

AN ROINN OIDEACHAS AGUS EOLAIOCHTA

JUNIOR CERTIFICATE

ART, CRAFT AND DESIGN

GUIDELINES FOR TEACHERS

THE JUNIOR CERTIFICATE

AIMS AND PRINCIPLES

1. The general aim of education is 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.
2. The Junior Certificate programme aims to
 - reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;
 - extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;
 - develop the young person's personal and social confidence, initiative and competence through a broad, well-balanced general education;
 - prepare the young person for the requirements of further programmes of study, of employment or of life outside full-time education;
 - contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others;
 - prepare the young person for the responsibilities of citizenship in the national context and in the context of the wider European Community.
3. The Junior Certificate programme is based on the following principles:
 - breadth and balance: in the final phase of compulsory schooling, every young person should have a wide range of educational experiences. Particular attention must be given to reinforcing and developing the skills of numeracy, literacy and oracy. Particular emphasis should be given to social and environmental education, science and technology and modern languages.

- relevance: curriculum provision should address the immediate and prospective needs of the young person, in the context of the cultural, economic and social environment.
- quality: every young person should be challenged to achieve the highest possible standards of excellence, with due regard to different aptitudes and abilities and to international comparisons.

The curriculum should provide a wide range of educational experiences within a supportive and formative environment. It should draw on the aesthetic and creative, the ethical, the linguistic, the mathematical, the physical, the scientific and technological, the social, environmental and political and the spiritual domains.

4. Each Junior Certificate syllabus is presented for implementation within the general curriculum context outlined above.

FOREWORD

There is a recognition of the need for guidelines to help teachers implement new syllabuses for the Junior Certificate. These guidelines are now being issued to schools as part of a wider programme of support. The Minister for Education wishes to express her appreciation of the work of the National Council for Curriculum and Assessment, of the members of the various course committees, of the Education Officers appointed by the Council and of others who have contributed to the development of these materials – in particular, the Inspectorate of her Department and the presenters and participants at the in-service courses held in Spring 1989.

These guidelines are not prescriptive. Each individual teacher is free to choose his or her preferred teaching methodology for the achievement of the specified objectives and desired outcomes of each new syllabus. These guidelines offer some suggestions which may be of further help to teachers. Particular attention is paid to areas of knowledge, understanding, skills, concepts and attitudes which the new syllabus highlights more than heretofore.

In that context, it is considered desirable to stress some important features which should inform the teaching and learning of the new syllabus

- each syllabus should be taught with conscious reference to the overall aims of the Junior Certificate programme (see inside front cover). Numerous opportunities exist for cross-curriculum linkages: these should be exploited through collective teacher planning and through individual teacher initiative;

teaching practice should highlight the economic, social and cultural implications of Ireland's membership of the European Community and the challenges and opportunities which this provides within a wider context of citizenship. Subjects such as Business Studies and History and Geography are particularly important in this sense but all subject-teaching should incorporate this European dimension in Geography and in Science, it is important that issues relating to the environment be treated in a balanced fashion as between the need to conserve and protect the natural environment and legitimate demands of economic development and industrial activity.

These guidelines are but one part of an overall programme of support for teachers. It is envisaged, for example, that in-service courses will focus on many issues which are raised in these guidelines.

The National Council for Curriculum and Assessment will consult with individual Subject Associations as to how best they might expand, develop and update preliminary lists of references and contacts which have been drawn up by course committees. These references would include books, videos, teaching-packs, computer software and other such material; teachers are advised to contact their particular Subject Association for further information.

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ART, CRAFT, DESIGN

Junior Certificate Syllabus

GUIDELINES FOR TEACHERS

I. INTRODUCTION

These guidelines are intended to help teachers plan and implement a constructive and active learning programme based on the aims and objectives of the Junior Certificate syllabus. The learning programme should be relevant to the needs of their students for the first three years of post-primary education. It should be flexible in character, allowing for the teacher's intuition, and also for adjustments in response to unexpected situations and conditions. It should give a broad understanding of ART, CRAFT, DESIGN at different comprehension levels.

2. SYLLABUS STRUCTURE

The syllabus is structured so as to ensure a balance between experiencing, making, and understanding. ART, CRAFT and DESIGN as experienced through Drawing, 2-D and 3-D are treated as three interdependent disciplines with support studies forming a vital and integral part of the learning experience. This core of study is common to all and is augmented by a wide range of options and the treatment of each should reinforce and develop the core experiences.

Learning Modules/experiences should be based on the learning objectives of the syllabus, and relate to the main areas of emphasis in the core syllabus, as follows:-

2.1 Drawing: perceptual, observational and research skills.

This refers to visual research and enquiry involving different approaches, methods, processes and technical skills which are carried out mainly through the practice of drawing by:-

RECORDING - observing, recording and describing actual appearances of visual stimuli.

ANALYSING - Using drawing as an investigative process.

EXPRESSING - Developing and making a personal response to VISUAL and TACTILE PHENOMENA OBSERVED.

COMMUNICATING - Using drawing, and the learning which evolves from direct experience for further development in two-dimensional, three-dimensional studies, and support studies.

The student should be taught how to develop and use a number of methodical ways of observing visual stimuli and identifying the basic art and design elements necessary to form a visual language. Students should also develop a variety of skills and graphic techniques necessary for recording from observation. The natural and man-made environment should be used wherever possible as a valuable resource for learning, and developing a critical awareness. It is important that students should understand, and appreciate the importance of observational work and learn to recognise, understand and use the basic art and design elements as a means of thinking, communicating, and expressing in all areas of the syllabus.

2.2 Two Dimensional Art, Craft, Design: expressive and communicative skills.

In addition to using appropriate drawings, research and support studies, this section is primarily concerned with exploration and development of ideas, feelings and

emotions, based on the students direct experience, real and imagined through two-dimensional and three-dimensional media, in ways which can be expressive, communicative, and functional. This will involve the making, development and use of images, lettering, combination of lettering with image, which are linked to the basic processes of painting, printmaking, graphic design, textile design and photography, film and video.

The student should be taught to analyse design problems, how to plan and research, acquire experience in basic design procedures in two and three dimensions, develop working-drawings, and prototypes, and use design processes and problem-solving techniques appropriate to the task in hand.

2.3 Three Dimensional Art, Craft, Design: expressive and communicative skills.

Three-dimensional studies may range also from expressive to functional. The fundamental process involved are, Additive, Subtractive and Constructional.

- (a) Work in this area can involve fine art sculpture, crafts - e.g. Pottery and Ceramics, Puppetry, Book-Binding, Package Design, Product Design, Art Metalwork, Jewellery etc.
- (b) Work can also include Theatre Environment e.g. Stage Set Models, Stage Sets for Puppetry etc.
- (c) Intimate Environments e.g. interiors, model buildings, and imaginary environments.
- (d) Outdoor Environments e.g. models, buildings, recreational areas etc.

It is most important to develop the student's experience and learning in the third-dimension, and the syllabus emphasises the balance desired between two-dimensional and three-dimensional studies. By providing direct experience, the spatial and tactile senses are further stimulated and the students' ability to understand two-dimensional relationships in Design, Drawing, and Painting is enhanced so that three-dimensional and two-dimensional concepts become more intimately and naturally linked.

2.4 Support Studies: Critical, evaluative and appreciative skills.

Support Studies involving critical appraisal, history and appreciation of Art, Craft and Design, and related studies should be organised to form an integral part of the learning experience in order that the student perceives new meanings and new discoveries.

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 experience with the formal elements that constitute the process, object or statement. Analysis of works of art can serve also for developing criteria relevant to evaluation. Through the critical process attention is directed to:-

- Specific treatment and organisation of a variety of visual elements and form in specific works.
- General concept of form
- Significance of symbolic meanings being expressed.

All these qualities are considered in relation to the cultural and historical context in which the artist, craftsperson, designer lives or has lived. Through such analysis philosophic and expressive meanings in the work are re-discovered, refined and clarified. Whether this form of analysis is directed towards drawing, painting, printmaking, architecture, sculpture, or other objects created by artists, the student

can recognise, understand and empathise with the artists expression, philosophy of life, inner feelings and his/her aspirations as a human being.

In the critical and evaluative areas of Art, Craft and Design, 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.

3. MATERIALS AND TECHNIQUES

While these are important in themselves it must be emphasised that the teacher is not teaching printing with lino, painting with powder colour, or constructing with card, per se, but is introducing the learner to these and other media as possible means for personal expression. In the media used, the student may discover himself/herself and develop a satisfying means of communication which can be further developed. Media and techniques should be regarded as vehicles for expression - not content.

4. PROCESS - PRODUCT

Process is not the only area having educational value. There are many educational values in the process of research, investigation, planning, and execution but it must be recognised that the character of these values is greatly influenced and determined by the learning goal - which may be the final statement or product the person wishes to attain or realise. It is important that the product or final statement is seen, not just as evidence of success or failure, but as an effort and structure that reveals to us valuable information about the way the idea originated, developed, and was realised. At junior level the product or final statement should be seen as evidence of the students development in relation to the objectives of the syllabus and must be seen also for its possible further development and value in new learning experiences. Students work therefore should be evaluated as a whole with equal emphasis on both process and product.

5. EVALUATION

Evaluation is necessary and vital, and should be regarded as an important and essential diagnostic procedure to improve what is taught and learned. Procedures in this area will be primarily concerned with determining the following:-

- the degree to which the learning objective has been fulfilled.
- level of Individual response.
- level of Class Group response.

Emphasis should be placed on evaluating the learner in the process of learning and evaluating the students work as a whole.

The primary purpose is to secure and record information that will enable the teacher to improve the educational process and therefore evaluation should be perceived as an educational device through which the teachers professional expertise can be exercised on behalf of the students whom the syllabus is designed to serve.

6. CONTINUITY AND SEQUENCE

Learning situations should be carefully selected keeping in mind their continuity - that is, the extent to which they will allow the student to practice the understanding and skills previously acquired. In addition they should be selected and organised with regard to sequence i.e. subsequent situations should present more complex tasks so that the skills acquired would be refined and expanded.

7. PLANNING A SUCCESSFUL PROJECT IN ART, CRAFT AND DESIGN

A successful project is the best motivational device for undertaking new learning objectives.

Learning situations or modules must be planned and suited to the developmental levels of the students - therefore it is important that an initial evaluation of first year

students is carried out to determine the degree and variety of levels within a class group. This can be done by involving students in expressive and observational work which is designed to elicit responses which will indicate their strengths and weaknesses.

8. The following format will help to plan and monitor all aspects of the syllabus from preparation to evaluation.
- (a) Identify objectives.
 - (b) Decide emphasis/teaching method.
 - (c) Plan learning situations/modules - establish starting-points. (relate to student developmental level).
 - (d) Plan teaching resources, e.g. materials, equipment, visual aids etc.
 - (e) Evaluation of the learning.
 - evaluation in progress;
 - end of project evaluation
 - with individual students;
 - with class group.
 - (g) Devise further development of the learning. (What is experienced and learned in one project can lead into and become the basis of learning in a subsequent project or it can be re-approached or developed at later stages).

The choice and emphasis with regard to learning situations will depend on the success of each situation and on the knowledge and expertise of the teacher. It is important that the Core Syllabus is taught in an integrated way and that selected options are strengthened by the skills and learning evolving from the core experiences.

Support Studies involving art history, appreciation, critical and evaluative aspects should be carefully organised as an integral part of each learning situation using visual aids, reference books, films, or other appropriate means.

DRAWING

While drawing is a fundamental and important discipline in itself, it is also the preliminary planning process for most other areas in ART, CRAFT, DESIGN.

Emphasis should be on:-

- Visual enquiry - to increase perception and observational skills.
- Awareness (through first-hand experience of the Art Elements and the Principles of Design).
- Learning to see, observe, (active purposive looking), record, emulate, explore, investigate, analyse - through the medium of drawing to develop a visual vocabulary.

Drawing methodology - discipline of observing and drawing: contour, cross-contour, modelled (volumetric), growth-process, gesture, negative drawing, visualizing and simple mechanical projections e.g., planographic, projections, elevations, plans. Understanding - horizontal, parallel, diagonal, vertical, eclipses, optical illusion and other related visual phenomena.

- Developing drawing processes in relation to 2 Dim and 3 Dim studies.
- Experimentation with a variety of media, techniques and processes.
- Application of the learning in various planned learning experiences.

Imaginary/Creative Drawing: this should include rendering or free interpretation of a variety of visual experiences. Such work should be supported by application of learning, where appropriate, from other areas. In this way, students should be helped to understand historical and cultural aspects of their work, including the development of drawing and other such features.

DESIGN

Design is primarily a problem-solving experience, in either two or three dimensions. There must be a balance between process and product in the teaching and learning of design.

Students should be able to

1. identify, describe and analyse a problem or task and propose a solution to same
identify and record information relevant to the task
2. formulate a variety of ideas - examine feasibility of these
construct working drawings, plans, elevations, models and prototypes where appropriate
develop most feasible ideas which are appropriate to the solution
3. implement or construct proposed solution, using appropriate knowledge, skills, techniques, equipment, material and research data
4. assess and evaluate what they have made
suggest possible ways to alter or modify the process, the solution, or both, in order to improve it
support and justify solution(s) to a problem
5. develop an understanding of the communicative function of design
develop critical, evaluative, discriminative aspects through Support Studies.

PHOTOGRAPHY

As most Art Depts. do not have standard darkroom facilities, it is not expected that all students will be involved in a course in photography initially.

However, a basis introduction can be given using simple and effective methods which do not require the use of darkroom facilities. Understanding and appreciation through basic practical work and Support Studies, of the basic areas involving elementary principles as outlined below, indicates the depth of treatment desirable at this level.

Learning experiences can be planned to involve the student in the following:

1. Basic Principles - Camera Obscura.
2. Basic Image Production.
3. Camera - Basic Principles/Operations.
4. The Pin-Hole Camera.
5. Making and using a simple pin-hole Camera for use with B & W or Colour Film can be a most practical and effective introduction to photography as it embodies almost all the basic principles involved.
6. Basic processing of film and prints can be undertaken without the use of sophisticated darkroom facilities. Where no facilities are available exposed film can be processed commercially and resulting negatives and positives used for further development and learning.
7. Photograms
These images can be created without the need for a camera or enlarger and give enormous scope for creative work and can extend to all areas of Art, Craft, Design, particularly in the areas of Visual Recording, Investigative Work, Research and Graphics.
8. Students can be taught how to use simple cameras for relevant research and produce prints, photograms, contact and optical images by employing a variety of processes.

Where photography is used for investigation and research it must be clearly evident that it is a valid part of the investigation process and that drawing in its various functions is not relegated to a peripheral role. Photography and related processes

should be viewed as an area of study in its own right, and as an aid or means for perception and carrying out recording, visual enquiry, research and investigation to create meaning.

Support Studies

In addition to information listed in the Syllabus the following areas may be studied:

1. History/Invention of Photography.
2. Camera Obscura.
3. Effect of Photography on Artists.
4. Photograms and Photomontage (Dadaists, John Heartfield - Anti-Nazi Posters, Man Ray (Solarization).
5. Uses of Photography - Graphics, Printing, Industry, Science, Medicine, Advertising, etc.
6. Study of Basic Visual Grammar - Composition, Meaning etc.
Communication of Ideas through Photography.

GRAPHIC DESIGN AND DISPLAY

Graphic Design and Display is concerned with clear communication through images, symbols, lettering and display involving the study and application of basic design principles and processes as they relate to the following:

Printmaking

Calligraphy

Packaging (involving Record Sleeves, Cartons, Boxes, Bags, Video Covers etc.)

Photography

Screen Printing

Strip Cartooning

Bookcrafts

Animation

Graphic Design

Two-Dim. Textiles - Dyed and Printed Fabrics.

Sequential Imagery - e.g. depicting every day operation in visual terms.
Assembly of a Component.
Construction of a Toy, etc. in the form of charts, diagrams.
Storyboards and Illustrations etc.

Depth of treatment will involve the study of basic design principles, research and investigative process. Appropriate design process will be employed prior to bringing work to completion. Posters, Packaging, Book Covers etc. involving reproduction processes should be brought to completion using the appropriate printing method and suitably mounted and displayed.

Support Studies

1. Modern Advertising and Visual Communication.
2. Manipulation of Images - Clarity, Distortion, Meaning, Psychology etc.
3. Reproduction - Printing Processes.
4. Origins of Ideas - influences.
5. Collection of Source Material - Packaging, Posters, Adverts, Prints, etc.
6. Display and Presentation.

ART, CRAFT, DESIGN - SYLLABUS PLANNING

Flexibility

The teaching of Art, Craft, Design must be made applicable to a wide variety of situations involving students from different backgrounds, abilities and developmental capacities. The syllabus for Art, Craft, Design is a translation of the essential characteristics of this field into learning experiences. Potential learning depends on two principal factors:

- the syllabus - the selected content to be taught;
- the method of teaching - the way the content is organised into learning situations.

Flexibility in the syllabus and in teaching methods is required not only because of the variations among learners but also because of the very nature of the subject itself. Whether learning to make art, or to analyse art, there is no one proven sequence more productive than another.

Effective learning in Art, Craft and Design depends on the quality of planning and teaching. The translation of the stated objectives into effective learning experiences requires teachers who know the content and character of the visual arts and who also know the developmental capacities and needs of students in their care. The provision of such effective experiences requires teachers who want to provide such experiences and who are committed to the values that can accrue from them.

The choice of content in any area of the syllabus depends on the experiences, interests and abilities of the pupils and available resources. Learning experiences must be planned to suit the needs of the individual and must provide a spiralling growth in sensitivity, understanding and skills. Whatever the process or product, and whichever skills are developed, both teacher and student should always be aware of the true nature of art - that of communicating sensory and emotional experiences through organising the art elements in a personally expressive and meaningful way.

Classroom Environment

The establishment of a visually stimulating learning environment is vital and it is the teacher who should set the tone that encourages creative action. The spirit or ethos of the classroom should be one of informality but not chaos or license. The freedom to work and state an idea honestly in one's own way should be part of the classroom climate. A disposition towards research, exploration and inquiry should prevail: students should be aware that discoveries will be looked upon in a favourable light. There should always be direction and tolerance for sincere effort irrespective of the students ability.

The syllabus content therefore must be regarded as a synthesis of visual and tactile experiences culminating in the integration of personal perception - through thinking, doing and feeling. It should serve as a reservoir of ideas from which starting-points will

evolve and be developed into structured and meaningful learning experiences for the student.

Considerations in syllabus planning

The Junior Certificate syllabus should be used to develop a planned programme based on the syllabus aims and objectives and on the areas of emphasis in the core syllabus. This should be used as the basis for formulating an effective learning programme suited to the developmental levels of the students.

Teachers might find the following checklist of considerations to be helpful:

- Relate the aims in the syllabus to the work you do in your Department/Art Room, to your own work situation and to the availability of facilities, resources and time allocation.
- Identify areas which are additional to those already established in your programme and identify areas which may need more emphasis.
- Establish how the aims relate to your particular situation.
- Study the objectives, which are the working units by which the aims are achieved.
- Identify all the situations related to the objectives and which are possible for you to implement over the first, second and third years of the course.
- Make decisions as to those areas of emphasis which you can effectively implement.
- When this is completed consider the overall balance of emphasis in your planned programme.

EXEMPLAR MATERIAL

The following Exemplar Modules are non-prescriptive and should be regarded as a guideline to assist the art teacher in planning an effective learning programme, based on the aims and objectives of the Syllabus.

Exemplars A, B and C outline work which may be carried out over a period of one term. The objectives are derived from the Syllabus course objectives and an appropriate and workable starting-point and learning situation is established.

Exemplar A

This begins with emphasis on developing perceptual/observational skills through drawing. This progresses to Painting, Printmaking and Three Dimensional Studies with Support Studies forming an integrated part and strong motivational base for each learning experience.

This is only one of the many approaches. There are as many approaches as there are art teachers and a teacher may use the same objectives as in Module A but with a different and equally valid approach. A teacher may, for instance, decide that it is more appropriate to begin working with Colour, or even in Three-Dimensions

- this is up to the teacher who will be aware of the developmental levels of the students and the resources available for the learning programme.

Exemplar D

This is an alternative model to enable the art teacher to identify suitable learning content in their work in Art, Craft, Design, e.g. Painting, Pottery, Art Appreciation, Drawing, etc. The identified learning content is then related to the aims and objectives of the syllabus as indicated, to form the learning module.

Exemplar E

This module outlines one way in which an aspect of Support Studies may be used to form a starting point and strong motivational base for an effective learning situation which is designed to develop understanding of how and why artists have responded to a particular

theme thereby motivating the student to develop meaningful work in two and three dimensions on the same or similar themes.

INSTRUCTIONAL OBJECTIVES

It may be necessary from time to time, to plan learning modules which are principally instructional in nature, e.g. exploration of a specific material such as clay - illustrated in Exemplar A.

It could involve also exploration of a particular process and related technicalities e.g. Printing Process, Modelling Process, or a combination of investigating material and process - which would be used as foundation for further study and development.

EXEMPLAR A - "The Natural Environment" SYLLABUS MODULE (ONE TERM)

	Drawing	Painting	Print-Making	Three-Dim Studies
OBJECTIVES	To develop – personal response to a stimulus. Observational skills. Recording analysis. Use of a variety of media.	Work from memory, imagination and direct observation	Making, manipulating and developing images.	To acquire the basic techniques involved in working with clay
STARTING-POINT	Using the natural environment as a resource for learning.	Seasonal - time of year.	Development of previous work.	Exploration of material.
LEARNING EMPHASIS	Line, shape, texture, pattern, colour.	Development of idea composition/organisation	Process – positive and negative	Shape and form
APPROACH	Develop a number of approaches and working methods – observing, drawing, recording of texture, pattern, colour	Develop ideas using previous learning as part basis.	Using found objects from the natural and man-made environment.	Recording of textures – impressed, incised and built.
RESOURCES	Collection of materials	Work already done and further appropriate research	As above – found objects, and man-made objects.	From previous work and its development.
SUPPORT STUDIES	Understand and appreciate the drawings of early man.	Artists’ response to the environment	Visit to a printers	Early sculpture

	DRAWING	THREE-DIM STUDIES	TWO-DIM STUDIES
OBJECTIVES	Sustain projects from conception to realisation.	Use of 3D processes of additive, subtractive and constructional form-making in expressive and functional modes.	Use and understand the Art and Design elements.
STARTING POINT	“Home Environment”	Previous drawings and research and response to support studies.	Architects Drawings – House Plans. Paintings of house/dwellings.
LEARNING EMPHASIS	Research, observation, recording, structure, space, function, colour, texture, line, form, shape.	Inventive use of found materials – joining.	Space, shape, colour
APPROACH	Drawings/Research – as a collection of information leading to subsequent work also.	Expressive / Emotional response to a given theme / Functional / Joining	Using two-dim. Media – organisational/compositional aspects.
RESOURCES	Slides/Images (emphasis on structure and space).	Three-dim materials and previous work.	Two-dim materials and previous work.
SUPPORT STUDIES	Architecture/Shelter. The habitat of living forms. Visit to a building site.	Structures and building methods e.g. Corbellings.	Visual references relating to houses (compile scrapbook).

Evaluation/Assessment should be based on Course Objectives

EXEMPLAR C – “ Consumer Studies”

SYLLABUS MODULE (ONE TERM)

	GRAPHIC DESIGN	PRINT-MAKING	LETTERING	THREE-DIM STUDIES
OBJECTIVES	To understand, interpret and evaluate as a consumer aspects of contemporary culture and mass media. Use the core 2D processes in making, manipulating and developing images, using lettering with images in expressive and communicative modes	As in Graphic Design.	As in Graphic Design + Understand relevant scientific, mathematical and technological aspects of Art, Craft, Design.	Use the three-dim. Processes of constructional form-making in expressive and functional modes.
STARTING POINT	The student and consumer goods.	Appropriate design process-printing.	Logo typeface	Construction.
LEARNING EMPHASIS	Colour, pattern, style, shape, balance	Basic layout/visual dynamics.	Basic shapes of each letter-styles in typography. Basic alphabet capitals	3D in motion. Construction of mobiles based on geometric shapes as in Graphic Design.
APPROACH	Analysis of starting-points. Basic design process.	Stencilling – using sponge and cut card	Grids, geometric instruments, graph paper. Instant logo types.	
RESOURCES	Video, advertising, Collected examples by students.	Printing inks, papers rollers Posters as before. Printing methods – colour separation. The Bauhaus		Cardboard wire, cardboard tubes, nylon.
SUPPORT STUDIES	Poster design/advertising.		Lettering/Catalogues	Mobiles in Advertising.

EVALUATION/ASSESSMENT SHOULD BE BASED ON COURSE OBJECTIVES

EXAMPLE D – “Learning Content” -

SYLLABUS MODULES

		Emphasis	Learning	Support Studies	Development of Skills/practical work	Relate to Objectives
	D R A W I N G	To develop a personal response to a stimulus. Observational skills. Recording and analysis. Use of a variety of media by using the natural environment as a resource for learning.	Study of the principle Art elements – Line, Shape, Pattern, Texture, Colour. Dev. Of concentration, observing skills, research skills.	Study of the drawings of Early Man.	Observing, Selecting, Recording, Drawing, Use of Media/Techniques	1, 2, 3, 6, 7, 8, 10, 11

		Emphasis	Learning	Support Studies	Development of Skills/practical work	Relate to Objectives
	P A I N T I N G	Work from memory. Imagination and direct observation using previous learning – a basis for developing work based on the time of year - seasonal	Developing Ideas – Composition/organisation Basic principles of Colour. Colour mixing.	Responses of artists to their environment.	Develop basic working knowledge of colour. Primary, Secondary, Tertiary	2, 1, 3, 6, 8, 7, 10, 11, 12.

		Emphasis	Learning	Support Studies	Development of Skills/practical work	Relate to Objectives
	P R I N T I N G	Making, manipulating and developing images. (Based on previous work.)	The printing process – pos. & neg. aspects. Relief Intaglio Stencil Litho	Visit to a Printers.	Printing – using found objects from the natural and man-made environment.	4, 6, 7, 8, 10, 11, 12.

The exemplar is designed to enable art teachers to identify suitable Learning Content in their work in Art, Craft, Design e.g. Printing, painting, drawing, pottery etc. and to relate learning content to the Syllabus Objectives.

	Support Studies
OBJECTIVES	Understanding the Historical, Social and Economic role and value of Art, Craft, Design. Relate this to Aim 2, 6.
STARTING POINT	Theme – Man’s Inhumanity to Man.
LEARNING EMPHASIS	To research, investigate and understand how and why artists have responded to above and similar themes.
APPROACH	Looking at the work of artists. Developing students own idea in relation to starting-point in two and three-dimensions.
RESOURCES	Film-strips, slides, visuals, newspapers, T.V. etc.
SUPPORT SERVICES	Study of work by Goya, Picasso, Kolwitz, Rodin.

CONCLUSION

Again it must be emphasised that these exemplars are non prescriptive and are intended to assist the Art Teacher in planning an effective programme based on the aims and objectives of the syllabus.

The flexibility of the syllabus allows for its implementation in diverse situations and learning modules should be structured and planned to allow for maximum interpretation and individual approaches. Themes, starting-points for learning can be interpreted in an imaginary/creative way, supported by relevant Support Studies, considered observational study and research based on Human, Natural and Man-Made forms, or a combination from these. As indicated in Exemplar E, an aspect of Support Studies can become the starting point and motivational base for a learning situation.

A theme should be perceived as a motivational device from which the student will establish a starting-point for his/her work. This is to allow the broadest interpretation, and avoid an overemphasis on Literal Translation, and/or inhibited visual description.

Differences in ability among students should be reflected in differences with regard to selection of content, but these differences should take the form of modified emphases on learning objectives.

GLOSSARY

Aim	Statement of the general outcomes one wishes to achieve
Concept	A general notion or idea.
Content	Information, description of events, processes, techniques or problems, associated with a particular segment of man's knowledge or experience together with the media and materials used in pursuing them.
Contour	A line which describes the outer edge, the boundary of a form or mass.
.Core	Central part.
Elements of Art	Line, Shape, Colour, Texture, Tone, Space, Pattern.
Gesture Drawing	A drawing which attempts to express the essential movement of a figure or form.
Graphic Art	Art work for printmaking and photography
Method	Teaching/learning strategy.
Module	Learning unit.
Motivation	Induces a person to act.
Objectives	Directives/directions formulated to achieve the general aim - but more precise than aims
Perceive	Apprehend with the mind, observe, understand.
Principle	Root, source or origin of that which is fundamental - the essential nature or theoretical basis.
Process	Progress, course, method of operation.
Procedure	A mode of conducting activities
Product	Thing produced by natural process or manufacture.
Sequence	Succession, coming after or next - set of things that belong next to each other in some form of order.
Spatial	Of space.
Stimulus	Thing that rouses to activity or energy.
Strategy	Plan.
Synthesis	Putting together - combination.
Symbol	In art, a construction that stands for something, material or immaterial, apart from itself

Tactile	Perceived by sense of touch
Unity	A completeness that is achieved when all of the visible elements in a work of art are in harmony with the interacting principles of visual organisation
Variety	One of the principles of visual order - the use of diversity as a means of attaining visual interest.
Visual Meaning	An expression which is embodied effectively in a visual rather than a verbal statement.