper, Bookjeckets.
Mechanical Drawing is limited to the analysis of repeating patterns, the geometrical constructions applicable to design, and the use of plan and elevation in the application of decoration to objects of three dimensions.

Drawing II. (Drawing)

(a) Drawing from measurements and dimensioned sketches of simple machine and building details. True shape of sections. Development of surfaces. Interpretation of solids.
(b) Design and analysis of ornamental patterns. Simple design for crafts, as illumination, stencilling, leatherwork, lace, crochet, embroidery, or for house fittings, woodwork and lettering.
A standard type of lettering should also be used for titles and descriptions on drawings.

EXAMINATIONS IN ART AND DRAWING (ALL GRADES)

Question papers in Art and Drawing will be set at the Certificate Examinations in the following sections:

Object and Memory Drawing (all grades).
Mechanical Drawing and Design (all grades).
Drawing from Natural Forms (all grades).
Pictorial Drawing (all grades).

Each paper will carry 100 marks. Candidates taking Art will be required to answer the papers in Mechanical Drawing and Design, Pictorial Drawing *and* either in Object and Memory Drawing or in Drawing from Natural Forms. Candidates taking Drawing will be required to

answer the papers in (i) either Object and Memory Drawing or Drawing from Natural Forms and (ii) either Mechanical Drawing and Design or Pictorial Drawing. The total marks assigned to Art and Drawing will be 300 and 200 respectively.

With regard to the paper in Object and Memory Drawing the same group of objects will be set for both Art and Drawing. The test in Memory Drawing will also be the same for both subjects. Candidates will be free to introduce their memory drawings into the picture as they proceed with the drawing from sight.

The papers in Mechanical Drawing and Design will contain two sections, Section I. and Section II. In Section I. the questions will be suited to candidates who have followed the course in Art; candidates will be required to answer one question only and the use of colour will be essential. In Section II. the questions will be suited candidates who have followed the course in Drawing and candidates will be required to answer three questions. Candidates will be free to answer in either Section, but not in both.

(Source: Department of Education Rules and Programmes for Secondary Schools, 1953-55)

Appendix 16

Number of Candidates by Subject Taking Certificate Examinations for Day Vocational Courses - 1955.

Subject	No. of Candidates	No. Passed
Irish	2,883	2,041
English	3,393	2,728
Book-keeping	1,227	980
Commerce	1,307	1,134
Commercial Arithmetic	1,206	857
Type Writing (Secretarial)	379	306
Type Writing (General)	759	667
Short-hand (General)	698	426
Short-hand (Secretarial)	376	214
Commercial Geography	97	49
Retail Practice	32	20
Drawing & Design	481	179
Domestic Economy (Written)	478	407
Business Methods	166	163
Household Science	64	41
Mechanical Drawing	2,189	1,941
Mechanics & Heat	759	388
Magnetism & Electricity	822	440
Rural Science	492	387
Cookery (Practical)	589	526
Needlework (Practical)	586	519
Laundry & Household Man.	574	547
Woodwork	2,109	1,753
Metalwork	1,586	1,267

Total Candidates 4,786

(Source: Report of the Department of Education 1954/55)

Appendix 17

Intermediate and Leaving Certificate Art Syllabi - 1981

Candidates taking Art will be required to answer the papers in Imaginative Composition, *and* either in Design or in Craftwork, *and* either in Still Life or in Life Sketching, three papers in all.

The Examination Syllabus will be as follows:—

Imaginative Composition:
Candidates will be given a choice of subjects from which to make a composition. The composition may be painted in watercolour or body colour.

Still Life:
Candidates will be required to draw or paint a group. The work may be in any suitable medium provided that the drawings or paintings can be packed and examined without their smudging or sticking together. The group may be treated naturalistically, or, as the basis for a composition.

Life Sketching:
Candidates will be required to sketch two short poses, which should be completed in about fifteen minutes, and a more careful study of the whole figure, or half length figure, or head. Colour may be used.

Design
Candidates will be required to make a design on paper for one of the following subjects:— Puppetry, Pattern-making, Calligraphy, Embroidery, Hand-printed Textiles, Lino-cutting and Printing, Bookcrafts, Pottery, Posters. The work may be in any suitable medium provided that the drawings or paintings may be packed without difficulty.

**Craftwork:*
Candidates will be required to carry out a design in the actual material for *one* of the following crafts:— Lino-cutting and Printing, Bookcrafts. Screen-printing, Hand-printed textiles, Weaving, Embroidery, Puppetry, Pottery, Calligraphy, Carving, Modelling, Art Metalwork. All necessary materials must be provided by the school. The work submitted for the practical examination will not be returned.

*There will be two examination periods in Craftwork, each of two and a half hours duration.

ART

The course should be broadly based and should include representational work, imaginative composition, design and craft, and appreciation. The following syllabus is suitable for a three year course:—

Representational Work:

Making sketches in black and white and colour;

(i) Life: in the classroom, from windows, out of doors.

(ii) Objects and groups of objects pleasing in colour, texture and form.

(iii) Flowers, sprays of leaves, fruit, shells, etc.

(iv) Buildings and landscape in various seasons and moods of nature.

Imaginative Composition:

Pictorial work: figure, landscape, still-life and abstract studies.

Design:

(i) The free invention of pattern in colour.

(ii) The planning of a design to be carried out in some specific craft.

Craftwork:

The development of a sense of pattern and good design through the practice of a craft.

Appreciation:

An elementary introduction to the fine arts and to the appreciation of design in everyday things.

At the Intermediate Certificate Examination, five papers will be set from which candidates may make a selection subject to the specified conditions. The five papers will be as follows:

1. Imaginative Composition	2 hours:	150 marks
2. Still Life	2 hours:	100 marks
3. Life Sketching	2 hours:	100 marks
4. Design	2 hours:	150 marks
*5. Craftwork	5 hours:	150 marks

*There will be two examination periods in Craftwork, each of two and a half hours duration.

LEAVING CERTIFICATE PROGRAMME

24.—ART (Including Crafts)

Ordinary and Higher Level Courses

The course should be as broadly based as that for the Intermediate Certificate. It is important that a sense of unity should be maintained throughout the different sections of the syllabus in order to avoid a system of isolated lessons.

The following outline is suggested:

Observational Studies

Sketches and studies in black and white and colour of natural forms and man-made objects: buildings and landscapes under varying conditions: human figures.

These studies should serve to build up a store of visual images necessary for creative activity in Imaginative Composition, Design and Craftwork.

Imaginative Composition and Still Life

Experimentation with a variety of media in an attempt to find the vehicle of expression that best suits the temperament of the individual and the nature of the composition.

Design and Craftwork

Activity leading to a development of a sense of pattern and rhythm study of colour, mainly direct from nature; experiments to determine the potentialities and limitations of specific crafts.

As the visual experience of the pupils is conditioned by a heritage from earlier generations, both recent and remote, it is desirable that continual references be made to existing cultural resources. Therefore, the History and Appreciation of Art are included in the course to afford pupils an opportunity of showing awareness of the place of the visual arts in our culture and community. This does not call for specialised study of the History of Art but the teacher may find it fruitful to lay special emphasis on a selected field of interest, e.g. "Art in Early Christian Ireland", "European" or "Modern Art".

It is assumed that the Art teacher in the normal course of his work will have familiarised pupils with a wide variety of reproductions, slides and original works of Art and will have actively encouraged individual and group visits to local museums, galleries, national monuments and modern buildings etc. Opportunity should also be given for discussion of topics based on the every-day visual experience in their own environment.

It is suggested that the Art teacher select the field of special study for which most material is available in his own area.

LEAVING CERTIFICATE PROGRAMME

LEAVING CERTIFICATE—ORDINARY AND HIGHER LEVEL

Candidates will be required to answer *four* papers in all as follows:

		Marks
(a) Imaginative Composition *or* Still Life	2½ hours	100
(b) Design *or* Craftwork	2½ hours 5 hours	100
(c) Life Sketching	1 hour	50
(d) History and Appreciation of Art	2½ hours	150

1. *Imaginative Composition or Still-Life*

The paper will consist of a descriptive passage which will be open to interpretation as either an imaginative composition or a still-life study. The paper will be made available to the candidates three days before the examination so that those who wish may collect any necessary objects mentioned in the said passage and which would be appropriate for the still-life groups. Alternatively, candidates who wish to make an imaginative composition will be given an opportunity to select a subject which appeals to them from any part of the descriptive passage, to consider in advance how they will treat it, and make preliminary studies and sketches.

No preparatory work, however, may be taken into the examination hall. Candidates will be allowed to use any medium which may not be damaged in transit.

2. *Design*

The paper will consist of a passage of prose which may be used as the basis for a design (on paper) for a specific craft such as fabric-printing, calligraphy, lino-printing, embroidery, weaving, pottery, modelling and carving, and publicity design. The work may be in any suitable medium which may not be damaged in transit.

3. *Craftwork*

Candidates will be required to carry out a design in the actual material for a craft such as lino-printing, bookcrafts, hand-printed textiles, embroidery, pottery, weaving, puppetry, calligraphy, carving, modelling, art metalwork. All necessary materials must be provided by the school. The examination arrangements will be similar to those for the Intermediate Certificate Craftwork Examination.

4. *Life Sketching*

Candidates will be required to make two sketches of the model. The first will be a pose of 15 minutes. The second will be a more fully worked drawing taking approximately 30 minutes. Colour may be used.

5. *History and Appreciation of Art*

Questions will be framed so as to test the general knowledge of historical development and visual appreciation rather than detailed or specialised 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 these would be appropriate.

The fields of special study covered by the examination are as follows:—

Section I — Art in Ireland (from Prehistoric times to the present).

Section II — European Art (from 1000 A.D. to the present).

Section III — Under the heading General Appreciation it is intended to afford candidates an opprtunity to discuss topics based on every-day visual experience in their own environment.

The examination paper will offer a wide choice of topics on each section or special field of study. Candidates should answer one question from each of the three sections of the paper. (2½ hours.)

LIST OF ART BOOKS

(There are so many excellent books available that teachers may prefer to select their own books to cover the course. For convenience's sake the following list of books is suggested as a basis for selection. The list is in no sense a Prescribed list.)

Section I — Art in Ireland (from Prehistoric times to the present).

New Grange (Ó'Ríordáin and Daniel).

Irish Churches and Monastic Buildings, Vols. I, II and III (Harold J. Leask). Tempest, Dundalk.

Journal of the Royal Society of Antiquaries of Ireland.

Journal of the Georgian Society.

Publications of the National Museum.

Irish Stained Glass (Wynne and White). Browne and Nolan.

Irish Art (Bruce Arnold). Thames and Hudson.

The National Gallery of Ireland (James White). Thames and Hudson.

Modern Irish Landscape Painting Slide Pack (Frances Ruane) published by the Arts Council.

Recent Irish Stained Glass Slide Pack (Nicola Gordon Bowe) published by the Arts Council.

2. Guides and Publications of the National Monuments — Office of Public Works.

Excellent photographs may be purchased from the Photographic Department, National Monuments Branch, Office of Public Works.

Antiquities of the Irish Countryside (Ó'Ríordáin) Methuen.

Irish Art (3 vols.; Early Christian Period. Viking Invasions, Romanesque Period) (Françoise Henry) Methuen.

Irish Churches and Monastic Buildings (First Phases and Romanesque, Gothic to 1400, the Last Phase) Tempest.

Section II — European Art (from 1,000 A.D. to the present).

The World of Art Library - Thames and Hudson.
European Painting and Sculpture (E. Newton). Pelican.
Outline of European Architecture (Pevsner). Pelican.
Art through the Ages (H. Gardner). Bell and Sons.
Early Renaissance (M. Levey). Pelican.
A Social History of Art (Hauser). Routledge.
A Concise History of Painting from Giotto to Cézanne — Thames and Hudson.
History of Architecture (Bannister and Fletcher).
Dictionary of Art and Artists (L. & P. Murray). Penguin.
Classic Art, an Introduction to the Italian Renaissance (Wolfflin) Phaidon.
The Age of Baroque (M. Kitson) Hamlyn.
The Dolphin History of Painting (6 Vols.) — Thames and Hudson.
The Meaning of Art (Herbert Read). Faber & Faber.
Oxford Junior Encylcopaedia (Vol. 12).
History of Modern Painting (2 Vols.) (M. Raynal). Skira.
The Story of Art (E. H. Gombrich) — Phaidon Press.

Section III — (General Appreciation).

Looking and Seeing (Rowland). Ginn.
The Meaning of Art (Herbert Read). Faber & Faber.
Art and Industry (Herbert Read). Faber & Faber.
Design (A. Bertram). Pelican.

Periodicals

Design. Council of Industrial Design,
The Design Centre,
28 Haymarket,
London, S.W.1.

Studio International,
Journal of Modern Art, 37 Museum Street, London, W.C.1.

Art Education: The Journal of the National Art Education Association, 1201 16th Street N.W., Washington, U.S.A.

Appendix 18

Survey of Art & Design Teachers' Views on Current Issues in Art & Design Education at Second Level

Background to the Survey

This section of the study is based primarily on research undertaken in 1998. The subject of enquiry is teachers' views on the changes taking place in art education in second level education in Ireland. Comparisons are between the present research findings and a previous research survey conducted in 1992 (1) which aimed to determine teachers' views on reforms of art education at junior cycle level at the time when those reforms were in their infancy.

The intervening period has been one of change on many fronts for art teachers. Presumably the majority have had to re-examine their practice in the light of new Junior Certificate (JC) requirements. Moreover, the highly innovative Transition Year and Leaving Certificate Applied Programme have been introduced at senior cycle level (the latter is a very different art and design course to that of the JC). And significantly, the Art Course Committee of the National Council for Curriculum Development (NCCA) is preparing a new Leaving Certificate (LC) art syllabus, which offers the prospect of still greater change in the future. It can be argued, therefore, that given the dearth of art and design curriculum reform in Ireland prior to this period, teachers were uniquely placed to comment on the challenges occasioned by an evolving system. It might be expected that the experience of change had alerted teachers to the adequacy of the reform process as conceived by the authorities, and that they had come to some conclusions about how they would wish to see the new LC course develop. So a noteworthy feature of this survey is the comparisons that can be drawn between the rhetoric in relation to curriculum reform and the reality on the ground as described by teachers.

Another noteworthy feature of the survey is its scale. While there are no definitive statistics available on the number of art teachers regularly employed in the country's seven hundred (approx.) second level schools a rough estimation would suggest it somewhere in the region of between 750-850, therefore, with 147 individual respondents it can be said with a degree of confidence that the views of between 17% and 20% of the entire art teaching body are represented.

In general terms the survey aimed to assess teachers' responses to questions relating to their experience of implementing the Junior Certificate programme and wider factors affecting art education throughout second-level education.

The survey specifically aimed to find out teachers' views on:

1. The JC model as a an appropriate and effective approach to art education.
2. Students', parents' and school managers' attitudes to JC Art, Craft, Design.
3. The main constraints on effective implementation of JC Art, Craft, Design.
4. Current trends in respect of course content and teaching methodologies.

5. The JC modes of assessment.

6. The extent and impact of wider factors such as the introduction of new technologies, media-studies education and combined arts.

7. New curriculum in LC art.

8. Forms of support and teacher in-service provision required.

Preliminary research activities

A similar research methodology and questionnaire format was used in the 1992 and 1998 surveys in order to ensure continuity and comparability. The very high response rate to individual items in the 1992 survey gave some indication that it would be possible to increase the number of items in the 1998 survey. Moreover, the pattern of response in 1992 revealed that respondents were willing to give relatively comprehensive answers to open questions therefore a high number of open items were included among the closed items to allow teachers more scope to express their opinions, and the survey was conducted on an anonymous basis in order to encourage a free and open response.

Discussions took place with several teachers to establish key issues relating to their experience of implementing the JC course. A draft questionnaire was then constructed containing three sections with 37 items. Following further consultation with the co-operating group of teachers the questionnaire was then redrafted.

The population

The respondents consisted of 147 second-level art teachers. The achieved population (N=147) was 42% of the targeted population (N=350). The targeted population was selected on a random basis and represents between 17% -20% of the universe population of art teachers.

Procedures

The survey of 350 second level teachers was conducted by postal questionnaire in February 1998.

The questionnaire contained three sections:

Section 1 dealt with teachers experience of implementing the JC course.

Section 2 dealt with wider factors affecting art education.

Section 3 dealt with in-service provision and teachers' beliefs and attitudes towards the functions of the subject.

SECTION ONE

Teachers' experience of implementing the course:

The introduction of JC Art, Craft, Design in 1989 was generally acknowledged to be a significant departure from the long standing Intermediate Certificate course. It was quite

rightly felt that the Intermediate course was hopelessly outmoded in terms of course rationale and content (almost non-existent), and mode of examination. Given that traditionally art education is perceived as a low-status subject the introduction of a totally new syllabus, accompanied by the submission of course work assignments (replacing terminal examinations), with these developments tied in with the newly conceived overall aims of junior cycle education, the reforms offered the prospect of a transformed outlook for the subject.

Therefore, in the present survey teachers were asked "In general, do you feel that JC Art, Craft, Design has proved to be an appropriate and effective approach to art and design at junior cycle level?", and "Do you feel that JC Art, Craft, Design has brought about changes in art and design at junior cycle?" The former question was answered on a five point scale ranging from "I strongly agree" to "I strongly disagree", and the latter on a five point scale ranging from "major changes" to " no changes".

Table 1.1. shows that 50% of teachers agree strongly that the JC has proved to be an appropriate and effective approach and 44% agree to some extent that this is the case. Table 1.2 shows an different pattern of results with the greater majority of teachers (at 80%) reporting that the JC has brought about major changes in art and design education. When the two top scores from each scale is combined, in the case of Table 1.1 93% and in the case of Table 1.2 99%, the results show that their is very strong support for the JC itself and the potential of the JC to effect change. Even so, there is some 30% difference between the highest scores on the two scales suggesting that teachers have experienced a very high incidence of change but do not fully assent to the nature of that change.

Tables 1.3 and 1.4 show the 1992 survey response to items on whether teachers' felt that there was a need for the JC reforms and whether they thought the reforms would bring about changes. The findings of that survey revealed that teachers were largely supportive of the reforms in that an overwhelming majority believed that there was a real need for change, yet that survey also revealed that teachers were somewhat less convinced that the reforms would result in major changes. In short, the pattern of response is reversed.

Table 1.1 — Teachers' views on the appropriateness and effectiveness of the JC (N=145)

Table 1.2 — Teachers' views that the JC has brought about changes (N=145)

Table 1.1	%	%	Table 1.2
I strongly agree	50.34	80.27	Major changes
I agree to some extent	43.54	19.05	Some changes
I am uncertain	1.36	0.68	Uncertain of changes
I disagree to some extent	4.08	0.0	Hardly any changes
Strongly disagree	0.68	0.0	No changes

1992 Survey

Table 1.3 Teachers' attitude on the need for reform	%	%	Table 1.4 Teachers' views that the reform would bring about changes
I strongly agree	88.9	55.5	Major changes
I agree to some extent	11.1	42.6	Some changes
I am uncertain	0.0	0.0	Uncertain of changes
I disagree to some extent	0.0	0.0	Hardly any changes
Strongly disagree	0.0	0.0	No changes

Two points emerge from the data: one, there is an indication that the extent of the changes brought about as a result of the reforms have been greater than first envisaged by teachers, and two, indications are that teachers are not totally happy with JC Art, Craft, Design. The latter point is hardly surprising as it might be expected that the new syllabus would not be a fully successful innovation, though it does raise questions on the matter of what problems exist. Respondents' views on this issue arise at numerous points in this analysis of the data and are discussed accordingly, but for the moment it is instructive to concentrate on the first point that greater changes have taken place as a result of the introduction of the JC than had been anticipated by teachers.

A set of six items in the present survey dealt with the level of change in respect of the standing of the subject, and support for and attitudes towards it since the introduction of the JC syllabus. These areas were selected on the basis that the attitude of students and others to the subject, the pattern of student uptake of the subject, the degree of funding being allocated to the subject from within the school budget, and the level of contact time with students as a result of reorganised school timetables, were thought to be readily discernible by teachers and good indicators as to whether negative or positive changes were taking place (it was decided not to include an item on standards because the determinants involved were thought to be too complex and subtle for the present instrument).

Table 1.5 shows the response ratings for the six items, all of which were rated on a seven point scale ranging between very unsuccessful and very successful. Taking a broader view first it is evident that there are significant differences within the pattern of results, yet the data reveal also a high degree of unanimity among teachers that the JC has been successful in respect of the identified items. Table 1.6 gives the average incidence of success across the categories, where the category "Equal" is taken to mean no change has taken place.

Table 1.5

Teachers' views on the standing , support for and attitudes towards the subject.

	Unsuccessful						Successful
	Very	Quite	Slightly	Equally	Slightly	Quite	Very
	%	%	%	%	%	%	%
Enhanced standing (N=143)	2.07	0.69	4.14	3.45	15.17	44.83	29.66
		(6.9)		(3.45)		(89.66)	
More contact time (N=144)	6.85	4.79	2.05	30.14	13.01	26.71	16.44
		(13.69)		(30.14)		(56.16)	
Greater material support (N=144)	5.44	4.76	6.8	17.69	26.53	29.25	11.56
		(17)		(17.69)		(67.34)	
More positive student attitude (N=144)	1.37	2.74	3.42	8.9	10.27	47.26	27.4
		(7.53)		(8.9)		(84.93)	
More positive parental attitude (N=145)	2.72	3.4	6.12	12.24	28.57	31.97	14.97
		(12.24)		(12.24)		(75.51)	
Wider student uptake (N=145)	4.08	4.76	9.52	31.97	21.09	21.77	6.8
		(18.36)		(31.97)		(49.66)	

At 71% the very high average incidence of success suggests that art teachers feel the introduction of the JC syllabus has brought beneficial effects. Taken individually the results for each item present a somewhat different picture with possibly good headway been made in some areas while certain problems appear to persist. In the first of the six items, which asked

whether JC Art, Craft, Design had enhanced the standing of the subject, 30% of teachers say it has been very successful with a further 45% saying that it has been quite successful. The three "successful" categories combined give an overwhelming 90% with a small minority of 7% reporting that the JC had been slightly to quite unsuccessful in enhancing the standing of the subject (combined ratings for each of the six items are shown in brackets in Table 1.5). In posing this question it was hoped to gain an impression of how teachers felt the reforms had contributed positively to the status or reputation of the subject within their schools, thus the data indicate increasing confidence among teachers in this respect, perhaps because they feel the intrinsic values and purpose of art education are more likely to be recognised under JC conditions.

The second of these items asked whether the reforms had led to more contact time in the subject for students. Sixteen per cent of teachers replied that the JC was very successful in increasing contact time, 27% replied that it was quite successful and 13% replied that it was slightly successful. The combined "successful" category rating for this item is 56%. A large minority of teachers (30%) report that there had been no change while 14% say that it was slightly to very unsuccessful. The next item asked whether the JC had led to greater material support (class materials, equipment, facilitates etc.) for the subject. The combined "successful" category rating for this item at 67% is 11% higher than for the previous item and the only other significant disparity between the two items is that 12% fewer teachers report that there wasnochange.

Taken together the results indicate that there has been some positive development in respect of structural factors - contact time and budget - that lie outside the immediate control of teachers. The relatively strong average incidence of success across these two items is given in Table 1.7. The 1992 survey had revealed that teachers regarded the lack of teaching contact time and material resources as the two main constraints on effective implementation of courses and the item on constraints in the present survey (see Table 1.8) confirms that this view persists. Nonetheless, the message emerging from the data is that the situation regarding contact time and material support had improved, but, as the results of the item on constraints indicate, the extent of that improvement would appear to fall far short of what teachers feel is required.

1.6

Incidence of success across six items

Unsuccessful %	No change %	Successful %
12.62	17.3	70.54

The third and fourth items in this set inquired as to whether the JC had brought about a more positive attitude to the subject from students and parents. Twenty-seven per cent of teachers reported that the JC was very successful, 47% reported it was quite successful and 10% reported that was slightly successful in bringing about a more positive student attitude, giving a very high combined "successful" category rating of 85%. The pattern of results for the item on parental attitude to the subject is similar to the previous item though those teachers

who say that the JC has been very successful in this respect is down to 15%, and over 12% thought it slightly to very unsuccessful .

Table 1.7

Incidence of success across items on contact time and material support

Successful	No change	Unsuccessful
%	%	%
61.55	23.75	15.1

It was seen above that there is a high level of support among teachers for the view that JC Art, Craft, Design is an appropriate and effective course (see Table 1.1), and it is probably the case that at least in part they hold this view because, as the data show, their students generally are responding positively to it. How students respond to the new course would be directly apparent to teachers, on the other hand, the results for the item concerned with parental attitude to the subject should be treated with caution on the grounds that teachers may not have sufficient knowledge of the views of parents on this matter. However, this item was included because the preliminary research activity had highlighted a common belief among teachers that parents may feel that the preparation of "extensive" course work assignments for assessment is an over imposition on students, especially during an examination year, and consequently hold a negative attitude towards the subject. At any rate the views of respondents to the item do not support this conjecture as 76% say that the JC has been slightly to very successful in bringing about a more positive from parents to the subject.

Finally, the last of the six items asked whether JC Art, Craft, Design had led to a wider student ability level taking the subject. A small minority of 7% of teachers say that the JC has been very successful in this respect and the combined "successful" category rating is some 50%, whereas a large minority of 32% say that there has been no change and 18% rated it as being slightly to very unsuccessful. It is commonly believed by art teachers that the subject attracts, or "is given", a high proportion of students who are not academically interested as a consequence of the subject being perceived as a low-status practical area. While the combined "successful" category rating for this item is the lowest of the six items, according to respondents it would appear that the JC has had a modestly positive effect on the student profile taking the subject.

The foregoing findings present an affirmative view of the effectiveness of the reforms in respect of the standing of the subject and important structural/material factors. It might be expected, though, that the curriculum reform envisioned by planners would encounter some difficulties in the face of practical and pedagogical realities. For this reason an item was included in the 1992 and present surveys that aimed to determine the main constraints on curriculum reform of art education in schools. In the present survey teachers were asked "What are the three most significant constraints on effective implementation of JC Art, Craft, Design?" The views of respondents were coded into fourteen categories as follows:

- lack of class contact time
- lack of finance leading to lack of material resources.
- large class size
- other
- lack of space and facilities
- over ambitious JC examination
- workload on students
- inappropriate assessment system
- workload on teacher
- student difficulty in understanding examination requirements
- less able students
- lack of source material
- access to library/art gallery
- lack of support from parents

When a comparison is made with the 1992 data for this item (see Tables 1.8 and 1.9) it is evident teachers believe that class contact time, material resources and teacher/student ratio remain the three major constraints, although importantly, the score for class contact time increased substantially from 20% to 32% putting it first in the rank order of constraints. In some respects this can be interpreted as a encouraging indicator that teachers feel that the new course justifies additional class time allocation, that both they and their students are challenged by it and want to extent their practice to meet that challenge. But more generally throughout the survey teachers link what they see as an excessive course work assignment (more commonly referred to as the "project") with problems of contact time. Even in their responses to this item roughly a quarter of those teachers who identify contact time as the main constraint do so on the basis that the project cannot be covered adequately in the time available. The data highlights three issues of a fairly fundamental nature: one, is the time allocation for the subject so inadequate, especially when compared with the allocation for other non-core subjects? Two, is contact time for art a major problem throughout the junior cycle or is it a problem associated mainly with the completion of third year project work? Three, could it be the case that the course itself and the assessment requirements are over burdensome? A certain credence is given to the latter view by the incidence of respondents stating that an over ambitious assessment (some 7%), workload on students (4%) and workload on teachers (3%) are constraints.

The other three main constraints, material resources, teacher/student ratio and space and facilities, are probably best described as perennial problems effecting the education system generally, though it is commonly believed that art is supported less well than other highly resource-dependent subjects such as science and technology. The number of teachers expressing concern with other areas is again on this occasion relatively small. Surprisingly, the 1992 survey had revealed that lack of in-service education was thought by teachers not to be a significant constraint and the present data show that this belief persists, indeed, the question of in-service does not even figure among the coded constraints.

The ratings for other constraints are relatively small though note should be taken of the 3.5% score for inappropriate assessment and 2.5% for understanding the requirements (of the assessment) as problems associated with the assessment generally figure strongly throughout the data . It is noteworthy also that the general trend shown in the 1992 survey to equate constraints with structural/material deficiencies is confirmed by the present data.

Another trend detected in the 1992 survey was the tendency for respondents to focus on issues relating to the preparation of course work assignment material in the final year three of the course to the exclusion of the issues relating to the implementation of the course in its entirety.

Given this background teachers were asked in the present survey "To what extent has JC Art, Craft, Design impacted on art and design curriculum in years 1 and 2 of the course?" The question was answered on a five point scale ranging from no impact to a major impact. The data in Table 1.10 show that 52% of teachers thought the JC has a major impact on years one and two of the course, 36% some impact and a sizeable minority of some 10% of teachers were uncertain of the level of impact. It would appear from the data that while just over half the respondents see the implementation of what is referred to as the core syllabus (essentially the programme of study) as a primary curriculum reform, a very large minority see it in less central terms.

When the results of this item are compared with those shown in Table 1.2 it becomes evident that teachers are more convinced the JC has brought about changes generally speaking, and the earlier findings show that progress has been made in attitudinal and structural realms , than they are convinced that the actual curriculum has undergone change in years one and two of the course. This may be explained by the strong association drawn between the reforms and the new course work assignment mode of assessment. Further light is shed on the standing of the core syllabus by examining the results of a subsequent question that asked "Which areas of the core syllabus do you most emphasise in years 1 & 2 of the course?" The core syllabus comprises seven main areas as follows:

- drawing
- painting
- printmaking
- photography
- graphic design
- 3D studies
- support studies

Teachers were asked to score each area on a four point scale raging from a major emphasis to no emphasis. The overarching objectives of the reforms were to introduce a new course and a new examination system and it is evident that teachers are very conscious of the demands of the examination. But what of the core syllabus? The ideal response to this item from a curriculum development point of view would be that teachers are now putting a major emphasis on all elements of the core syllabus. In effect, the syllabus was intended to be thefoundation experience on which the remainder of second-level art education would rest,

therefore, it was thought to be vitally important that the areas involved would be treated comprehensively. However, the findings (see Table 1.11) show an uneven pattern of treatment across the seven core areas, and moreover, there appear to be glaring shortfalls in some.

Table 1.8

1992 Survey: Constraints on implementation of the JC

Type of Constraint	Number of replies	%
Material resources	45	28.8
Class contact time	31	19.9
Teacher/student ratio	16	10.3
Space and facilities	14	6.8
Other	8	5.1
Unqualified teachers	6	3.8
Inappropriate assessment	6	3.8
General negative attitude to the subject	5	3.2
Centralised marking body	5	3.2
Lack of support from principal	4	2.6
Teacher in-service education	4	2.6
Less able students	4	2.6
Restrictions imposed on exam. work	3	1.9
Number of art teachers	2	1.3
Primary level teaching	2	1.3
TOTAL	156	100

Eighty-two per cent of teachers say they are now placing a major emphasis on drawing and 18% say they are placing some emphasis on it. No respondent reported that they were placing a minor or no emphasis on drawing. Out of the seven core areas drawing is by far the area receiving greater attention. The scores for painting, graphic design and 3D work are similar, with between 40%-50% of teachers stating they place a major emphasis on these and again between 40%-50% stating they place some emphasis. Nevertheless, the case of 3D work is more problematic with 41% of respondents stating they place a major emphasis, 46% stating they place some emphasis and 11% stating they place a minor emphasis on 3D work. It would seem that an important reforming goal of counteracting the imbalance between 2D and 3D studies has not been totally successful.

Printmaking is another area that would appear to be receiving less attention than had been envisaged, with a minority of 23% of teachers reporting that they now place a major emphasis and some 25% stating they place a minor or no emphasis on it. Perhaps there is a certain inevitability in the results on the question of photography. Some 85% of teachers say they place no emphasis and 11% say they place a minor emphasis on it, while only 4% say they are placing some emphasis, and no respondent reported that they were placing a major emphasis on this area. Being a new addition to the art curriculum it is likely that teachers do not feel

Table 1.9

Constraints on implementation of the JC

Type of Constraint	Number of replies	%
Class contact time	113	32.19
Material resources	73	20.78
Teacher/student ratio	27	7.69
Other	27	7.69
Space and facilities	22	6.68
Over ambitious examination	22	6.68
Workload on students	14	3.99
Inappropriate assessment	12	3.42
Workload on teacher	10	2.84
Understanding requirements	9	2.56
Less able students	6	1.71
Source material	6	1.71
Access to library/gallery	5	1.42
Attitude of parents	5	1.42
TOTAL	351	100

Table 1.10

JC impact on years 1 & 2 of the course

(N=143)

	%
Major impact	51.72
Some impact	35.86
Uncertain of impact	9.66
Hardly any impact	2.72
No impact	0.0

Table 1.11

Emphasis on core syllabus areas in years 1 & 2 of the course

Area	Major emphasis	Some emphasis	Minor emphasis	No emphasis
	%	%	%	%
Drawing (N=147)	81.88	18.12	0.0	0.0
Painting (N=146)	50.68	43.24	6.08	0.0
Printmaking (N= 131)	23.31	51.88	18.80	6.02
Photography (N=121)	0.0	4.07	11.38	84.55
Graphic design (N=142)	44.44	47.92	7.64	0.0
3D work (N= 141)	41.26	46.15	11.19	1.4
Support study (N=126)	15.11	34.53	38.85	11.51

confident in their ability to implement the somewhat technically orientated content of the photography element. Allied to this is the matter of resourcing photography which is a major obstacle to the promotion of photography in most schools.

Yet the kernel of the JC reform in art education was the introduction of what was termed *support studies.* Briefly, the aim was to extend students' experience beyond that of making work in the practical sense, to incorporate critical and historical studies so as to deepen students would deepen their understanding of art, craft and design. The methodology was intended to be an integrated one, with students introduced to wider aspects of the field in association with their own developing practice, and they would submit their practical work

with related support study material for assessment. Seen from this perspective the finding that only 15% of teachers state they are placing an major emphasis on support study is quite surprising. The finding that 39% of teachers report that they are placing a minor emphasis, and some 12% report they are placing no emphasis on support study seems remarkable. If the most innovative and potentially far reaching aspect of the reforms was the promotion of a critical/contextual element in junior cycle art, craft, design education (and the literature supports this view), then the present findings indicate, at the very least, a questionable level of commitment among teachers to this goal.

It is interesting - though not necessarily instructive - to compare the 1992 data on the area of support study with corresponding data in the present survey. Previously 76% of respondents said they were placing more emphasis on support study. It can only be speculated why the response has changed to such an extent. For example, given that the previous survey was carried out during the initial phase of the reform it is possible that teachers were responding in a aspirational sense. In other words, the greater majority of teachers fully intended to incorporate support study into their programmes but for some reason this did not happen in practice. It may be that with longer experience of implementing support study many teachers came to the conclusion that it was unworkable, or even perhaps irrelevant. In a follow-up open item teachers were asked to say whether there were other areas of the subject that they now emphasised in years one and two. The replies were coded as follows:

- craft work
- preparatory/research work/development of ideas
- project (thematic) based work
- other
- mixed media/collage
- support study
- presentation of work
- drawing from observation
- art elements
- life drawing
- gallery visits
- design

The findings shown in Table 1.12 give a fair indication of how practices and requirements associated with the year three assignment project influence the content and methodology of the first two years of the course. The most striking feature of the data is the prevalence of craft work - its 37% rating would appear to confirm a conclusion drawn from the previous survey that teachers tend to see the goal of promoting of craft studies as central to the reforms.

Table 1.12

General areas of emphasis in years 1 & 2 of the JC course

Area	Number of replies	%
Craft work	38	37.25
Preparatory work	14	13.75
"project" work	13	12.75
Other	8	7.84
Mixed media	6	5.88
Support study	5	4.9
Presentation of work	4	3.92
Observational drawing	4	3.92
Art elements	3	2.94
Life drawing	3	2.94
Gallery visits	2	1.96
Design	2	1.96
TOTAL	102	100

Even though the content of the core syllabus does not single out craft work for special attention, the list of assignment 'options' is heavily weighted towards what would be normally understood to be craft orientated work.

The other two high ranking areas in the data, preparatory work and 'project' work, are classified examination requirements, and when the scores for these are combined with the score for craft work (giving some 64%) the finding serves to reinforce the view that a very significant preoccupation in years one and two with the demands of the examination system exists. The point is well illustrated by typical replies to this item.

I cover a wide area of craft work with an emphasis on finish.

The whole idea of putting together a project.

I try to get students used to doing preparatory drawing, craft, support work i.e. developing ideas and translating into 2D and 3D finished pieces.

We place a lot of emphasis on drawing, alternating with a module of craft.

Crafts: weaving, book-binding, calligraphy. Also the exploration of themes in art.

It can be rightly argued, of course, that the areas of content and methodology outlined above are intrinsic to the subject and therefore essential components of an art course. Nevertheless, it is the absence of reference to experimental practices that makes uncomfortable reading. When the data given in Table 1.12 is formulated according to the incidence of emphasis across the seven areas of the core syllabus it shows that teachers are more likely to be placing a major, or at least some emphasis, on the core syllabus (see Table 1.12-A). The combined scores for these two categories is 71%, whereas 28% is the combined score for the other two categories. Over and above the preparation of work for examination (which takes up most of the final academic year of the course and which, by virtue of it being a totally new from of examination, must entail major change) the data shown in Table 1.12-A suggest that course content has changed as a result of the reforms, though the qualifying points must be made that for whatever reasons the core syllabus is not been implemented in its entirety and the requirements of the assignment project exert a very strong influence on year one and two of the course.

Table 1.12-A

Incidence of emphasis across seven areas of the core syllabus

Major emphasis	Some emphasis	Minor emphasis	No emphasis
%	%	%	%
36.67	35.13	13.42	14. 78

The next set of six items asked teachers how they viewed the importance of six key approaches to art. A number of researchers have examined the curriculum rationale held by art teachers and observed that ambivalent attitudes are often held in relation to important content domains and teaching/learning methodologies. (2) The approaches can vary greatly (3) but it is argued that the most effective teachers operated a balanced range of approaches. (4) Essentially, these approaches are manifested in the degree of emphasis given to various modes of creative practice such as, at the extremes, a reliance on students' innate imaginative ideas and the development of highly expressive work, or developing work through a systematic process of visual analysis and design.

All six items were answered on a seven point scale ranging from very unimportant to very important. The data presented in Table 1.13 show respondents feel that visual observation and analysis is by far the most important of the identified approaches. Eighty-three per cent of respondents see it as very important, which is generally double the rating for the other items in that category. This finding also correlates very closely with the emphasis teachers say they place on drawing (see Table 1.11). The development of visual perception through observational drawing is recognised as an important aspect of art education, its role is highlighted in the JC syllabus, especially in relation to preliminary work, and a short formal

examination in drawing still forms part of the JC examination. It is not surprising, therefore, to find that it receives a high order of importance, but by the nature of its very dominance there are grounds for concern that other valuable means of drawing, and investigation generally, are being ignored.

With the exception of the item on group work the pattern of replies for the items on imaginative work, experimental work, design problem-solving and developing craft skills are fairly similar. The greater majority of respondents say these areas are either quite or very important but there is a noteworthy difference in the scores. Some 87% of respondents replied that developing craft skills was very to quite important, while there are lesser corresponding scores for design problem-solving (81%), experimental work (77%) and imaginative work (72%). Even though the range of difference between these scores is not great, there appears to be a higher value placed on teaching craft and the design process than on more open-ended experimental and imaginative approaches. This trend is reinforced if it is taken that visual observation and analysis is more usually associated with the two former approaches.

The data show a very small minority of respondents (less than 5%) say group work is very important, 17% say it is quite important and just over 21% say it is slightly important, while 42% rate it as being slightly to very unimportant. This is a somewhat surprising finding because it suggests that a large body of art teachers are not employing what is endorsed widely as an effective approach to the organisation of learning activities.

Reference was made above to the significance attached to support study within the overall scheme of reforming junior cycle art education. In effect, the subject at JC level was changed from a purely practical one to a practical/academic one, albeit with the major weighting still placed on the practical. In this respect the introduction of support study may be justifiably described as the most radical feature of the reforms. For this reason an underlying assumption was made in the present survey that teachers' attitude to support study would offer a particularly revealing insight to their receptivity to change.

Teachers were asked "How satisfied are you with the support study element?". The question was answered on a five point scale ranging from extremely satisfied to very dissatisfied (5). The data given in Table 1.14 show a little over 13% of respondents expressed the view that they were extremely satisfied, and 33% said they were fairly satisfied with support study, but a large minority of some 23% said they were fairly dissatisfied and 11% said they were very dissatisfied. There was also a relatively large 20% of respondents who reported they were uncertain of the support study element. When scores are combined the findings show that 46.5% of respondents are either extremely satisfied or fairly satisfied with support study, while some 34% are either fairly dissatisfied or very dissatisfied with it. According to the findings, therefore, some 54% of teachers feel uncertain or are dissatisfied with what was described above as a crucial component of the reforms. Teachers were then asked "In your view are there aspects of support study that should be changed?". One hundred and twenty-six teachers replied to this open item, with 14 teachers answering no to the question. A representative sample of the replies is given below which are loosely classified according to the points raised.

Table 1.13

Teachers' views on a range of teaching/learning approaches

	Important				Unimportant		
	Very %	Quite %	Slightly %	Equally %	Slightly %	Quite %	Very %
Imaginative work (N=147)	36.91	35.57	10.07	7.38	5.37	0.67	4.03
Observation/analysis (N=147)	82.55	13.42	0.67	0.67	0.67	0.67	1.34
Experimental work (N=146)	40.54	36.49	8.11	8.11	4.05	2.70	0.0
Design problem-solving (N=147)	40.94	40.27	8.72	6.04	1.34	2.01	0.67
Group work (N=147)	4.70	16.78	21.48	16.78	17.45	13.42	9.40
Developing craft skills (N=147)	46.98	39.6	6.71	2.68	0.67	1.34	2.01

Table 1.14

Teachers' level of satisfaction with Support Study (N=140)

Table 1.15

Teachers' level of satisfaction the assessment framework (N=135)

	Table 1.14 %	Table 1.15 %
Extremely satisfied	13.38	13.87
Fairly satisfied	33.1	42.34
I am uncertain	19.72	18.25
Fairly dissatisfied	22.54	18.25
Very dissatisfied	11.27	7.3

The most common complaint was the lack of specificity on what constitutes appropriate content, methodology and examination course work for support study:

There should be more specific guidelines for support studies and what they entail, and /or what is expected of a student at this level.

Many weaker students are unable to understand the meaning of support studies. Something needs to be done to address this. More specific guidelines need to be given to specify the type and nature of support studies to be used.

I feel that more comprehensive guidelines concerning the content of support studies are needed.

I was given no specific guideline on what support studies actually entail until I had to get a student's mark revised and the examiner enlightened me. Lack of information is a serious problem.

The support study element at JC is too vague and can often be treated as something to be added at the last minute. Lack of resources also contribute to the lack of development of support study.

It is not sufficiently defined what in fact is required. It is my perception when speaking with colleagues that many students (and in some cases over aided by their teachers) simply photocopy work of an artist - something quiet irrelevant to the project - and the student transcribes facts regarding the work/author. Some more personal approach should be insisted upon.

In presenting themes the department of education should give source packs to students and teachers, and identify required or suggested areas of study. Supply a text book to cover the area.

Many teachers thought the concept of support study was too complex for their students. Others felt teachers themselves were unclear of the aims of support study:

Children of 14 years (approx.) do not understand the concept of support studies. They often find themselves making support work afterwards to fulfil project needs. It's too vague for them.

Students have difficulty in understanding the differences between preparatory studies and support studies.

As an examiner I think many teachers are unclear what is meant by support studies. Further in-service is needed to rectify this situation.

I think we need major guidelines on what is expected in the support studies section. This was an area passed over in in-service.

Support study should have a simpler emphasis that students could grasp as a concept. As to the students I teach, they don't understand why they should complete or attain any level in support study.

Many teachers questioned the educational value or practicality of having support study included at this level:

Support studies should be scrapped altogether. They favour the brighter student and alienate the weaker student. Class time is scarce enough without having to emphasise support studies.

There seems to be little time available in school for support study. My students would not ever open a book or look for a reference on their own. Maybe this area should be ignored and moved on to the new Leaving Certificate.

Support studies and preparatory studies should be integrated, not separate entities. Support studies are not taken seriously; quick photocopies etc. run off at the last minute.

In theory the support study is of value but it has been my experience that the majority of students do not have the same interest as in the project. Very often it is the weakest part of he examination.

The difficulty of accessing art and design reference material especially in socially deprived or rural environments was felt to be a major problem by a large number of teachers:

Personally, I find if the student comes from a financially well off family, access to back-up resources, galleries, libraries, books, maps etc. it's not a problem. Less financially supported students and those of weaker abilities find this area a huge struggle.

This aspect of the course favours students who have access to books, videos, computers etc. above those from impoverished backgrounds.

In a rural school where access to a good library is impossible the students are limited in access to research material.

In the context of the project students are expected to carryout independent support study research, but this is believed by many teachers to be unrealistic and they say the teacher often ends up providing the material:

Reasonably satisfied with support studies but time constraints mean that for the majority of students it is very 'teacher lead'.

It is difficult to access information on artists - students have no sources. Perhaps if there was a JC history booklet/book? I find I have to feed the students a lot of images as encyclopaedia don't give enough. Support studies tend to end up as an afterthought.

The broad element of support study demands a large resource available to the students; otherwise the onus falls on the teacher to provide visuals and research material.

Many teachers suggested support study in the examination should be less broadly related to the project as a whole and instead should be focused and small scale"

I would like support studies deleted altogether or left open, that is be allowed to do support studies on any aspect of the project.

It's too broad. The additional support studies sheet required is unnecessary. A minor art and design paper would be preferable, or a set short course covering basic elements of art and design and a little history.

Perhaps a more specific small study (selected from a list of types) based on an aspect of the project work.

The Junior Certificate Art, Craft, Design syllabus outlines four general areas of content for support study. For the purposes of the present survey these were defined as:

- students' understanding of the history of art, craft and design
- students' ability to critically evaluate art, craft and design work
- students' understanding of art, craft and design terminology and concepts
- students' understanding of scientific, mathematical and technological areas related to art, craft and design

Teachers were asked to rate the importance of each support study area on a seven point scale ranging form very important to very unimportant (see Table 1.16). The data reveal that 69% of respondents feel that critical evaluation is very or quite important, while the corresponding score for terminology and concepts is 58%, for the history of art, craft and design 44%, and for technological areas it is 23%. This is certainly an interesting outcome since it clearly places the development of critical skills over that of historical or contextual knowledge.
The data shown in Table 1.16 reveal that critical evaluation (31%) is seen as the most important dimension of support study followed by terminology and concepts (21%). The score drops to 12.5% in this category for the history of art, craft and design. Developing an understanding of scientific, mathematical and technological aspects of the subject is of least importance with a score 7.5% according the findings. When the scores are combined (see Table 1.17) across the four items in terms of levels of importance (69%) and unimportance (19%) the findings suggest teachers generally countenance the broad parameters of support study content, but bearing in mind the findings above (see Table 1.14) that 54% of teachers say they are uncertain of or dissatisfied with support study, there exists an ambivalence which may be explained in part by teachers comments that they approve in principle with the concept of support study though have serious reservations about its feasibility in practice. The areas critical evaluation and terminology/concepts were included also in the 1992 survey

and it is notable that the scores for these in the category 'very important' has dropped form 49% to 31%, and from 40% to 21% respectively for these two areas.

Table 1.16

Teachers' views on the importance of various aspects of support study content

	Important				Unimportant		
	Very	Quite	Slightly	Equally	Slightly	Quite	Very
	%	%	%	%	%	%	%
Art/craft/design history (N=142)	12.50	31.94	26.39	11.81	7.64	6.94	2.78
Critical evaluation (N=145)	31.29	38.10	10.20	7.48	10.20	1. 36	1.36
Terminology/concepts (N=146)	20.95	37.16	18.92	12.16	6.08	2.03	2.70
Scientific/mathematical /technological areas (N=145)	7.48	15.65	23.81	19.73	16.33	7.48	9.52

Table 1.17

Combined scores across items on support study content

Important	Equally	Unimportant
%	%	%
68.60	12.80	18.61

Taken together the findings indicate that support study has not been a successful innovation. Probably for a variety of reasons commitment to it has waned, though the main factors may well be its very ambiguousness especially, in respect of content and its status in the examination framework. The best that can be said is that teachers may have developed ways of coping with support study out of necessity.

One dominant consideration in the JC reforms generally was the need for more varied forms of assessment, especially approaches that would encourage and complement progressive

curriculum development. In this regard, replacing all but one of the terminal examinations (that is, observational drawing) with a coursework assignment, JC Art, Craft, Design could be said to have implemented one of the important overall aims of the reforms.

In the 1992 and present surveys teachers' replies across the items were very often directed to or concentrated on matters of assessment and examination, suggesting that reform in these areas have had a marked affect on practice. In the present survey teachers were asked "How satisfied are you with the assessment framework (e.g. the structure of 3rd year projects, length of time devoted to projects, the weighting given to specific areas etc.) of JC Art, Craft, Design?" As with the previous item this question was answered on a five point scale ranging from extremely satisfied to very dissatisfied.

The pattern of response (see Table 1.15) is similar to that of the item on support study, though a slightly higher 56% of respondents reported they were either extremely of fairly satisfied and a slightly smaller 7% reported they were very dissatisfied. Eighteen per cent of respondents said they were uncertain of the assessment framework and a further 18% said they were fairly dissatisfied with it. There is, then, a very large minority (45%) of respondents who are either unsure or dissatisfied with current examination arrangements.

In a follow-up item teachers were then asked "In your view are there aspects of the assessment framework that should be changed?" One hundred and twenty-three teachers replied to this item, with 17 answering no and 2 answering that they were unsure. Once again the replies were ordered according to topics. A representative sample is given below.

Issues relating to assessment criteria and appropriate weighting featured strongly in the replies. A good number of teachers referred also to students' reliance on 'copying' from various sources:

I think that more account should be taken of creativity. I have found that it is precision rather than the creative element that gains the most marks. A pity!

I feel that too many marks are given to the presentation of support and preliminary studies. I have noted that the same quality of work has been marked differently on many occasions and it seems the reason is presentation.

It seems to be working OK, but there is some evidence to show that the assessors are still looking to the old Intermediate Certificate criteria. Not enough recognition for students' own innovation rather than professional finish. (Similar to the criteria which still win Texaco awards!)

Less emphasis on preparation and development and more on realization. In final grading at JC too little emphasis on the finish product because young pupils place all the emphasis on the realization, not on the preparatory sheets. Less areas should be covered with greater emphasis on observation.

Allocating 25 marks for preparatory studies is too high. Kids of that age don't tend to 'develop' studies to the extent required by the course. They loose interest in the final work due to being pressurised to cough up more pages of preparatory work - this is more suited to students in art college.

The student who copies from photographs and doesn't use direct observation should be penalised no matter how good his/her work is. Originality should be the main objective.

I am happy in the main with this [though] I am still not happy that enough credit is given to the students' original work rather than copies from other work and work that is too teacher directed.

Major emphasis needs to be placed on the way students explore ideas and not necessarily on the finished piece.

As support studies are currently over weighted in the marking I suggest there should be more marks for the finished art work until the support studies module is more structured.

Initially the ordinary course was intended for very weak students with credit being given for effort and personal achievement. It should be remembered that these students are being educated through art. The assessment at this level appears to be subject centred rather than student centred.

Many teachers expressed misgivings over the operation of the assessment, especially regarding matters of consistency and internal/external moderation:

I am a bit uncertain about the assessment framework. I hope that there is consistency throughout all schools.

Grades seem to differ greatly depending on the examiner. There should be set guidelines and consideration given to the age and ability of the student.

In our school my colleague and I have noted a pattern occurring for the past number of years in that the examiner's personal preferences are very apparent in the allocation of grades. We have noted that for the past three years very 'creative/expressive' work of top quality and effort on the part candidates has fared less well than equally top quality, but neater, precise and more 'graphic design' type work. This would seem to indicate that the instructions/brief passed on to examiners is not suitably comprehensive.

Assessment of work seems somewhat inconsistent from one year to another and often from one school to another. With the present system of assessment it is difficult to see how these inconsistencies can be addressed.

I disagree with the list sent out by the department of education regarding teacher's assessment of their students.

Teachers should not be expected to list students in order of merit as such lists are always to some degree subjective.

Teacher input should be an essential element.

A large number of teachers commented on the quantity of work to be completed in fulfilment of the examination requirements and the absence of information on standards:

The students have too many sections to complete and as a result it takes the natural development and pleasure out of the work for students and creates tension and hassle for students and teachers. Perhaps one painting or graphic design piece , one sculpture and one craft piece with preparatory work. The drawing examination should stay.

The quantity of work expected for JC tends to put students off continuing to LC in our school - numbers have decreased since it was introduced.

Teachers should be given a break down of the marks - I have never received these. Teachers should be informed where there might be exhibitions of 'good' JC project work. Perhaps slides could be provided and sent to schools if exhibitions are not possible.

It is clear that there is very little criticism of the concept of a coursework assignment or project, so teachers obviously feel that this is a more appropriate means than terminal examinations of assessing students in art. The thinking behind this innovation was that students would have an opportunity to show of their best in the extended time frame offered by a coursework assignment and this in turn would have a motivating effect on students. Yet the examination system is thought by teachers to be flawed in some important respects. The matters of most concern are quantity of coursework required, whether the examination should focus on process or product, the lack of exemplar material and detailed guidelines on assessment criteria, and inconsistencies in marking.

The issue of concerns or 'subject matter' in art education is much discussed in the literature. Usually this matter is addressed by calling attention to the subject's functions in relation to society, cultural awareness, self-expression and cognition, and this in turn introduce broader philosophical, historical, psychological and sociocultural and socioeconomic considerations. While it is recognised that art practice operates in a complex dialectical mode in relation to its concerns, it is also clear that curriculum constructs may at least be underpinned by general themes or subjects which can determine the horizon of students' experience of art. In the present context subject matter is taken to mean simply a "starting point" (as it is defined in the JC Art, Craft, Design syllabus) for art inquiry.

For the purpose of the present survey six general subjects were identified as follows:

- the natural and built environment
- natural and manufactured form
- students own personal life-experience
- the work of artists and designers
- controversial issues in society
- mass-media imagery

Teachers were asked to identify the areas that their students usually focused on. All six items were answered on a four point scale of usage from mostly to never. It is evident from the data presented in Table 1.18 that natural and manufactured form (the human figure would be included in this) is the most common subject. Thus, with nearly 45% of respondents stating that their students mostly and 46% stating that they sometimes use natural and manufactured forms as subject matter, the finding could be interpreted as being in line with the immense importance teachers say they attach to observation and analysis as a teaching/learning approach (see Table 1.13) - there is usually a strong association between these areas in practice. Moreover, much the same view could be taken of the finding on the natural and built environment as subject matter. The relatively high scores for the item on mass-media imagery, with 40% respondents stating that their students mostly and some 39% stating that they sometimes focus on this form of imagery as subject matter, represents, it most be said, a very different realm of subject to the two areas referred to above. Since the vast majority of respondents gave high scores to all three items it suggests that at least two strands of interest, that of studying (most probably in an objective way) the visual qualities of phenomena, and that of studying (though it is unclear in what way) the imagery output of popular culture, predominate. It is also noteworthy that one in five respondents stated their students seldom or never use mass-media imagery as a subject, and that negative comments (in the earlier open item on the JC assessment framework) made by teachers on the prevalence of 'copying' may be associated with this finding.

Over 32% of respondents say students mostly use, while 41% say they sometimes use, their own life-experience as a basis for their work, however, a large minority of 24% say students seldom use that experience. This finding must be treated with some caution mainly as a result of a weakness of the research instrument in not clarifying what was meant in this case by "own personal life-experience". For example, it could refer, among other things, to students' hidden interests and home art, (6) their interactions with popular culture, their relationships with others, their involvement in local events or their feelings on a range of personal and social issues. Notwithstanding this limitation the results for this item suggest a certain level of neglect for what may be generally classified as students' life-world.

Perhaps a more surprising finding is that more than half the respondents report that their students seldom use or never use the work of artists or designers as a subject (43% and 10% respectively for these categories). This finding could reflect the lack of reference material in schools as reported by teachers in their comments quoted earlier on support study, or perhaps it could mean that the majority students and/or teachers feel that it is undesirable in some way, or unnecessary, to turn to works of art and design as a catalyst for creative work. It should be noted nevertheless that 43% of respondents stated that their students sometimes use works of art and design as a subject.

An even larger majority of respondents reported that their students seldom use (46%) or never use (16%) controversial issues in society as a subject. No doubt many teachers would argue that there are no explicit references to pressing social concerns in the JC syllabus, but this would be to ignore the more progressive tenor of the aims of both the syllabus and the junior cycle programme generally. In any event, it would appear from the data that a majority of teachers may hold a conservative view on the question of appropriate subject matter.

Table 1.18

Subject matter in JC Art, Craft, Design

	Mostly %	Sometimes %	Seldom %	Never %
Natural/built environment (N=144)	41.38	48.28	9.66	0.69
Natural/manufactured forms (N=144)	44.52	45.89	8.90	0.68
Student's life-experience (N=143)	32.41	41.38	24.14	2.07
Works of art and design (N=142)	3.47	43.06	43.06	10.42
Controversial issues (N=143)	2.76	35.17	46.21	15.86
Mass-media imagery (N=143)	40.00	38.62	16.55	4.83

SECTION TWO

Wider factors affecting art education:

General trends in Irish educational policy and debates about the purposes of art in schools are two of the wider influences shaping second-level art education in Ireland. Several key factors relating to these wider influences were therefore identified in the present survey on the basis, firstly, that Irish educational policy, especially over the past twenty-five years, has linked investment in education with the economic well being of the nation, and this has resulted in an emphasis being placed on technological areas of the curriculum. Secondly, apart from the areas of what is known in Britain as critical studies (which is dealt with under support studies in the present survey) and multiculturism in art education (which at the time the survey was conducted was given practically no attention in the Irish education system), two areas prominently featured in the international literature seemed particularly relevant in an Irish context; that of art education's relationship with other arts areas of the curriculum (the combined or generic arts debate), and the place of media-studies in art and design education (a debate prefigured by the need for a more inclusive concept of visual literacy in the subject).

Items were included in the present survey on the extent of teachers' use of information technology and computer-based systems in art education, and the extent to which art teachers teach the newly introduced technology subject (the use of new technologies throughout the curriculum and the addition of a subject dealing specifically with technology are important curriculum initiatives). Items were also included on art teachers involvement in cross-curricular activities with other arts areas (for example, drama, music, literature and dance), and whether teachers felt that there should be a media-studies component in art education. Finally an item was included in this section of the questionnaire on whether teachers thought that a revised LC course in art should follow the JC Art, Craft, Design model (obviously, this question relates to internal policy issues rather than wider influences, however, it was inserted at this point in the survey for reasons of design layout and continuity). All five items were answered on a yes or no basis and all included a short open section.

It is clear from the data in Table 2.1 that computer technology has not yet been incorporated into the vast majority of art programmes. Thirteen per cent of teachers say that they use computer technology in art while 87% of teachers responded in the negative to this item. The comments given in association with this item indicate that where computer technology is used the approach tends to be one of using it as an enabling device in the area graphic design or as a source of information for support study. Even fewer art teachers report that they are teaching Technology. Approximately only one in twenty art teachers work in this area which suggests that the understanding and skills brought to bear in art education are not generally recognised in the field of technology education, and/or art teachers themselves are unwilling, for whatever reasons, to be involved in the field.

Perhaps not surprisingly art and design teachers report here that they are far more likely to be involved with other arts areas. Fifty per cent of teachers say that they participate at some level in drama, music, literature and dance. Comments by teachers reveal that the nature of the liaison is generally one of supporting annual school stage productions, creating sets, costumes and advertising material. It does not appear to be the case that the more formalised and co-ordinated involvement in cross-curricular initiatives favoured by exponents of collaborative arts approaches (7) feature strongly. Nevertheless, there is some evidence that there are increasing opportunities for co-operation on school magazines and thematic projects, mostly stemming form the freedom afforded by the flexibility of the transition year programme.

On the question of media-studies the data reveal that there is strong support among teachers for its inclusion in art education. A large majority of 70% of respondents feel that a media-studies component should be introduced. In their comments on this matter they regularly refer to the pervasive influence of the mass-media on students lives and the immense interest students have in the areas film, video, photography and advertising. A large number of respondents felt that media-studies should be introduced at senior cycle level, though some expressed the view that it already exists in the Art Appreciation section of the LC programme (strictly speaking the latter contention is correct in that presently under 'general appreciation' it is possible to study aspects of the mass-media, however, in overall terms, such study forms a very minor part of the programme, especially when set against the place of art history, and in no sense could the form it takes be described as a fully formulated course of critical enquiry into mass-media visual culture). A sizeable minority of 30% of teachers felt that media-studies should not be introduced, yet the very positive response to this item gives an indication of how aware teachers are of the need to vitalise the subject by introducing contemporary cultural concerns even at a time when it may have been expected that they were experiencing change fatigue and overload.

Table 2.1

	Yes %	No %
Percentage of art teachers using information technology/computer-based systems in art and design (N=145)	12.93	87.07
Percentage of art teachers teaching technology (N=145)	5.44	94.56
Percentage of art teachers involved with other arts curricular areas (N=142)	50.00	50.00
Art teachers views on whether there should be a media-studies component in art and design education (N=132)	70.15	29.85
Art teachers views on whether a revised Leaving Certificate in Art should follow the Junior Certificate model (N=143)	88.97	11.03

Furthermore, 89% of respondents think that a revised LC in art should follow the JC model. No doubt the strong belief held by teachers in the essential appropriateness of the JC model explains their willingness to countenance further change and demand reforms at senior cycle level. But teachers' comments on this issue highlight the need for caution on the replication of the model as it stands - mainly due to the workload involved for both teachers and students - and they reveal deep rooted discontent with the breadth of the history of art LC section and the high weighting accorded to it in the examination vis-a-vis practical studies. There is also emphatic support for the introduction an examination system at senior cycle level based on the assessment of coursework.

It would appear that a majority of teachers would favour a radical overhaul of the history of art section from the present general survey of periods, styles and exemplary artists to more concentrated elective study. A large number of teachers appear to hold the view that practical work (which accounts for 60% of marks) should be given increased emphasis and allocated a

higher marks weighting. There seems also to be a consensus that the JC model allows for greater individual choice for students, thus increasing the level of student motivation and involvement, whereas the LC programme is generally thought of as unduly restrictive in its content and its terminal examination system is thought to be a major disincentive for students. According to respondents the disparity between the two systems lead to major transferability problems for students.

SECTION THREE

The function of art education in general education:
Teachers' attitudes to some functions or purposes of art education were ascertained once again in the present survey. The five statements/questions below (formulated by means of an analysis of the JC syllabus aims and objectives) were posed and teachers were asked to respond on a seven point scale ranging from very unimportant to very important.

The main function of art education is:

to help students to develop skills to make work of quality

to help students to become more imaginative and creative

to help students to understand art and design

to help students to be visually perceptive

to help students to develop as individuals

Since these five functions are representative of the thinking underlying JC Art, Craft, Design it could be expected that teachers would hold all five in high regard. Given the pattern of results it is generally more instructive to refer here to the differences between the top ratings for each item. According to the data respondents feel that the most important functions of art education lie in the areas of developing students' visual perception and their sense of individuality. Sixty-five per cent rated these to be very important while 54% rated the development of imagination and creativity to be very important. There is a marked drop from these three categories to the 36% who state that developing understanding in art and the 24% who state that developing skills to make work of quality are very important functions. These findings are broadly in line with the finding of the 1992 survey which suggests that the rationale for the subject held by teachers has remained consistent over the period.

Paradoxically though, the 1992 survey concluded that "teachers believe strongly that the main function of art education is to teach students to be visually perceptive, and, they say teaching students to make work of quality [i.e.. to develop making skills] is less important.....yet teachers interpret one of the main features of the reforms to be an expansion of craft orientated study, and also, they are more likely to want in-service training in craft disciplines". (8) The present findings, and the findings below on in-service provision, confirm that this line of thinking persists. It could be argued, of course, that in practice these functions are not incompatible, that visual acuity is essential to the act of creating artistic forms, but this serves only to highlight the contradiction that lies at the heart of this matter; there is strong affirmation of the importance of developing imagination and creativity, visual perception and individuality, yet concomitantly it is the effective production of 'products' that appears to occupy the attention of teachers, though they are, for what ever reasons, far less inclined to say that this is the case.

Table 3.1

Teachers' views on the function of art education in general education

	Important				Unimportant		
	Very %	Quite %	Slightly %	Equally %	Slightly %	Quite %	Very %
To develop skills to make work of quality (N=146)	23.65	35.81	20.27	10.81	5.41	2.03	2.03
To develop imagination & creativity (N=147)	54.36	35.57	4.70	2.68	0.0	1.34	1.34
To develop understanding in art (N=146)	36.24	47.97	8.11	4.05	1.35	1.35	0.68
To develop visual perception (N=147)	65.10	28.86	0.0	4.03	0.0	0.67	1.34
To develop individuality (N=147)	65.10	22.15	6.71	3.36	0.67	0.67	1.34

The response to the item developing understanding in art, with just a large minority of 36% of respondents stating that this is a very important function, seems to reinforce this point. *Understanding* would necessitate at the very least a degree of knowledge about art in various contexts, but it is evident that neither support study nor art history are anything like being fully endorsed by teachers.

Teacher in-service education

In an open item on in-service provision teachers were asked 'Which areas of the subject and teaching should in-service focus on? The greater majority of respondents commented on this

and listed several in-service preferences. The views of respondents were coded into sixteen categories, shown in Table 3.2.

The level of in-service education for teachers implementing the Junior Certificate programme has been quiet inadequate. (9) In the present survey teachers report that in-service education is required as a priority and they refer mostly to their need to be re-skilled in a range of craft areas. The areas of computer technology, teaching methodology, and the overall management of courses and art departments appear in the data as priorities. The general impression given form teachers comments is one of enthusiasm for innovation but many feel tied to routine and traditional approaches because of the pressures of the system (especially the examination system) and the absence of opportunities to 're-energise' their practice. The importance attached to craftwork was referred to earlier. Clements argues that there are at least three processes used within craft teaching: visual inquiry, acquisition of skills and problem-solving.

Table 3.2

Teachers' suggestions on in-service education

In-service Area	Number of replies	%
Craft work	61	21.94
IT/Computer technology	40	14.38
Art history & appreciation	31	11.15
Teaching methods/management	24	8.63
Other	19	6.83
3D Studies	15	5.40
Photography	13	4.68
Support Studies	12	4.32
Printmaking	12	4.32
Curriculum planning/development	10	3.60
Drawing	9	3.24
Standards & assessment	9	3.24
Video	8	2.88
Teaching weak students	7	2.52
Film	4	1.44
New materials	4	1.44
TOTAL		278
100		

He points out that the form of craft teaching employed by teachers is dependent on the processes they emphasise; at the extremes, craft is either seen as acquiring and then applying skills, or it is motivated by ideas and concepts, with skills being introduced according to needs. (10) Although the present instrument does not offer insights to classroom methodologies as such, an impression of respondents' attitude to craft can be gained from the following comments.

Art teachers would benefit from courses which would improve technical skills in craft areas as the gap between teacher training and years and years of teaching can result in skills becoming 'rusty'. Art teachers need to learn new skills which were not taught in college due to time restrictions.

Art teachers want crafts that are quick to do and not messy. They want new angles and ideas to keep the project ideas fresh and themselves enthusiastic. They want ways of developing a quality service to thirty pupils in inadequate art rooms with too little time allocation.

Possible craft based in-service where teachers can take back specific skills to the school such as ceramics (glazes, firing, techniques etc.)

These comments illustrate the strain teachers feel they are under to enhance their craft skills and extend the range of provision in craft areas. In so far as teachers seek training in 'new' craft areas, the response may be understood in part as an effect of the very high number of single teacher art departments in the Irish school system, where broad expertise on the part of the teacher is thought to be essential. But also, when considerable interest is show in craft skills per se - as conveyed here - it might be concluded that teachers' concept of craft is circumscribed by matters of a technical and practical nature. One problem that arises in the context of in-service education is that the refinement and extension of craft work skills may not in themselves touch on fundamental curriculum development issues such as new teaching methodologies or, indeed, the implementation of a new course. Perhaps recognition of this problem is to be found in the 8.5% of respondents who say that in-service education should focus on teaching methods and management, and the 3.5% who say it should focus on curriculum development. In this respect the following comments are relevant.

How to encourage a creative response to aspects of everyday life and making craft and design enjoyable for students.

Research and information gathering skills. Development of conceptual skills in students (students should be more involved in the ideas behind work rather than just as activity).

Personally, I would like to know how better to strike a balance between encouraging individual creativity, experimentation and imagination, and the requirements of the curriculum.

The contrast between these observations, seeing the problem of change as intrinsic to the process of teaching, and the majority view, tantamount to responding to reform by taking on a larger repertoire of activities, highlights the precarious position of craft education within the whole enterprise of art curriculum reform in Ireland. What could justifiably be described as

the "craft syndrome" flourishes - the attraction of a quantitative approach to curriculum reform in order to alleviate the pressure for more substantive change - perhaps driven by the examination system itself, or, seen in a more positive light, perhaps driven by teachers' commitment to the development of subject knowledge. There is, though, a nagging sense that teachers are, to use Tom Davies's phrase, "playing the system", in the way they select what is undoubtedly the safer route, thus to some extent avoiding, or more correctly, postponing, challenges of a substantive nature such as effective integration of critical and practical studies or the development of socially relevant content or an explicit design dimension, advanced in each case by new creative pedagogy.

Staying with this point, other areas that can be classified as subject knowledge feature in the data, for example, the 5.5% of respondents who say they want in-service in 3D studies, the 5% whose preference is for photography, or the 4% who identify printmaking as the priority area. Furthermore, the score for computer technology has doubled to 14% since the 1992 survey. Combining all the scores shown in Table 3.2 for areas of subject knowledge (craftwork, IT/ computer technology, art history & appreciation, 3D studies, photography, printmaking, drawing, video, film and new material) (11) gives a score of 71%, indicating the very high overall level of interest in subject-specific knowledge and skills.

The prospect of a new LC course at senior cycle has revived the debate on the content and teaching of the history and appreciation of art at senior cycle level. (12). The score for art history in the 1992 survey was so insignificant it did not warrant inclusion as an in-service category; in contrast it is now the third highest scoring category with 11% of respondents identifying it as an in-service education priority. These respondents invariably refer to flaws in the structure of the history of art course as it stands, seeing it as being far too broad with little opportunity for depth of treatment, but some also see the largely academic nature of the course - comprised mainly of historical content, mostly detached from contemporary art and culture or the students' own practical work - as the root problem. Typical comments are given below.

In-service should focus on devising interesting ways of teaching art history and incorporating it into practical work.

I would appreciate a course on condensing the art history course. I feel that we have to cover far too much in a short time and most students find this part of the course extremely difficult.

Leaving certificate art history is currently a disaster and completely unrelated to the lives or interests of the student - this is an urgent problem.

When taken with similar criticisms of the history section highlighted earlier, what was until relatively recently a mooted desire for change in this area has now become something more like a demand for change. It is assumed that reforms will come as a result of the LC art review. But words such as reform can obscure the truth; on this occasion, following on the experience of implementing the JC in the absence of adequate in-service provision, teachers are concerned about retraining in this area well in advance of the introduction of the new programme. Presumably art history and appreciation as well as practical areas of the course will be encompassed by the reforms, but is the implications of reforming the art history and appreciation component that appears to preoccupy teachers.

The other issue to come to the fore is that of in-service education in new computer technologies. As pointed out above the percentage of respondents who identify this as the priority area has doubled from 7% in 1992 to over 14% in the present survey. No doubt this finding in influenced by the wide attention given to the perceived importance of computer technology in all aspects of life, including education, and the increasing competence and interest among the student cohort in this area, as well as the immediate issue of the possible benefits arising out of the use of computer technology in art education . It is safe to assume that training in this area is sorely needed as evidenced by the finding presented earlier that 87% art and design teachers do not use computer technology. When this finding is taken together with the findings of other recent surveys, indications are that art teachers are not fully availing of facilities existing in schools. A recent ASTI survey revealed that 78% of schools had computer rooms and 38% had Internet access, (13) while a survey conducted by Forbairt revealed that there were on average between 16 and 22 computers per school (depending the type of school). (14) However, Forbairt reported also that generally the computers in schools were not powerful enough to run multi-media applications using CD roms, and that one of the main barriers to the use of computer technology was the lack of suitable hardware and software in schools. It is clear that other factors such as the student-teacher ratio, time and the nature of the school timetable combine to inhibit progress in this area, and that art teachers form part of the wider body of teachers who, to quote Mulcahy, "belong to an age group whose educational experience and professional training preceded the computer age". (15)

The final item in the present survey invited teachers to include any additional comments they wished to make. The greater majority did so and a sample of their replies is given below.

I am very supportive of the Junior Certificate course, but I have reservations. On a positive note, more students are achieving an honours grade when compared with the Intermediate Certificate, but marking is very inconsistent and unpredictable to the extent that I become very disillusioned (as have students and parents) and frustrated with the whole situation. The school principal and I have expressed our feelings strongly to the Department of Education on this matter.

Certain other subjects are stealing our cloths so-to-speck. We need to be conscious of this and broaden our training in technical/technological/graphics/crafts fields.

The problem I see with Leaving Certificate art is the lack of status the subject has within the school. I believe that Leaving Certificate art history could be offered to students as a separate subject. We lose many students to the subject each year because they feel they do not have the practical ability to take Leaving Certificate art, yet they would like to continue art history. This occurs mostly with our high achievement students. A single education in art history and appreciation would greatly benefit the cultural education of our country. Leaving Certificate could also offer a course project which includes art history to students interested in the practical area.

The concept of the Junior Certificate Art, Craft, Design course is very good. The reality is that the amount of work needed to complete the course is having an adverse effect on the numbers taking Leaving Certificate art. The thinking is that it is so much work in junior cycle what must it be like at Leaving Certificate level?

The Junior Certificate syllabus in Art, Craft, Design should be a developmental progression from first to third year and not focus on set themes which are hurriedly "manufactured" between December and May of the examination year. Pupils will, with direction from the art teacher, find areas that interest them, and will benefit from art historical reference from first year. To my mind the end result would show a truer representation of the pupil's response to art.

The time constraints and the large quantity of work required for examination are quite often the cause of frenetic activity in the art room in an effort to deadlines. I often think that students do not have enough time to reflect on their work.

Notes and References

1. See Meagher (n.127 in Part III) pp.99-128

2. See Barrett (n.236 in Part I) pp.61-74; Witkin (n.248 in Part I) pp.98-117, and Sikes (n.214 in Part II) pp.141-165

3. See Barrett *Ibid,* pp.61-74

4. HMI (1983) Art Education in Secondary Education 11-16 (Her Majesty's Stationery Office) pp.59-66

5. In the items on support study and the assessment framework the category 'very dissatisfied' should have read 'extremely dissatisfied', nevertheless, this error is not so crucial that it can be deemed to has undermined the overall application of the instrument.

6. See Taylor (n.69 in Part I) p.p.10-11 & pp.70-72

7. See Robinson (n.255 in Part I)

8. See Meagher (n. 127 in Part III) p.133

9. See Drudy, D. & Lynch, K. 1993, Schools and Society in Ireland (Gill & Macmillan) p.108

10. See Clements, R. 1990, Developing Craft Activities in Schools, in D. Thistlewood (ed.) Issues in Design Education (Longman) p.91

11. Other areas that featured in the data were "presentation of work", "media-studies", "teaching mixed ability classes", "animation", "environmental design", "stage design", "design", "gallery visits", "graphic design", "careers in art and design", "safety" and "television". Each of these areas received a score less than 1.5%.

12. See Meagher, K. On Reforming the JC Art, Craft, Design Reforms, and Shortt, T. A Way of Seeing Art and the Leaving Certificate, in Art Teachers Association Newsletter (Art Teachers Association) Spring 1997

13. See ASTI, 1996, ASTI Survey on Staffing, Funding and Facilities (ASTI)

14. See Forbairt, 1996, Ireland, the Digital Age and the Internet (Forbairt)

15. Mulcahy, J. 1997, Issues in Education (ASTI) Volume 2, p.148