

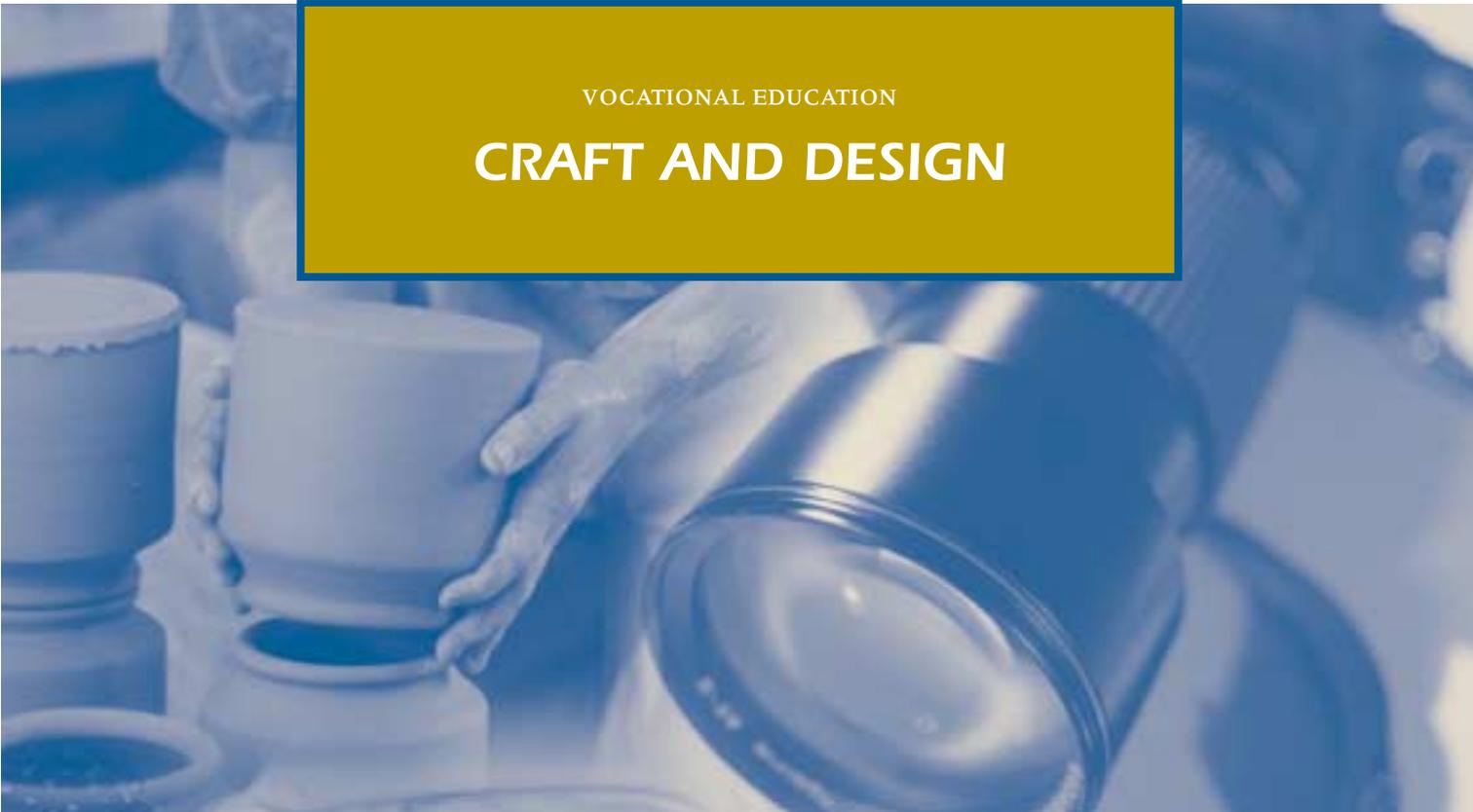




LEAVING CERTIFICATE APPLIED

VOCATIONAL EDUCATION

# CRAFT AND DESIGN





# CONTENTS

<b>INTRODUCTION</b>	5
Rationale	5
Number and Sequence of Modules	6
Description of Modules	7
The five units of study	12
Common Learning Outcomes	12
General Recommendations	14
<b>AREA 1: FASHION AND TEXTILES</b>	17
Introduction	18
General Recommendations	18
<b>MODULE 1</b>	
CREATIVE DECORATION	19
Purpose	20
Prerequisites	20
Aims	21
Units	21
Units 1–5 Teacher Guidelines	22
Resources	24
Key Assignments	25
<b>MODULE 2</b>	
SURFACE-PATTERN DESIGN	27
Purpose	28
Prerequisites	28
Aims	29
Units	29
Units 1–5 Teacher Guidelines	30
Resources	33
Key Assignments	34
<b>MODULE 3</b>	
TEXTILES STRUCTURING/WEAVING	35
Purpose	36
Prerequisites	36
Aims	37
Units	37
Units 1–5 Teacher Guidelines	38
Resources	41
Key Assignments	42

<b>MODULE 4</b>	
FASHION CONSTRUCTION	43
Purpose	44
Prerequisites	44
Aims	45
Units	45
Units 1–5 Teacher Guidelines	46
Resources	48
Key Assignments	49
<b>AREA 2: GRAPHIC COMMUNICATION AND PRINT MEDIA</b>	51
Introduction	52
<b>MODULE 5</b>	
SIGNAGE	53
Purpose	54
Prerequisites	54
Aims	55
Units	55
Units 1–5 Teacher Guidelines	56
Resources	58
Key Assignments	59
<b>MODULE 6</b>	
DESIGN COMMUNICATION THROUGH ILLUSTRATION	61
Purpose	62
Prerequisites	62
Aims	63
Units	63
Units 1–5 Teacher Guidelines	64
Resources	66
Key Assignments	67
<b>MODULE 7</b>	
LAYOUT IN GRAPHIC COMMUNICATION	69
Purpose	70
Prerequisites	70
Aims	71
Units	71
Units 1–5 Teacher Guidelines	72
Resources	74
Key Assignments	75

<b>MODULE 8</b>	
BLOCK PRINTING	77
Purpose	78
Prerequisites	78
Aims	79
Units	79
Units 1–5 Teacher Guidelines	80
Resources	82
Key Assignments	83
<b>AREA 3: THREE-DIMENSIONAL STUDIES</b>	85
Introduction	86
<b>MODULE 9</b>	
JEWELLERY	87
Purpose	88
Prerequisites	88
Aims	89
Units	89
Units 1–5 Teacher Guidelines	90
Resources	92
Key Assignments	93
<b>MODULE 10</b>	
INTERIOR DESIGN	95
Purpose	96
Prerequisites	96
Aims	97
Units	97
Units 1–5 Teacher Guidelines	98
Resources	100
Key Assignments	101
<b>MODULE 11</b>	
MODELLING	103
Purpose	104
Prerequisites	104
Aims	105
Units	105
Units 1–5 Teacher Guidelines	106
Resources	108
Key Assignments	109

<b>MODULE 12</b>	
CERAMICS	111
Purpose	112
Prerequisites	112
Aims	113
Units	113
Units 1–5 Teacher Guidelines	114
Resources	116
Key Assignments	117
<b>AREA 4: LENS BASED STUDIES</b>	119
Introduction	120
<b>MODULE 13</b>	
VIDEO PRODUCTION	121
Purpose	122
Prerequisites	122
Aims	123
Units	123
Units 1–5 Teacher Guidelines	124
Resources	126
Key Assignments	127
<b>MODULE 14</b>	
THE CAMERA – PHOTOGRAPHY	129
Purpose	130
Prerequisites	130
Aims	131
Units	131
Units 1–5 Teacher Guidelines	132
Resources	134
Key Assignments	135
<b>MODULE 15</b>	
MANIPULATING PHOTOGRAPHIC IMAGERY	137
Purpose	138
Prerequisites	138
Aims	139
Units	139
Units 1–5 Teacher Guidelines	140
Resources	142
Key Assignments	143

# INTRODUCTION

## RATIONALE

The Craft and Design course is divided into four different areas, 1) Fashion and Textiles, 2) Graphic Communication and Print Media, 3) Three-Dimensional Studies, 4) Lens-Based Studies. The course is designed to provide an ideal practical opportunity for students to develop their cognitive, creative, technological, aesthetic and manual abilities.

The course encourages students to explore different craft and design possibilities using basic tools and equipment and to experiment and become familiar with the basic processes related to their chosen crafts. It also seeks to promote an understanding of the principles of good design. The students are also presented with an opportunity to explore the historical applications of these crafts and to consider their present usage as well as their vocational possibilities.

## NUMBER AND SEQUENCE OF MODULES

The Craft and Design course has been divided into four different areas. Each of these areas is further divided into modules. Over the two years of the course, students must complete four modules from the list of fifteen modules presented below. The students may choose any four from this list but no more than two from any of the four areas listed.

No sequence of modules is prescribed.

<b>AREA</b>	<b>MODULES</b>
Fashion & Textiles	1. Creative Decoration 2. Surface-pattern design 3. Textiles – structuring/weaving 4. Fashion – construction
Graphic Communication and Print Media	5. Signage 6. Design communication through illustration 7. Layout in graphic communication 8. Block-printing
Three-Dimensional Studies	9. Jewellery 10. Interior design 11. Modelling 12. Ceramics
Lens-Based Studies	13. Video production 14. The camera – photography 15. Manipulating photographic imagery

## **AREA 1: FASHION & TEXTILES**

People have made use of textiles since earliest civilisation to clothe themselves and to enhance and decorate their surroundings. Although advances in technology, science and consumer demands have revolutionised the qualities of modern fibres the common underlying principles of design, structure and application have changed little. It is the study and practice of these principles that is the concern of this area of the Craft and Design course.

### **MODULE 1: CREATIVE DECORATION**

This module examines creative decoration (embroidery) as a vehicle for exploring texture, colour and shape in relation to fabric decoration, including picture making. It is envisaged that pupils will explore and identify the intrinsic qualities of fabric and threads using fabric manipulation and stitchery.

### **MODULE 2; SURFACE-PATTERN DESIGN**

People have a natural instinct to decorate and embellish themselves using patterns from nature as well as their own innate imaginative ideas. It is envisaged that in this module students will explore traditional and innovative methods for functional and decorative purposes.

### **MODULE 3: TEXTILES**

The approach developed in this module seeks to help students become more aware of, and sensitive to, the tactile and textural qualities of the world around them both in apparel and home furnishings and to begin to understand the underlying principles of structure and colour in relation to fabrics. They will investigate the properties of everyday fibres and materials and explore fundamental techniques as used for example in the making of fabric, baskets and tapestries.

### **MODULE 4: FASHION**

This module offers a practical study in Fashion Design and includes an examination of its social, cultural and historical contexts. Through their own designing and making, the students will gain a fundamental understanding of how life-styles, culture, gender and climate influence the way people dress and use body adornment and accessories.

## AREA 2: GRAPHIC COMMUNICATION AND PRINT MEDIA

The impact of graphic communication and print media on the modern world is enormous. Popular culture directs a vast amount of visual material at young people, the implicit meanings of which are highly influential yet very difficult to 'read' and understand. Being able to enquire into what is communicated requires critical study and this is best achieved by means of direct practical experience of the processes of mass-media communication.

### MODULE 5: SIGNAGE

This module concentrates on the communicative link between ideas and forms, in other words how we use and create particular letter forms (typefaces) and visual symbols to communicate certain ideas and meanings to other people. From a technical point of view emphasis is placed on stencil/screen printing processes as it lends itself to the production of flat clearly defined shapes.

### MODULE 6: DESIGN COMMUNICATION THROUGH ILLUSTRATION

Illustration is a common feature of the mass-media, especially within the packaging and printing industries. It ranges from the purely functional, for example, when used to give clear instructions and directions, to the purely imaginative, in the form of book illustration or illustration for the pop music industry. It is often used in preference to photographic reproduction because of its unique artistic characteristics and for its flexibility. Students should be made aware of the nature of illustration and its relationship to the reproduction processes.

### MODULE 7: LAYOUT IN GRAPHIC COMMUNICATION

Design layout is of enormous importance in newspaper, magazine and other mass-media print forms. It not only influences our immediate responses but can also be used to establish a distinctive cultural ethos for individual publications. Fundamental to the techniques of layout is the relationship between image, text and format to produce the desired effect in terms of visual quality, legibility and function.

By means of a study of layout, students can learn to control such factors. The approach is to design and produce a newsletter concerned with local themes and issues.

**MODULE 8: BLOCK-PRINTING**

Simple, handcrafted printing techniques, which are the forerunners of our modern print technologies, provide a rich area for craft and design work. The underlying principles can be understood, and practised, with very simple techniques, using the most basic equipment. It is also very easy to build on these beginnings, and students can advance to more complex image making (multi-coloured work, overprinting etc.), again using inexpensive resources.

**AREA 3: THREE DIMENSIONAL STUDIES**

The purpose of this area of the course is to give students an opportunity to manipulate, form and construct in a range of materials. Skills, concepts and values that are central to craft/design are emphasised in a manner that is open-ended, yet relies on the fundamentals of sound craftsmanship and visual sensitivity. Key factors will be the development of design abilities, in both two and three-dimensions, and the subsequent development of the students abilities to realise these designs in three-dimensional craft pieces.

**MODULE 9: JEWELLERY**

The art of three-dimensional design and craft is extremely broad. It includes a range of skills such as research skills, technical skills, perceptual skills, etc. and is more often than not directly related to peoples needs, for example, designing consumer goods or environments. Three-dimensional design can be studied through discrete disciplines (e.g. design for wood and metal, ceramics etc.) or by means of combining disciplines. This particular module concentrates on the design and production of a piece(s) of jewellery. Points of special consideration are the appropriateness of design ideas related to processes, materials and function. Students should learn how to explore visual as well as tactile qualities and should develop an understanding of the importance of the relationship between form and decoration.

**MODULE 10: INTERIOR DESIGN**

This module examines three-dimensional design and how it relates to aspects of our physical world. The area itself and the problems and factors involved are diverse. They can range from the design of suitably shaped and strengthened card containers for consumer products to the design of buildings or even whole cities. In many cases environmental designs are not only determined by designers but are also influenced by planners, politicians, interest groups, manufacturers of materials etc. The focus is on the study of interior design and deals with a combination of visual, tactile and spatial elements related to functions and personal choice.

**MODULE 11: MODELLING**

Modelling is a very flexible and potentially very rewarding craft. Even for those who have little or no previous experience, the direct responsiveness of many modelling materials can provide very satisfying experiences. From simple beginnings, work can be developed to very high levels of skill and accomplishment across a wide range of easily available materials. This module also promotes the development of a range of very transferable manual skills. It also contributes to the development of skills in relation to concepts of spatial awareness, producing, and also being able to 'read' sketches, drawing and work plans.

**MODULE 12: CERAMICS**

The use of clay as a craft material has existed for millennia.

Many contemporary craft techniques are not markedly different to those in use throughout history. In this module students will concentrate on such fundamental approaches, mainly applying hand-building techniques, developing a feeling and sensitivity for clay along with discovering some of its potential. Research skills, the progressive development of design ideas and the application of versatile craft techniques will form the experience.

**AREA 4: LENS-BASED STUDIES**

Lens based work fulfils a number of different functions in Craft/Design education. At one end of the spectrum it is an art form in its own right – this can inform the aesthetic aspects of students own personal use of photographic and other lens based media. At the other end of the spectrum students encounter very powerful images, words and sounds in their everyday lives – students can study these with a view to gaining

understanding of the many ways in which 'the media' are used, affecting people's attitudes and values. Students can learn by taking photographs, making and manipulating photographic imagery, making time-based work or manipulating images on the computer screen in information technology.

### **MODULE 13: VIDEO PRODUCTION**

Television and video play a very significant role in the lives of young people and in society in general. However, decoding and understanding their complex and often hidden meanings requires critical study. An effective means of achieving an understanding of this medium is through practical work in video production. This direct, hands-on approach can be highly motivational for students and is ideal for engendering group-based enquiry with a social orientation.

### **MODULE 14: THE CAMERA – PHOTOGRAPHY**

This module concentrates on the perceptual and technical skills required to use a camera in a visually selective way. Two significant traditions in photography are emphasised, one dealing with the camera as a working tool, for example, documenting experience and activities, the other, using the camera as a means to express more personal ideas. The majority of the population now uses cameras, therefore this is a particularly relevant area of study.

### **MODULE 15: MANIPULATING PHOTOGRAPHIC IMAGERY**

People often assume that photographs are merely direct records of people, things, places and events. Nothing could be further from the truth. 'Snap shots' taken for family purposes are not straight records of life and even less so are the enormous range of photographic imagery encountered through the public media. Essentially all photographic imagery is 'made' more so than 'taken' – this may seem initially to be an over subtle point, however, the basic manipulation of photographic imagery can communicate this important understanding. Students gain much of their knowledge, concepts and attitudes from both photo-chemically produced and electronically produced imagery, and increasingly, digitised computer imagery is encountered. This module gives students the opportunity to examine a highly manipulated and manipulative media.

## THE FIVE UNITS OF STUDY

Each of the modules described above must be studied using the following five units

### UNITS

Unit 1. Research

Unit 2. Designing

Unit 3. Making

Unit 4. Support Studies

Unit 5. Reflection/Evaluation

It is not required, or necessarily desirable to complete the units in the sequence presented. For example, it could be very motivating to begin with a visit to a craftworker or an exhibition (Support Studies), followed by some critical evaluation of the work observed.

## COMMON LEARNING OUTCOMES

Each of the five units has a set of learning outcomes that must be completed by the students to satisfy the course requirements.

### LEARNING OUTCOMES

#### Unit 1. Research

In relation to their chosen modules, the student will be able to

1. explore different craft and design possibilities using basic tools and equipment
2. experiment and become familiar with basic craft and design processes
3. observe demonstrations and examine completed work samples
4. compile sample studies
5. identify, collect, and categorise relevant resources and materials

6. make drawings, photographs, rubbings or record relevant and appropriate information in other ways
7. identify appropriate themes and design briefs
8. use the appropriate terminology
9. identify safety procedures and potential health hazards.

### **Unit 2. Designing**

In relation to their chosen modules, the student will be able to

1. develop selected themes and design briefs
2. develop a variety of possible design solutions for 'finished' work using skills and concepts that they have acquired,
3. explore the appropriate use of the various art-elements (line, shape, tone, colour, texture etc.)
4. produce sketches, collages, work-plans, maquettes, colour-studies, colour separations, reversals, mock-ups, enlargements, storyboards etc. as appropriate.

### **Unit 3. Making**

In relation to their chosen modules, the student will be able to

1. complete 'studies' or samples of techniques
2. translate design ideas into 'finished' work
3. complete 'finished' work.

### **Unit 4. Support Studies**

In relation to their chosen modules, the student will undertake a study of one of the following

1. historical developments, applications, or practitioners
2. contemporary practices and trends
3. individual craftspeople
4. changing technologies.

**Unit 5. Reflection/Evaluation**

In relation to their chosen modules, the student will undertake one of the following

1. present an exhibition of work done
2. describe the functional and aesthetic qualities of their completed work
3. produce written or verbal analyses of their finished work. These should emphasise the successful elements as well as identifying areas where work could be taken further, elaborated, developed or improved.

**GENERAL RECOMMENDATIONS**

The practical basis of Craft and Design, makes it ideal as a Leaving Certificate Applied course, and this should be used to advantage even when theoretical aspects are considered.

Thorough planning, and adequate resourcing, are essential, particularly in the early stages. At the same time, a culture of student autonomy needs to be nurtured. Students must be given opportunities, and be encouraged, to make their own decisions and to choose their own tasks. They must also be encouraged to take responsibility for evaluating their own work. This process may require developing and fostering attitudes to work and participation that they may not be used to. It is a process that takes time.

The course provides opportunities for using resources from outside the school. Contact and interaction with the wider community requires advance planning and a willingness to recognise the tremendous potential that exists out there. In some cases trips away may be more suitable, in others, it may be more cost-effective or beneficial to bring the craftsperson or the exhibition to the school. The rewards either way can be manifold, from the mundane to the motivational, and indeed can extend far beyond the immediate, to other classes, the school community as a whole, and the wider community.

Awareness of developing, or new technologies, is also to be encouraged. This may be achieved through subscription to Design or Craft magazines, or via, the Internet. Similarly, other possibilities presented by computer technology should be investigated.

**Drawing**

The term 'drawing' is intended to be understood in a broad sense, it can take many forms and can serve different functions, for example, drawing as a means of recording, as analysis, as expression, as communication or as a means of recognising possibilities. Drawing also has a role to play in developing thinking and invention. Furthermore, it should be emphasised that other means of developing ideas such as the use of photography, of manipulating found imagery or experimental making with materials can be effective and should be explored.

**Skills**

A sound basis of craft and technique training should underpin the programme. Nevertheless while recognising the place of practical skills there are other skills such as perceptual skills, research skills, interpersonal skills, communication skills, problem-solving skills and the skill of evaluating outcomes that are paramount to the area of Craft and Design and to the development of overall learning ability. It is important also to recognise the place of new technologies in the design process, however, this is not to underestimate the vital understanding that can be gained from intuitive experimentation with materials.

**Subject Matter**

Examples of appropriate topics and problems are offered throughout the documentation. This should not be taken to mean that these are the only ones worth pursuing. That is, they are not considered to be a definitive statement on 'best' possibilities. The approach is a simple one of offering a range of topics and problems for study within the broad definitions of Craft and Design disciplines that are considered to be 'close to home', both physically and psychologically, to life as lived by young people.

**Teaching as a Shared Experience**

An essential consideration will be an awareness of students' interests and needs and a sensitivity to mixed-ability teaching. The teacher's role will be varied, providing knowledge and resources and motivating students while also collaborating with them in a spirit of shared enterprise. Therefore, rather than attempting to pre-conceive the final details of student work it will be generally more effective and more educationally stimulating for all concerned to create an atmosphere of inquiry and experimentation out of which ideas and Craft and Design forms can evolve.

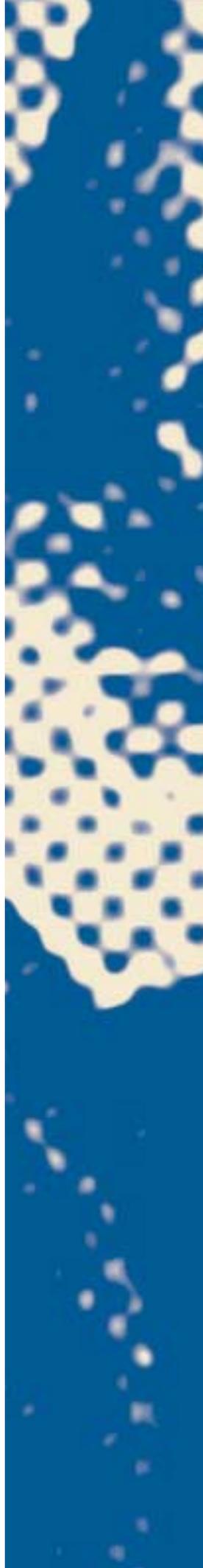
### **Media Studies**

Students generally will wish to refer to mass-media and popular culture imagery when they seek out study topics and research source materials. Throughout the modules reference is made to these areas but in such a way that encourages students to confront issues regarding the meanings being communicated through images and designs. Therefore, it is important to note that there is little educational value in merely copying mass-media imagery, rather, it should be used as a subject of investigation and as a point of departure. The modules on lens based imagery and graphic communication are expressly concerned with media study from a design and visual literacy perspective.

CRAFT AND DESIGN

AREA 1

**FASHION AND TEXTILES**



## INTRODUCTION

People have made use of textiles since earliest civilisation to clothe themselves and to enhance and decorate their surroundings. Although advances in technology, science and consumer demands have revolutionised the qualities of modern fibres the common underlying principles of design, structure and application have changed little. It is the study and practice of these principles, which is the concern of this area of the Craft and Design course.

### GENERAL RECOMMENDATIONS

It is not necessary to invest in expensive equipment to carry out work in fashion/textile areas. Many of the most creative and expressive pieces of work in textiles can be produced on the most basic frame looms and improvised printing tables. Co-operation with the Woodwork Department to produce frames, spindles, screens and squeegees for fabric printing.

There is always a ready supply of old clothing that can be recycled and cheap cotton is easily available for dyeing. Domestic dyes can be purchased locally and dyeing equipment involves everyday household utensils and protective clothing.

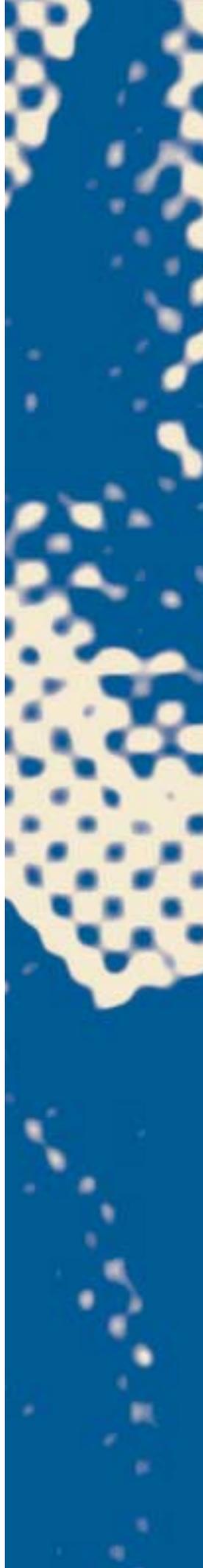
A walk by a nearby river will yield a limitless supply of natural fibres, grasses, reeds, willow etc. Fleece can be obtained from farmers or wool merchants and many plants and herbs will yield good colours for natural dyeing. Students should be encouraged to collect materials and recycle old clothes.

Storage of collected materials is an important factor and it should be categorised and labelled into separate boxes. Additional equipment for more advanced work might include some shaft looms and weaving equipment. Sewing machines for fabric construction may be available in the Home Economics Department in the school.

CRAFT AND DESIGN

MODULE 1

## CREATIVE DECORATION



## MODULE 1:

# CREATIVE DECORATION

### PURPOSE

This module examines creative decoration (embroidery) as a vehicle for exploring texture, colour and shape in relation to fabric decoration, including picture making. It is envisaged that pupils will explore and identify the intrinsic qualities of fabric and threads using fabric manipulation and stitchery.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- collect and categorise suitable and readily available fabrics and to keep records of materials and "worked" embroidery pieces
- to respond in an imaginative and explorative way to the materials he/she is using and the sources he/she is studying in order to create embroidery work
- develop an understanding of the potential of fabrics particularly in relation to contemporary approaches to embroidery.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

- ▶ Use textural sources in nature for inspiration. Appropriate sources are bark, shells, growth structures, honeycombs, fish scales, plumage etc. or taking rubbings from textural surfaces to help see rhythms more clearly. Try to interpret what is seen.
- ▶ Explore stitchery. Explore ways of raising surface by quilting and trapunto.
- ▶ The students should keep all samples in a folder with written information and new words learnt.
- ▶ Try to discover one of the techniques used in garments as depicted in for example an Elizabethan painting.
- ▶ Use found materials.
- ▶ Look at shape, colour and texture of found materials.
- ▶ Use basic appliqué, quilting or hand stitchery.
- ▶ Experiment with fabric paints/crayons.
- ▶ Look at colour in nature for example, plants, shells, pattern or plumage etc.
- ▶ Work colour directly onto fabric and try different painting techniques, spraying, resist-patterning, whichever is most appropriate.
- ▶ Work over with stitchery or quilt as required.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Another good source might be paintings by Picasso, Matisse or Gauguin etc. One could analyse what colours are used and look at composition, textural affects, pattern etc.
- ▶ Collect appropriate coloured and patterned fabrics that could be used in the making of an embroidery based on a painting.
- ▶ Make a collage on paper of collected fabrics and threads.
- ▶ Photographs and photocopies might be useful to enable pupils to follow shapes within a painting. Photocopies could be cut up as templates for different sections.
- ▶ Cut out shapes from carefully selected coloured fabrics. Any manipulation of the fabric should be done before cutting out. Pin all pieces onto a backing fabric which had main cartoon of painting drawn in line. Glue down pieces or sew on, or both. Work down decorative stitchery on top.
- ▶ It would be important to make storyboard of the project, showing the original painting, statements on why fabrics were selected, samples of each fabric, problems encountered, new processes employed.
- ▶ The student could also make a statement about how s/he feels the embroidery succeeds in representing the painting and what has been learned about the artist and the painting or the processes involved.

## RESOURCES

### POSSIBLE RESOURCES INCLUDE:

folk art, patchwork quilts, ecclesiastical embroidery, portraits of royalty and nobility in history of painting, oriental art

functional embroidery as in fashion or bedding and cushions

contemporary artists, craftspeople

other cultures – African, American, Indian, Eastern European, Central American, South American

charity shops and other fabric shops

haberdashery departments, old clothes, dyes as in Module 2

Surface-Pattern Design wadding, scissors, glue, sewing machine, vylene, bondaweb

history of art books, nature books, photographs taken by pupils of textural surfaces

museums, Craft Council gallery, National Gallery.

### BOOKS

*Embroidered Textiles* by Sheila Paine, Thames & Hudson.

*The Art & Craft of Appliqué* by Julie Banden, Michell Beazley.  
ISBN 0-855339212.

*Machine Embroidery* by Gail Harker, Merehurst Ltd. London.  
ISBN 1-853910570.

*Stitches New Approaches* by Jan Beaney, B.T. Batsford Ltd. London.  
ISBN 0-7134-5732-5.

*The Art of Embroidery* by Julia Barton, Merehurst Press.  
ISBN 1-85391-0163.

*The Complete Guide to Needlework* by Mary Gostelow, Phaidon.  
ISBN 0-7148-22523.

Fibre Arts 1-2-3. ISBN 0-937274-61-5.



# KEY ASSIGNMENTS

MODULE 1: CREATIVE DECORATION

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

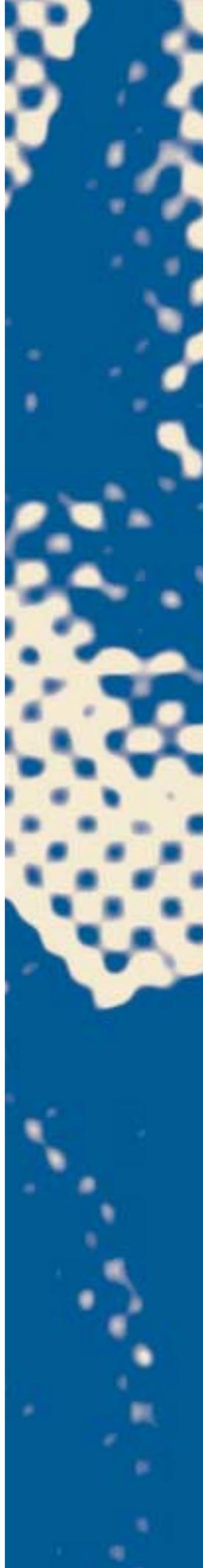
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



MODULE 2

**SURFACE-PATTERN DESIGN**



## MODULE 2:

# SURFACE-PATTERN DESIGN

### PURPOSE

People have a natural instinct to decorate and embellish themselves using patterns from nature as well as their own innate imaginative ideas. It is envisaged that in this module students will explore traditional and innovative methods for functional and decorative purposes.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- explore the use of colour and pattern in the surface decoration of fabrics; through direct experience of dyeing and fabric printing
- look at colour and pattern as used in the home and in fashion
- become more conversant with trends and influences which dictate the choice and use of colour/pattern in our everyday lives
- examine pattern in nature and in the manmade environment  
naturally occurring pattern as in plant structures  
organised pattern of brickwork, railing, etc  
accidental pattern of weathering, erosion, movement of water etc
- look at colour and how it functions in fabric design
- become familiar with terminology and everyday household dyes and application
- document all stages and to compile a dye notebook
- look at pattern and textile design in a historical context.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

**Colour: Dyeing using resist techniques:**

- ▶ Explore available dyes and keep samples of each colour.
- ▶ Explore overdye samples, mix colours, fixing agents.
- ▶ The student should keep a record of these in a notebook. They should include recipes.
- ▶ Experiment with tie-dye techniques to discover how colours affect one another.
- ▶ Produce small-scale wax or paste resist experiments.
- ▶ Make suitable tools for transferring wax to make a resist pattern.
- ▶ Introduce the notion of repetition in pattern.
- ▶ The overall approach should be as inventive as possible.

**Making**

- ▶ A theme from nature should be selected, for example, growth pattern or water movement.
- ▶ Be expressive in the application of wax.
- ▶ Build up two or three over dyeings on cloth. Complete one metre of patterned fabric stretched over a frame.
- ▶ Explore fabric paints in conjunction with resist paste.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Identify what the function of the cloth might be, fashion or furnishing?
- ▶ Research into ancient techniques of dyeing, for example, India, Indonesia, West Africa or Japan.
- ▶ A broadsheet could be compiled of samples along with historical information and photographs making connections between them.

**Pattern: Look at Shape**

- ▶ The students could commence by making linear drawings of a man made object or by looking at the shape of lettering from magazines or ones own initials, and then make tracings of drawings and select the most interesting shapes.
- ▶ Make a repeat pattern by tracing selected shapes (a) in a random pattern (b) in an organised pattern. Colour in the pattern with flat colour – gouache or poster paint – leaving some white or background.
- ▶ Use 3 colours in 3 tones dark-light. Cut a paper stencil for each colour ensuring they fit together (Use stencil paper or other strong paper).
- ▶ Stretch fabric on a printing table or on individual boards that have a layer of paper under the cloth to give a soft resilient surface.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

**Fabric printing dye****Pigment and binder (or other).**

- ▶ The students could experiment with colour mixing and make colour samples
- ▶ Explore tonal variations and contrasts in colour, keeping all samples and information in a dye notebook or folder.

**Printing**

- ▶ Print through a stencil using a large sponge. Complete perhaps one metre of fabric.
- ▶ Fix the print by ironing.
- ▶ Make a storyboard about the experience with suggested uses for the fabric.
- ▶ Support this by gathering examples of patterned fabrics in everyday use and keep these in a notebook or folder.
- ▶ Stencil printing could be carried out through the use of screen printing
  - (a) Experimental screen using torn paper, threads, lace, fine grasses, feathers etc.
  - (b) as in the example described for hand stencilling (except a larger piece of fabric to be printed i.e. two metres).
- ▶ Pupils could work in pairs to complete prints.

**Explore Block Printing**

- ▶ Use woodblock with felt shapes attached, cardboard with string pattern attached, or found materials that have a surface to carry the dye.

## RESOURCES

Possible resources include:

the fashion industry, fabric shops, furnishings,  
 fashion & interior magazines  
 printing and dyeing industry, dress designers  
 Art Nouveau, William Morris, Laura Ashley, Liberty Prints  
 the local library  
 the local environment  
 pattern and colour in painting by artists such  
 as Matisse, Monet, Bonnard, Picasso, Seurat  
 computer images  
 pattern as camouflage or to attract, in nature or fashion  
 craftspeople, Crafts Council

### DYEING REQUIREMENTS

Plastic buckets, basins, bowls, spoons, access to hot water sink.  
 Large saucepan and electric rings, wax pot, wax, hot and cold  
 dyes (Dylon, Deka) Fabric paints, crayons, pigment and binder.  
 String, scissors, rubber gloves, fixing agents, printing table, screens,  
 sponges, tracing paper, craft knives, white cotton fabric.

### BOOKS

*Creative Textiles* by Norma Ieron & Sue Ranford, Blackie & Sons ISBN  
 0-216-92323-9

*The Technique of Batik* by Noel Dyrenforth

*Textile Arts Multicultural Traditions* by Margo Singer & Mary Spyrole,  
 A & C Black, London 0-7136-3197-X.

*Ideas & Techniques for Fabric Design* by Lynda Flower,  
 Longman London. ISBN 0-582-41312-5.

*Arts & Crafts in Britain and America*  
 by Isabelle Anscombe & Charlotte Gere ISBN 856704261.

*Fabrics and Wallpapers* by Mary Schoeser, Bell & Hyman.  
 ISBN 0-7135-26572.

*Design Magazine*, Design Council Publ. 28 Haymarket London SWY 4SU.

*Designing with Dye Resists. Batik & Tie Dye* by Stephen Hope



# KEY ASSIGNMENTS

MODULE 2: SURFACE-PATTERN DESIGN

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

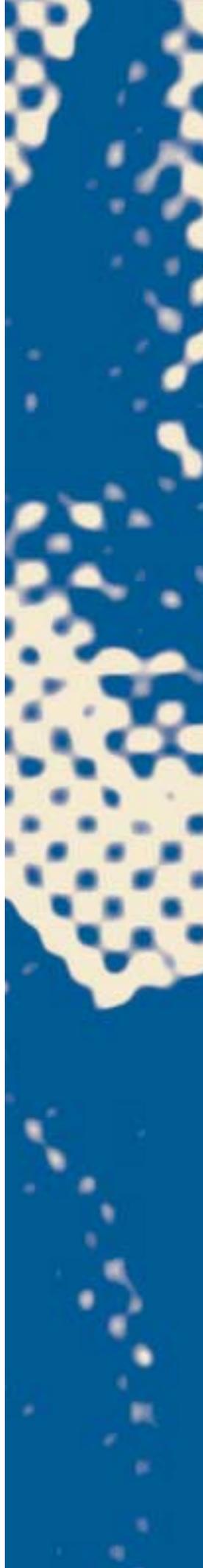
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**

MODULE 3

**TEXTILES**

STRUCTURING/WEAVING



## MODULE 3:

## TEXTILES

## CONSTRUCTION/DECORATION

### PURPOSE

The approach developed in this module seeks to help students become more aware of, and sensitive to, the tactile and textural qualities of the world around them both in apparel and home furnishings and to begin to understand the underlying principles of structure and colour in relation to fabrics. They will investigate the properties of everyday fibres and materials and explore fundamental techniques as used for example in the making of fabric, baskets and tapestries.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- examine the properties of fibres
- examine fibre structure
- produce a non-functional fibre construction

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

### LEARNING OUTCOMES

See page 12

### TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

#### Fibre Research

- ▶ To gain a wider concept of the term "fibre" students must first collect as many types of fibre as possible (anything that is pliable may be used) and identify and categorise these. Obvious examples would include willow grass, reeds, wool, fleece, twine, cord, string, paper, plastic, synthetic yarns, natural yarns, fabric strips, ribbons etc.
- ▶ The students should document their findings in a folder.
- ▶ Examine manufactured yarn and identify "fancy yarns" from plain yarns, synthetic from natural.
- ▶ Identify crafts that require yarn as basic raw material, and crafts that might use fibre from plants.

#### Making

- ▶ Construct a collage of yarns or other fibres following a theme, for example, a colour or linear approach to water pattern or growth etc.
- ▶ The student could design a fibre with the materials they have collected. They could use techniques such as, twisting, twining, plaiting, spinning, wrapping.
- ▶ Experiment with colour - synthetic dye (Dylon multi-purpose) on fleece or yarn – or natural dyes - onion skins, lichens etc.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Overdye, using dylon, old fabrics that can be cut up for weaving or used as plaited strips.
- ▶ The student should keep a record of colours and recipes and label all samples carefully in a notebook.

**Fibre construction (weaving)**

- ▶ The students should understand the concept of structure as "warp" and "weft", softboard and pins or cardboard frame would do to begin with.
- ▶ Make a structure that will hold together when taken off the frame using paper weaves, natural fibres or fabric strips.
- ▶ Look at colour effects, texture and pattern of the weave. It is important to be selective in choice of materials. (Restrict to a particular category as already listed).
- ▶ Make a small wall hanging on timber frame loom or try exploring 3D weaving using basketry techniques, knitting, and crochet.
- ▶ Collect samples of structured fabrics. Identify and categorise these.
- ▶ Make a broadsheet showing how these samples may be used either in interior design or fashion using supporting photographs or drawings.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

**Suggestions for developing further work****Fashion design/weaving**

- ▶ Design and weave cloth on a four shaft loom suitable for a waistcoat. Make up a garment to one's own design.

**Furnishing**

- ▶ Weave cloth on a four shaft loom suitable for a cushion cover.

**Tapestry**

- ▶ Weave a tapestry influenced by the work of a chosen painter or from one's own design on an aspect of local environment.

## RESOURCES

### POSSIBLE RESOURCES INCLUDE:

visits to heritage centres e.g. Cragganowen, Foxford Mills, Bunratty Folk Park & Castle

look at tapestries in castles such as Bantry House

museums, craft galleries, Crafts Council, Powerscourt

local craft weaver, manufacturing industry. Spinners and dyers, local knitters, sheep farmers, wood merchants

fashion industry, charity shops for recycling clothes

natural environment for willow grasses, reeds, plants for dyeing

local museums or libraries

fashion magazines, interior design magazines, weekly magazines, HomeCraft books.

local chemist for dyes and mordants

wool and haberdashery shops. Books on weaving, dyeing, spinning

Bayeux Tapestry,. African textiles, Navaho Indians

Fibre Arts & Crafts magazine.

### BOOKS

*African Textiles* by John Picton & John Mack, British Museum Publ. ISBN 0-7141-1553-3.

*Creating Rugs and Wall Hangings* by Shirley Marein.

*Fibre Arts Books 1.2.3.* Edited by Kate Mathews, Lark Books ISBN 0-937274-61-5.

*Handspinning* by Eliza Leadbeater, Studio Vista 0-289-70598-3.

*Colours From Nature*, Asotrey Publ. 0-88266-799-8.

*The Technique of Weaving* by John Tovey, Batsford Ltd. ISBN 0-71343851-7.

*Crafts Magazine* (Circulation Dept) 8 Waterloo Place, London SW1Y 4AT.



# KEY ASSIGNMENTS

MODULE 3: **TEXTILES**

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

I conducted an evaluation of the work I have completed and information I have learned from this module

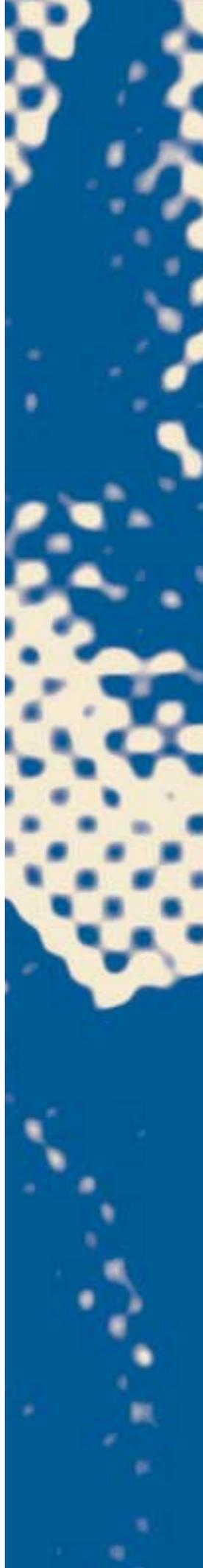
**Note: One of these key assignments should be completed as a group activity**

CRAFT AND DESIGN

MODULE 4

**FASHION**

CONSTRUCTION



## MODULE 4:

# FASHION CONSTRUCTION

### PURPOSE

This module offers a practical study in Fashion Design and includes an examination of its social, cultural and historical contexts. Through their own designing and making, the students will gain a fundamental understanding of how life-styles, culture, gender and climate influence the way people dress and use body adornment and accessories.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- carry out research on a given theme and to provide a structure by which he/she can explore new materials and processes in order to gain experience of fashion design
- work individually or in a group to carry out work at different levels, to identify ideas and requirements, to synthesise these ideas, to solve problems and use materials in an imaginative and selective way
- keep a record of materials being used and processes employed using broad sheets and notebooks
- design and construct an item of clothing, jewellery or accessory based on a period in history, another culture or a contemporary fashion trend.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

### LEARNING OUTCOMES

See page 12

### TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

- ▶ Students could gather information on a chosen theme examining the factors which influence the way people dress, geographical and climatic influences, social factors or status, occupation, gender, age, religion etc.
- ▶ They should look at visual qualities, colour, pattern and decoration and symbolic jewellery artifacts.
- ▶ They should then assemble all information gathered and design storyboards under chosen headings and decide what would be made.

#### Making

- ▶ Collect a variety of different types of materials that could be used.
- ▶ Prepare sketches based on some aspect of the research. This could be undertaken as group work, sharing and making decisions concerning construction ideas.
- ▶ Begin designs for actual pieces.
- ▶ Cut "blocks" for various sections.
- ▶ Construction: Encourage imaginative use of materials. Apart from cloth, explore other possibilities, i.e. paper, plastic, leather and the use of knitting, weaving, crochet construction methods. For jewellery or body adornment explore textiles, ceramics, metal, wire plastic, and found materials.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ The student should keep a record of the different stages of construction and materials used in a notebook.
- ▶ Photograph work at different stages.

**Evaluation**

- ▶ The student should write a short essay on some aspect of their chosen theme based on their initial research.
- ▶ Discuss new skills and the application of materials involved in making the item.

**Suggestions for future tasks**

- ▶ Stage costume designing, fancy dress, carnival characters.
- ▶ Recycling Project – Creating a fashion item from invented fabric, constructed from recycled or found materials.

## RESOURCES

### POSSIBLE RESOURCES INCLUDE:

library sources, the National Geographic magazine, encyclopaedias, music/pop magazines, fashion magazines, Sunday papers

visits to the National Gallery, the National Museum

paintings by Vermeer, Gainsborough, Velasquez, Holbien, Titian

materials from charity shops

dress maker and upholsters for off cuts and scraps

milliners, fashion designers, hairstylists, stage and costume designers

cloth and recycled clothes

newspaper or newsprint, plastic, P.V.C., cardboard, glue, needles, pins, scissors, stapling gun.

jewellery – clay, papier-mâché, found materials, wire, metals, beads, feathers, threads, wool, etc.

sewing machines

### BOOKS

*The Timeline of World Costume* by Claudia Muller, Thames & Hudson 0-500-01588-0.

*In Vogue 75 Years of Style* by Georgina Howell, Condénast Books 0-7126-4791-0.

*All About Fabrics* by Stephanie K Holland, Oxford Books 0-19832-755-2.

Book Lists, Videos, Suppliers from R.D. Franks, Market Place, London.

Fashion Resource Library, Tate Centre, Limerick. Coras Trachtala.



# KEY ASSIGNMENTS

MODULE 4: FASHION

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

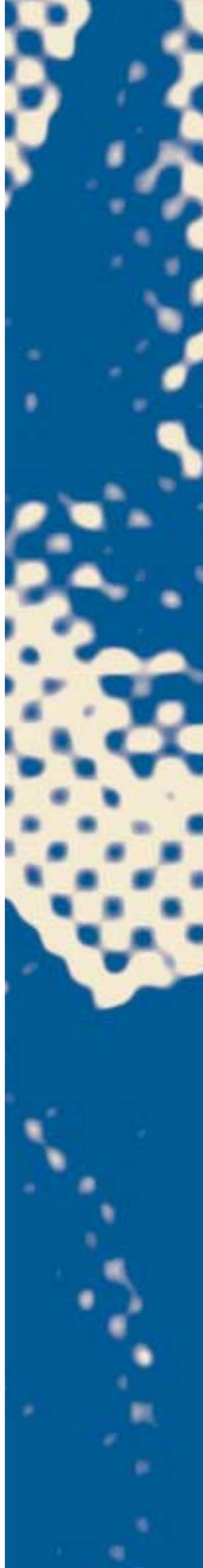
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AREA 2

**GRAPHIC COMMUNICATION  
AND PRINT MEDIA**

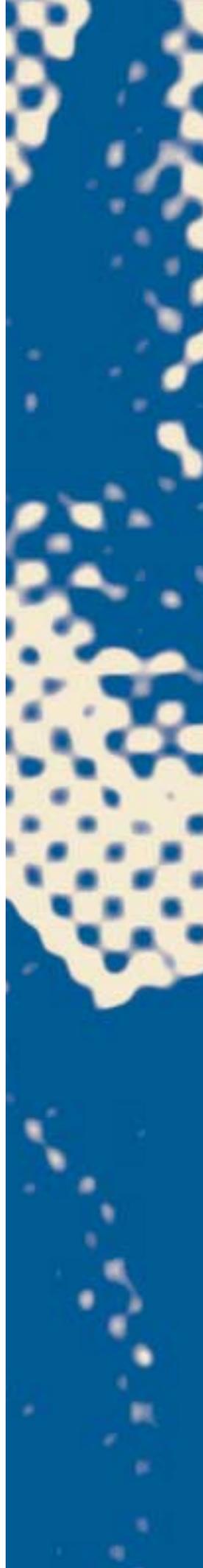


## INTRODUCTION

The impact of graphic communication and print media on the modern world is enormous. Popular culture directs a vast amount of visual material at young people, the implicit meanings of which are highly influential yet very difficult to 'read' and understand. Being able to enquire into what is communicated requires critical study and this is best achieved by means of direct practical experience of the processes of mass-media communication.

MODULE 5

**SIGNAGE**



## MODULE 5:

# SIGNAGE

### PURPOSE

This module concentrates on the communicative link between ideas and forms, in other words how we use and create particular letters form (typefaces) and visual symbols to communicate certain ideas and meanings to other people. From a technical point of view emphasis is placed on stencil/screen printing processes as it lends itself to the production of flat clearly defined shapes.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- develop the design skills associated with the production of signs and symbols
- develop appropriate technical skills especially those related to creating visually clear, well finished imagery
- develop a critical awareness of design communication.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

### LEARNING OUTCOMES

See page 12

### TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

- ▶ A number of approaches can be used to increase the students awareness of the variety of symbols and signage in their daily lives, for example:

a field study of the locality  
documenting examples such as shop front signage, hand-make shop window signage, graffiti, relief or incised signage on manhole covers, tombstones or wall plaques, official and "unofficial" road signage, billboards and posters, house names and numbers, street signs, etc.

a collection of logos, badges, emblems, labels and signs, for example, from clothing, safety signs, company logos on packaging, container trucks, window displays, stationery, etc. Signs and emblems from local and national organisations, road traffic signs, family heraldic signs; signage, symbols and graffiti found on the students own school books, school bag, art folder, etc.

#### Designing

- ▶ Introduce colour in relation to signs.
- ▶ Develop an awareness of the range of available typefaces by means of rendering large letters from newspaper and magazines.

## Units 1 – 5 (Continued)

LEARNING OUTCOMES	TEACHER GUIDELINES
	<ul style="list-style-type: none"> <li>▶ Create visual interpretations of words, such as 'fast', 'bright', 'wet', 'soft', 'sharp', etc.</li> <li>▶ Designing symbols for real or imaginary organisations, for example, the school sports club, a student Leaving Certificate Applied enterprise committee, a student social club, a parents/school liaison group, a student union group, etc.</li> <li>▶ Design symbols for particular activities, safety signs, labels, etc.</li> </ul> <p><b>Making</b></p> <ul style="list-style-type: none"> <li>▶ Produce signs by means of stencilling, for example, sponging through paper stencils on different flat materials, making card/relief signs and symbols, creating three-dimensional signs and lettering in card or wood, printing for tee-shirts or letterheads, etc. creating a set of signs for the school building or creating a personal emblem, etc.</li> </ul> <p>In terms of teaching it should be noted that a student working in this area will generally present a number of rudimentary design ideas. The key learning factor is how to guide the student to develop these rudimentary ideas into more visually complex ideas.</p>

## RESOURCES

### **POSSIBLE RESOURCES INCLUDE:**

magazines and packaging

craft knives, stencil paper, a range of coloured papers, markers, Pritt-stick, stencil brushes, sponges, screen frames, squeegees, screen inks  
fret saw for relief work in wood

### **BOOKS**

*The Thames and Hudson Manual of Screenprinting*

by Tim Mara, London 1979

*See What I Mean – An Introduction to Visual Communication*

by John Morgan & Peter Welton.



# KEY ASSIGNMENTS

MODULE 5: SIGNAGE

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

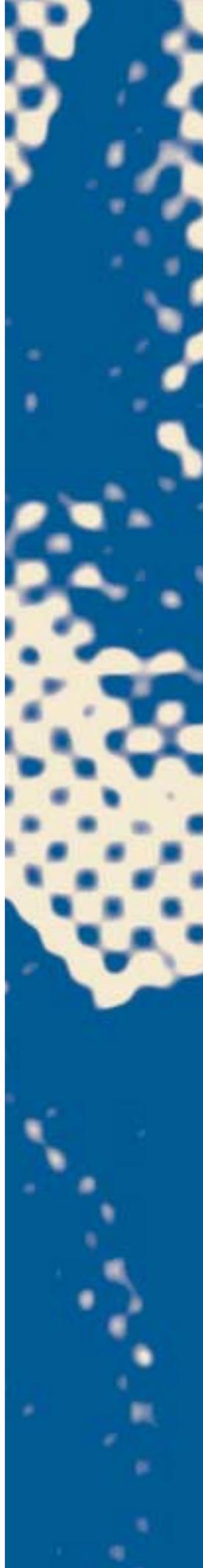
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



MODULE 6

**DESIGN COMMUNICATION  
THROUGH ILLUSTRATION**



## MODULE 6:

# DESIGN COMMUNICATION THROUGH ILLUSTRATION

### PURPOSE

Illustration is a common feature of the mass-media, especially within the packaging and printing industries. It ranges from the purely functional, for example, when used to give clear instructions and directions, to the purely imaginative, in the form of book illustration or illustration for the pop music industry. It is often used in preference to photographic reproduction because of its unique artistic characteristics and for its flexibility. Students should be made aware of the nature of illustration and its relationship to the reproduction processes.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- gain hands-on experience of designing and producing imagery with visual clarity and originality
- develop a critical awareness of the subtlety and power of illustration as it is used in the mass-media.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

### LEARNING OUTCOMES

See page 12

### TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

#### Research

- ▶ The student could collect and categorise a range of illustrations from magazines, books, local advertising, newspapers, packaging, DIY material, specialist journals etc.
- ▶ Categories of illustration can take the form of
  - (i) Visual Constraints, for example, contrasting the flat primary colour illustration on a cornflake box with the illustration on a five pound note, or, a humorous illustration of a person with that of a medical illustration of the human figure
  - (ii) Contrasting the function of a range of illustrations, for example, illustrations provided to help assemble a kit with that of an exotically coloured illustration used in the travel industry. Many more categories of visual contrast and function can be found.
- ▶ The student could make a sequential series of drawings which describe a particular task or activity, for example, catching, a player off-side in a soccer game, applying make-up to ones face, cooking a curry, the safe use of lino cutting tools etc.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Working from a photograph of himself or herself the student could draw a satirical portrait (refer for guidance to political satire illustration).
- ▶ The student could select a subject for study, for example, a particular, poem, pop song, dream etc. and collect a highly selective body of photographic reproductions which relate in direct or obscure ways to the chosen subject.

**Making**

- ▶ The student could make a highly stylised version of the sequential series of drawings, for example, by using only a black marker or a limited range of colours, by making a series of collages, by tracing out only linear qualities etc.
- ▶ The final series of stylised illustrations should be visually clear and should communicate the task or activity under study in a direct uncomplicated way.
- ▶ The student could make an imaginative montage using selected photographic reproductions. They should manipulate the image by applying such techniques as cut and paste overlapping, reducing or enlarging selected aspects of the imagery by means of a photocopier, painting or drawing on parts of the reproductions etc.
- ▶ The student could make a display of the satirical self-portrait, the functional sequential illustrations and the imaginative montage.

## RESOURCES

### **POSSIBLE RESOURCES INCLUDE:**

magazines, newspapers, comics, craft knives, Pritt-stick, scissors, markers, polychromo pencils

computer programmes such as "Illustrator" (drawing tools)  
or "Photoshop" (good for working on photographs by distorting,  
removing areas, touching-up).

### **BOOKS**

*The Thames and Hudson Manual of Rendering with Pen and Ink,*  
by Robert W. Gill.



# KEY ASSIGNMENTS

MODULE 6: DESIGN COMMUNICATION THROUGH ILLUSTRATION

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

I conducted an evaluation of the work I have completed and information I have learned from this module

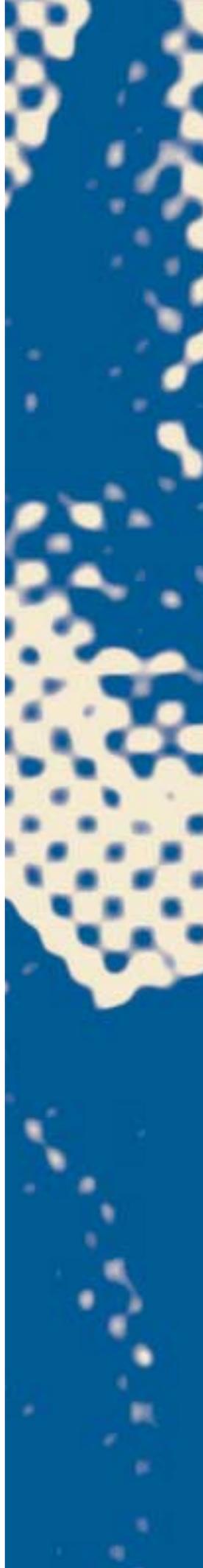
**Note: One of these key assignments should be completed as a group activity**



CRAFT AND DESIGN

MODULE 7

## LAYOUT IN GRAPHIC COMMUNICATION



## MODULE 7:

# LAYOUT IN GRAPHIC COMMUNICATION

### PURPOSE

Design layout is of enormous importance in newspaper, magazine and other mass-media print forms. It not only influences our immediate responses but can also be used to establish a distinctive cultural ethos for individual publications. Fundamental to the techniques of layout is the relationship between image, text and format to produce the desired effect in terms of visual quality, legibility and function. By means of a study of layout, students can learn to control such factors. The approach is to design and produce a newsletter concerned with local themes and issues.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- give students the practical experience of producing printed communication
- give students the means to critically examine the conventions of the print media
- examine in particular the relationship between appearance and content in print communication.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

### LEARNING OUTCOMES

See page 12

### TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

#### Research

- ▶ The students could gather a comprehensive set of Sunday and daily newspapers (including attached magazines).
- ▶ They should compare and contrast their visual layout in a systematic manner, for example, by examining the front pages of each in terms of the space devoted to visual images relative to text, the size and placement of headings, types of advertisements, subjects covered and the space and visual imagery devoted to them, colour text and photographic reproduction, cost, scale etc.
- ▶ The students could investigate a number of school/local events and issues by means of interviews, fact-finding, photography etc. and write a number of short articles.
- ▶ Collect local advertising and then research design ideas for the advertisements.
- ▶ Make a display of photographs and found visual material and select those images that communicate most effectively the underlying message of accompanying articles. The students should pay particular attention to the way in which the images look different when cropped, enlarged, reduced, sequenced etc.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

**Making**

- ▶ The students could complete a final layout version of a single or double spread newsletter or news flyer and reproduce this for circulation (access to a word processor would be an added advantage).
- ▶ They should analyse the sale potential and sale outcome of the product.
- ▶ They should also survey readers' response to the product.

## RESOURCES

### POSSIBLE RESOURCES INCLUDE:

the Letraset catalogue

magic markers, layout markers or Pantone makers

tapes – masking, clear and double-sided

conte chalks, pastels, polychromo pencils

layout pads, tracing pads

magazines

designer paint, inks-indian and acrylic

air-brush

acetate

steel ruler, craft knife, scalpel and scissors.

### BOOKS

*See What I Mean? – An Introduction to Visual Communication,*  
Edward Arnold

### COMPUTER SOFTWARE

QuarkxPress – good for working on guides, brochures,  
layout or alternatively Microsoft Publisher.



# KEY ASSIGNMENTS

MODULE 7: LAYOUT IN GRAPHIC COMMUNICATION

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

I conducted an evaluation of the work I have completed and information I have learned from this module

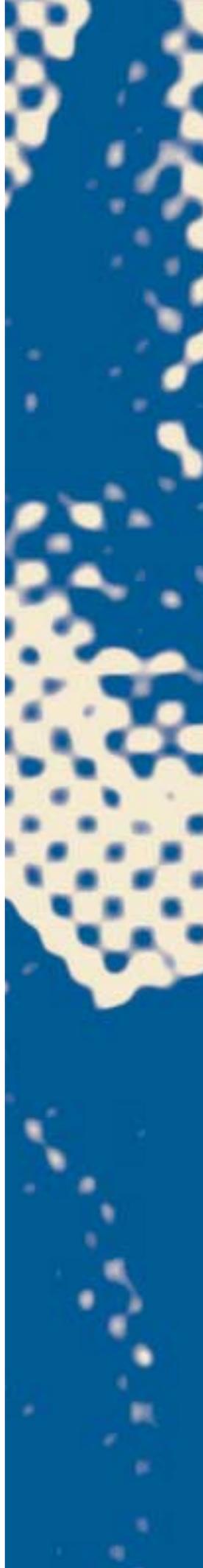
**Note: One of these key assignments should be completed as a group activity**



CRAFT AND DESIGN

MODULE 8

# BLOCK PRINTING



## MODULE 7:

# BLOCK PRINTING

### PURPOSE

Simple, handcrafted printing techniques, which are the forerunners of our modern print technologies, provide a rich area for craft and design work. The underlying principles can be understood, and practised, with very simple techniques, using the most basic equipment. It is also very easy to build on these beginnings, and students can advance to more complex image making (multi-coloured work, overprinting etc.), again using inexpensive resources.

### PREREQUISITES

None.

## **AIMS**

This module aims to enable the student to:

- understand the underlying principles of block printing – image reversal, block-cutting, inking, editioning etc.
- source, design and develop ideas suitable for blockprinting
- evaluate their own work and the work of others.

## **UNITS**

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

- ▶ Printing can be explored by inking ‘found’ objects such as ridged or patterned plastic, flat-sided machine parts, bits of toys and textured fabrics.
- ▶ Simple prints can be made from corrugated and plain cardboard.
- ▶ String glued to card and mono print techniques are other good starting points.
- ▶ Old blocks can be used to explore mark making possibilities with cutting-tools.
- ▶ The student should build up a repertoire of effects that can be displayed and discussed.
- ▶ It is also instructive to look at examples of work from various artists.
- ▶ Magazines can be a very productive source of imagery.
- ▶ Students could collect and produce collages of images related to their personal interests or a set theme.
- ▶ Photo-imagery such as portraits of the students themselves can be simplified tonally by photocopying. These images can also be enlarged.
- ▶ Pattern can be explored by printing ‘tile’ designs and these can be combined using different permutations.
- ▶ Basic colour theory can be dealt with if a scheme of over printing is planned (note, this is only suitable if oil printing-inks are used).

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Multi-colour prints can be developed using separate blocks for each colour, or by using the 'reduction' technique, whereby layer upon layer of colours are printed from the same block as it is cut down to the final layer of marks, beginning with the lightest and finishing with the darkest colour.
- ▶ 'Rainbow' inking, where colours are laid side by side on the inking slab, and rolled out, is another area of experimentation.
- ▶ MDF is a possible substitute for lino.

## RESOURCES

### **POSSIBLE RESOURCES INCLUDE:**

lino, lino-cutting tools, ink-rollers, ink-slabs

printing-inks (oil and water-based)

magazines, newspaper, tracing paper

### **BOOKS**

*Relief Printmaking* by Rosemary Simmons & Katie Clemson,  
Dorling Kindersley, London 1988

*Learn to Print Step by Step* by Bruce Robertson & David Gormley

*Old English Tile Designs*, Ed. Carol Belanger Grafton,  
Dover Publications Inc. New York 1985



# KEY ASSIGNMENTS

MODULE 8: BLOCK PRINTING

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

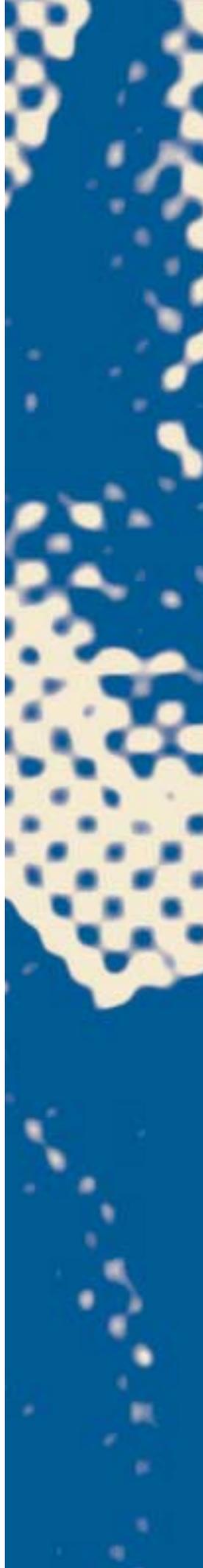
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



AREA 3:

**THREE-DIMENSIONAL STUDIES**



## INTRODUCTION

The purpose of this area of the course is to give students an opportunity to manipulate, form and construct in a range of materials. Skills, concepts and values that are central to craft/design are emphasised in a manner that is open-ended, yet relies on the fundamentals of sound craftsmanship and visual sensitivity. Key factors will be the development of design abilities, in both two and three-dimensions, and the subsequent development of the students abilities to realise these designs in three-dimensional craft pieces.

Providing a suitable range of materials will be very important. It should be emphasised that using found or discarded materials can prove to be particularly liberating though this is not to undervalue the place of more traditional materials.

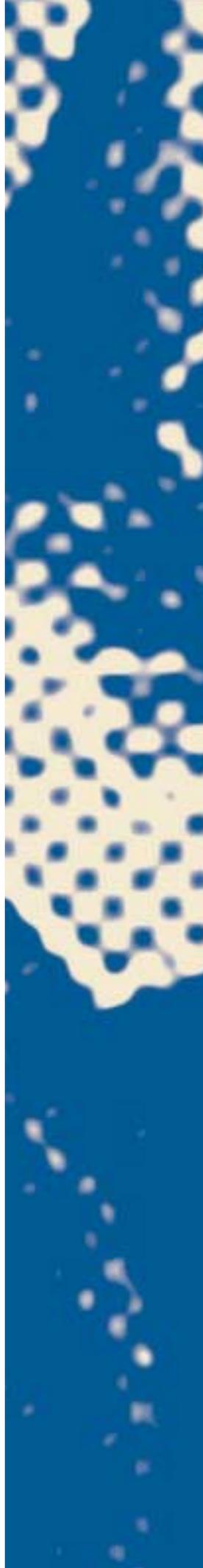
A number of research and design approaches are included so as to emphasise a variety of approaches to developing design ideas as well as drawing.

Reflective and critical discussion in class will help to make students more aware of the nature of the problems they have encountered. When designing functional form it is also important to stress such factors as reliability, efficiency and cost effectiveness, this in turn relates closely to ethical issues of value and responsibility.

CRAFT AND DESIGN

MODULE 9

# JEWELLERY



## MODULE 9:

# JEWELLERY

### PURPOSE

The art of three-dimensional design and craft is extremely broad. It includes a range of skills such as research skills, technical skills, perceptual skills, etc. and is more often than not directly related to peoples needs, for example, designing consumer goods or environments. Three-dimensional design can be studied through discrete disciplines (e.g. design for wood and metal, ceramics etc.) or by means of combining disciplines. This particular module concentrates on the design and production of a piece(s) of jewellery. Points of special consideration are the appropriateness of design ideas related to processes, materials and function. Students should learn how to explore visual as well as tactile qualities and should develop an understanding of the importance of the relationship between form and decoration.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- experience designing and making a personalised functional item of jewellery
- explore body-adornment and jewellery in the past and in the present
- follow a set design brief when producing an item of jewellery for a specific person/context

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

**Research**

- ▶ Gather source material, for instance, by referring to historical/ancient artifacts. These could range from the arts of Islam or American Indians to West African sculpture or Gothic stained glass. Similarly, a study could be based on the Bronze-Age or the later Celtic styles of jewellery
- ▶ The students should make a study sheet of the found sources, for example, by photographing, photocopying, drawing etc. the visual references.
- ▶ Introduce the students to the chosen material(s) by exploring their properties and by making a number of small experimental (i.e. not directly related to the theme) trial pieces.

**Making**

- ▶ Based on the visual sources and the experience of working the material(s), create design ideas for a badge, pendant or flat surfaced earrings.
- ▶ Design ideas can be developed by extracting the chief visual characteristics from the sources, by means of drawing, redrawing or perhaps tracing.
- ▶ In particular look for qualities of line, shape, texture and relief.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ A second source element can be introduced, for example, letter forms, with a view to incorporating the students initials within the design idea. (combining two different sources can often lead to a more creative outcome).
- ▶ Complete a design to a specified scale using for example, coloured makers, collage etc. – qualities of low relief can be experimented with at this point by building up surfaces.
- ▶ Make templates directly based on the design work and carry out the finished product.
- ▶ Certain materials are more appropriate for this work, for example, school clay or self-hardening clay, stiffened fabric, light sheet metal, coloured plastics, enamelling, recycled and found materials etc.

## RESOURCES

### **POSSIBLE RESOURCES INCLUDE:**

School-clay or air-hardening clay

Fimo or similar modelling materials

stiffened fabric, light sheet-metal and coloured plastics

various recycled and found materials

enamelling equipment, enamelling kiln  
(it is not possible to do cold enamelling)

N.B. Care needs to be taken with enamels as they contain toxic metals.

various jewellery attachments, bases, blanks and chains etc. available in craft shops

### **BOOKS**

*First Steps in Enamelling* by J. McGrath

*The Art and Craft of Jewellery* by Janet Fitch



# KEY ASSIGNMENTS

MODULE 9: JEWELLERY

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

I conducted an evaluation of the work I have completed and information I have learned from this module

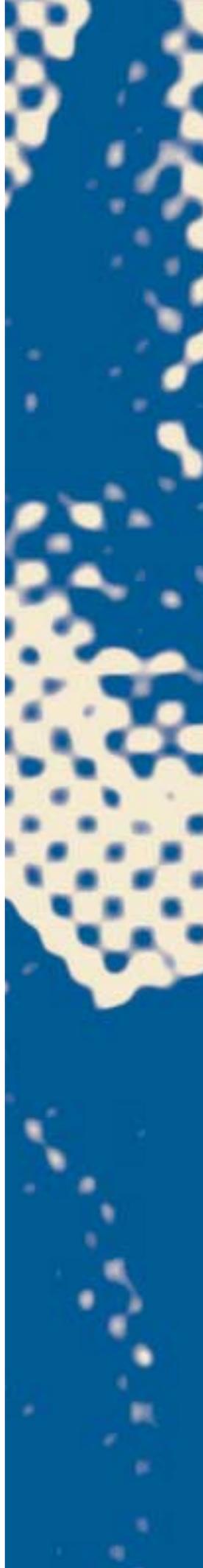
**Note: One of these key assignments should be completed as a group activity**



CRAFT AND DESIGN

MODULE 10

# INTERIOR DESIGN



# MODULE 10:

## INTERIOR DESIGN

### PURPOSE

This module examines three-dimensional design and how it relates to aspects of our physical world. The area itself and the problems and factors involved are diverse. They can range from the design of suitably shaped and strengthened card containers for consumer products to the design of buildings or even whole cities. In many cases environmental designs are not only determined by designers but are also influenced by planners, politicians, interest groups, manufacturers of materials etc. The focus is on the study of interior design and deals with a combination of visual, tactile and spatial elements related to functions and personal choice.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- help students develop an understanding of the factors involved in creating a design environment, with special emphasis on research ideas and model making skills
- respond more critically and perceptually to their immediate surroundings
- applying artistic sensibilities and technological capabilities to the creation of a personalised environment

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

### Research

- ▶ This example involves the design of a personalised environment, in this case, one's ideal bedroom. Another suitable subject would be a design for a student meeting place in a school. Less personalised examples would be the design of a stage set or a thematic window display.
- ▶ Investigate what constitutes a purely utilitarian bedroom. Initially one could describe the basic requirements by means of drawing and listing of specifications. This could also be carried out through photographic means and by collecting photographic reproductions from magazines etc.
- ▶ Pay particular attention to basic factors (i.e. minimum requirements) such as the size of room, light sources, built-in as opposed to free-standing features, placement of furniture, soft furnishings and decorations, colour as atmosphere, functional ergonomic considerations (i.e. peoples relationships to objects) etc.
- ▶ Produce study sheets that visually show the layout and nature of the basic bedroom. Approaches might be to draw a plan, elevation and perhaps oblique views of such an environment with colour, texture and shading shown.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

This could also be done through collage, free-hand drawing working on a given photographic reproduction, or by means of one-point perspective.

**Making**

- ▶ The objective is to design an ideal bedroom, one that the student would wish to spend time in.
- ▶ The process could begin by referring to the 'basic bedroom.' and enhancing its functional qualities and its character.
- ▶ Pay particular attention to the possibilities of improving factors over which one has control given the usual economic constraints, for example, improved management of space, improvement of light, of decoration, of accessories, storage etc.
- ▶ Collect samples of preferred soft furnishings, wallpaper, colour schemes etc. Study types of light fittings and lamps, shelving, storage units (a creative approach might be to suggest and alternative to the standard bed!)
- ▶ Draw design ideas for the room and its furnishings.
- ▶ Make a plan, elevation and perhaps oblique view of the room.
- ▶ Construct a model to scale of the environment. Pay particular attention to applying a highly selective choice of materials when making the model. An additional/alternative approach would be to ask students to design, decorate and furnish a model flat given a specified budget.

## RESOURCES

**POSSIBLE RESOURCES INCLUDE:**

cardboard, card, stiff paper, plastic sheets, various glues

wood off-cuts, dowelling, balsa wood

fabric off-cuts

steel rulers, craft knives

Interior design magazines



# KEY ASSIGNMENTS

MODULE 10: INTERIOR DESIGN

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

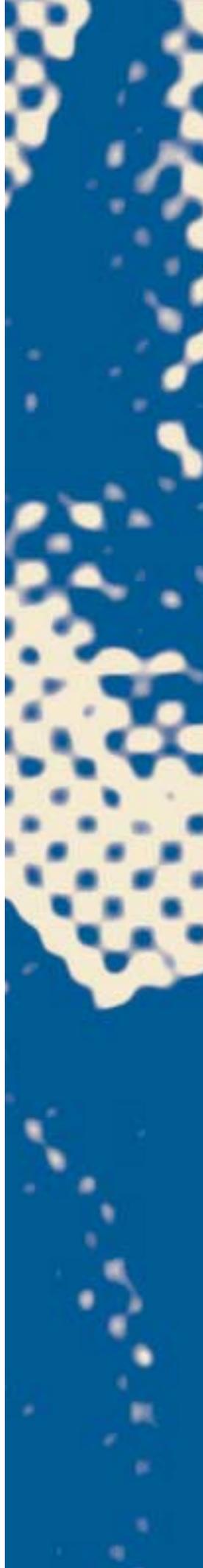
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



MODULE 11

**MODELLING**



# MODULE 11:

## MODELLING

### PURPOSE

Modelling is a very flexible and potentially very rewarding craft. Even for those who have little or no previous experience, the direct responsiveness of many modelling materials can provide very satisfying experiences. From simple beginnings, work can be developed to very high levels of skill and accomplishment across a wide range of easily available materials. This module also promotes the development of a range of very transferable manual skills. It also contributes to the development of skills in relation to concepts of spatial awareness, producing, and also being able to 'read' sketches, drawings and work plans.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- experience the craft of modelling
- experience the realisation of craft ideas in three dimensions
- develop a range of transferable manual competencies
- develop their understanding of designing and working in three dimensions
- develop their understanding of the relationship between two-dimensional and three-dimensional work

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

- ▶ Clay is an ideal material with which to introduce the craft of modelling, particularly because of its immediacy and responsiveness.
- ▶ A series of exercises in relief modelling can reduce the complexity of ‘working in the round’ to begin with. For example, doorways, shopfronts or other building facades can be good starting points.
- ▶ More complex work can be developed in clay, working ‘in the round’ and possibly building figures over wire armatures.
- ▶ There are a wide variety of commercially produced modelling materials available from craft shops and school art and craft suppliers. These imitate the characteristics of traditional modelling materials, and they attempt to avoid some of their limitations or simply provide a readymade option.
- ▶ There is of course an added value in producing your own raw materials, as is possible with papier-mâché.
- ▶ Play-dough, while it may not allow for working in detail to any great extent, could be a useful product for students to experience, particularly for those who wish to work in the childcare area.
- ▶ Puppet making can provide a means of combining a variety of materials and techniques.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Large-scale, and possibly group work, is possible with papier-mâché, working over a framework of lattice-wire or mesh. Rock-stars or sports personalities are popular subjects for this kind of work, which can subsequently look very impressive if displayed in the school or on an open-night.
- ▶ There is a range of possibilities also, in relation to the finishes that are possible. Modelled work can be given a monochrome finish – there are a variety of ‘metallic’ coatings which students find particularly attractive. Clay pieces may be glazed and fired or more simply painted and varnished. Brown shoe polish has even been used to bring up a metallic lustre.

## RESOURCES

### **POSSIBLE RESOURCES INCLUDE:**

clay (air-hardening clays are available if you have no kiln)

commercially produced papier-mâché products

modelling tools, lattice-wire, wire-snips, wall paper paste

newsprint, masking tape, material off-cuts

### **BOOKS**

*The Art and Craft of Papier-Mâché* by Juliet Bawden,  
Mitchell Beazley, London 1993

*Great Papier-Mâché* by Gerry Copp, Search Press, Tunbridge Wells 1997



# KEY ASSIGNMENTS

MODULE 11: MODELLING

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

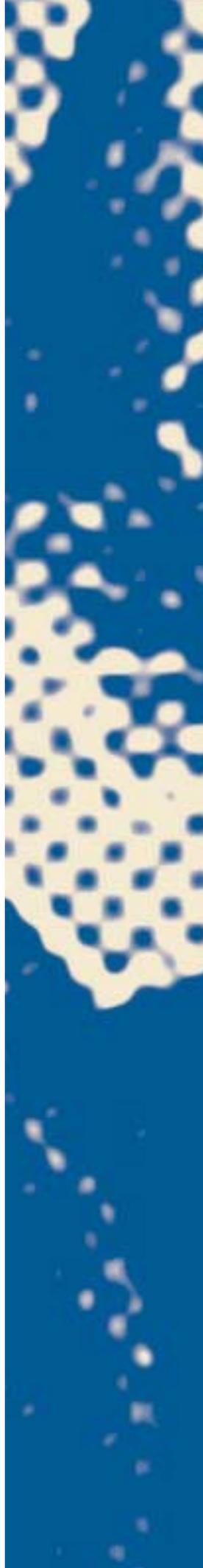
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



MODULE 12

**CERAMICS**



## MODULE 12:

# CERAMICS

### PURPOSE

The use of clay as a craft material has existed for millennia. Many contemporary craft techniques are not markedly different to those in use throughout history. In this module students will concentrate on such fundamental approaches, mainly applying hand-building techniques, developing a feeling and sensitivity for clay along with discovering some of its potential. Research skills, the progressive development of design ideas and the application of versatile craft techniques will form the experience.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- experience the properties of the ceramic material and to build on this experience to design and create ceramic objects of visual quality and function
- gain an understanding of the place of craftspeople and ceramic objects in everyday life

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

**Research**

- ▶ The objective should be to design and make two vessels, the first based on natural form, the second on man-made form.
- ▶ Investigate the properties of clay by handling it, manipulating it.
- ▶ Introduce the basic skills of coiling, pinching, rolling-out, texturing etc.
- ▶ Study ceramic objects by contrasting factory-produced forms with handcrafted forms.

**Making**

- ▶ Begin to create vessels using a combination of pinch and coiling techniques based on a selected natural form.
- ▶ Rather than designing on paper it may be less complex to apply a more intuitive approach by working directly from the chosen form.
- ▶ The objective is to retain the characteristics of the form rather than creating a realistic replica – even so, it would be of major importance that the students closely examine the form so that they possess a sense of its texture, growth patterns, shape etc.
- ▶ The approach might be to change or exaggerate features of the form such as its scale, or change it by concentrating on a small section of the form.

## Units 1 – 5 (Continued)

LEARNING OUTCOMES	TEACHER GUIDELINES
	<ul style="list-style-type: none"> <li>▶ After firing it is possible to enhance textural effects by applying oxides to the surface of the vessel.</li> <li>▶ If no kiln is available work can be painted and varnished or simply glazed with a PVA finish.</li> <li>▶ The objective for example could be to create a vessel using slab-building techniques based on found photographic reproductions of buildings.</li> <li>▶ One could select from a variety of types of buildings, for example, churches, small terraced houses, a farm outhouse etc.</li> <li>▶ Rather than designing on paper it may be less complex and technically effective to construct a simple card model of the building – the model could then be used as a source for making templates.</li> </ul> <p><b>Making</b></p> <ul style="list-style-type: none"> <li>▶ Identify the basic elements of the vessel such as its shape, "walls", sides, "floor", or lid if required. These would form the basic set of templates.</li> <li>▶ Using the templates make a series of clay slabs.</li> <li>▶ The slabs may be textured, incised etc. before and/or after construction depending on individual needs.</li> <li>▶ It can be effective to experiment with hand painted undercolours followed by clear glazes, and the use of oxides, for example, by applying these to the surfaces of the vessel.</li> </ul>

## RESOURCES

### POSSIBLE RESOURCES INCLUDE:

kiln, clay, (ceramics) fabric (curtain lining for rolling out clay on)

rolling pins (sections of broom handles)

boards/bats

knives, hacksaw blades, callcards, toothpicks

clay working tools (lollipop sticks)

buckets – for recycling clay

clay cutters

decorative colouring oxides

Colorants – slips – add oxides body stains

glazes – clear glazes – enamel on top, overglaze colour on top,

opaque glazes – specific colours

### BOOKS

*Creative Pottery* by Peter Consentino,  
Tiger Books International, London 1993

*The Complete Potter* Batsford, London 1990

*Hand Built Ceramics* by Jane Wailer

*Coiled Pottery* by Betty Blandino, Adam and Charles Black,  
London 1984



# KEY ASSIGNMENTS

MODULE 12: CERAMICS

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

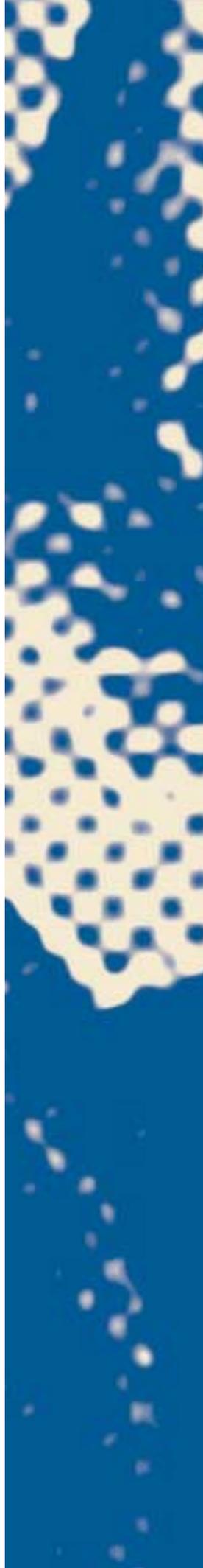
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



AREA 4:

**LENS BASED STUDIES**



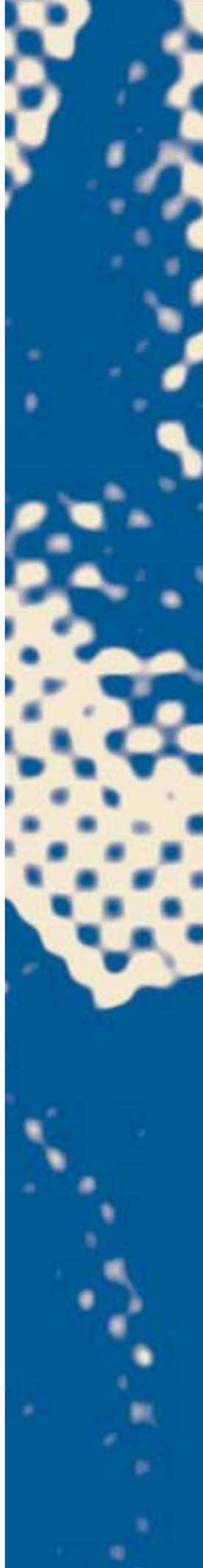
## INTRODUCTION

Lens based work fulfils a number of different functions in Craft/Design education. At one end of the spectrum it is an art form in its own right – this can inform the aesthetic aspects of students own personal use of photographic and other lens based media. At the other end of the spectrum students encounter very powerful images, words and sounds in their everyday lives – students can study these with a view to gaining understanding of the many ways in which ‘the media’ are used, affecting people’s attitudes and values. Students can learn by taking photographs, making and manipulating photographic imagery, making time-based work or manipulating images on the computer screen in information technology.

CRAFT AND DESIGN

MODULE 13

## VIDEO PRODUCTION



## MODULE 13:

# VIDEO PRODUCTION

### PURPOSE

Television and video play a very significant role in the lives of young people and in society in general. However, decoding and understanding their complex and often hidden meanings requires critical study. An effective means of achieving an understanding of this medium is through practical work in video production. This direct, hands-on approach can be highly motivational for students and is ideal for engendering group-based enquiry with a social orientation.

### PREREQUISITES

None.

## AIMS

This module aims to enable the students to:

- develop skills in the technical and visual conventions of video production
- develop critical awareness of the media of video and television
- develop understanding of the ways in which meanings can be constructed through the medium of video/T.V.

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

### LEARNING OUTCOMES

See page 12

### TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

#### Research

- ▶ Students should be given an opportunity to become familiar with handling and using video production equipment.
- ▶ Under take individual and group analysis of a variety of T.V. news and advertising footage.
- ▶ Students can be introduced to the various jobs/roles in video production (seen on the credit-roll at the end of the programme).
- ▶ Identify and research a news/reportage topic for production. Good examples are, making a news programme on local events; making a promotional video of the school or local area; making a magazine based programme on a particular social issue, perhaps bullying or unemployment, etc.

#### Making

- ▶ Develop script material and a storyboard for production.
- ▶ Production roles are allocated with each team member maintaining a work book/diary of responsibilities and deadlines.
- ▶ All footage should be analysed and sequences marked for editing.
- ▶ Voice overs and/or sound track music can be recorded.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

- ▶ Graphic titles can be produced (manually or as a computer-based exercise).
- ▶ Editing of material (which can be done professionally outside school).
- ▶ Alternative/additional approaches would be to produce an advertisement or 'illustrate' a piece of music – following the same production sequence as above.
- ▶ A tripod-mounted camera should ensure safe familiarisation and steady shooting.
- ▶ Use a 9-square grid format as part of analysis work.
- ▶ The teacher's role should be that of adviser and guide rather than producer/director.
- ▶ "Crash-editing" from one video recorder to another may be used where no other editing facilities are available.
- ▶ Torches can be used to simulate lighting control where no lighting facilities exist.

## RESOURCES

### ESSENTIAL EQUIPMENT:

video camera, video recorder and T.V. monitor

additional equipment rated in order of usefulness:

- tripod
- external microphone/headphones
- simple lighting equipment
- mini-edit suite

Access to a designated working area is useful but not essential.

### BOOKS

*'The Complete Handbook of Video'* by David Owen/Mark Dunton.

### OTHER

The British Film Institute, 21 Stephen Street, London WIP 2LN

The Irish Film Institute

Museum of the Moving Image, London



# KEY ASSIGNMENTS

MODULE 13: VIDEO PRODUCTION

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

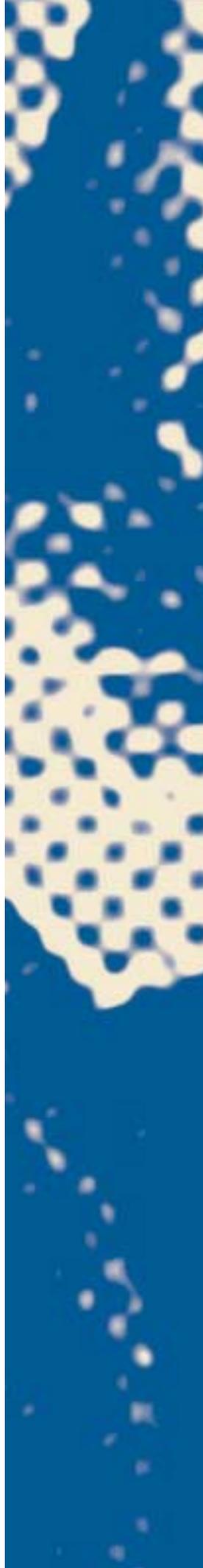
I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**



MODULE 14

**THE CAMERA – PHOTOGRAPHY**



## MODULE 14:

# THE CAMERA – PHOTOGRAPHY

### PURPOSE

This module concentrates on the perceptual and technical skills required to use a camera in a visually selective way. Two significant traditions in photography are emphasised, one dealing with the camera as a working tool, for example, documenting experiences and activities, the other, using the camera as a means to express more personal ideas. The majority of the population now uses cameras, therefore this is a particularly relevant area of study.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- develop their perceptual and technical skills in the use of a camera
- develop an ability to seek out appropriate subject matter and shots
- develop critical understanding of photographic images

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

#### Research

- ▶ Collect, displaying and analysing a wide range of photographic imagery
- ▶ Example, within the category of photography as a documentary tool one could refer to photographs of houses for sale, a missing person, photographs from newspapers or magazines which record an event, family photographs, historical photographs of the locality, etc.
- ▶ Within the category of more personally expressive photography one could refer to the work of a photojournalist (often found in up-market magazines), the work of fine art photographs, or family photographs.
- ▶ A brief study of the development of photography would also be appropriate.
- ▶ Making a pinhole camera, photograms, processing and printing would add depth to the course.
- ▶ However, certain important concerns can be studied without the need for b/w processing, for example, the study of viewpoint and angle of shot, distance and type of view, focusing and depth of field, light, etc. Another area for consideration is the manipulation of the photographic image by means of sequencing images, editing elements or cropping images, mounting and presentation of imagery.

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

**Making**

- ▶ Take a series of shots which document an activity such as baking a cake, playing pool, a visit to a factory, or a social theme, for example, a series of shots on local pollution, the problems older people face in society, the problem of trying to find an appropriate place to meet friends.
- ▶ Finally one could concentrate on visual phenomena such as reflections and distortions, shadows, movement and pattern in the environment, natural growth, skylines, the surfaces of old and new things, etc.
- ▶ Using appropriate techniques, make a sequential display of the imagery and analyse the outcomes.
- ▶ The work outlines above can be undertaken using an instamatic camera and commercial processing or using in-school b/w processing.

## RESOURCES

### ESSENTIAL EQUIPMENT:

video camera, video recorder and T.V. monitor

additional equipment rated in order of usefulness:

- tripod
- external microphone/headphones
- simple lighting equipment
- mini-edit suite

access to a designated working area is useful but not essential

Pinhole Pictures (ISBN 085 022 2281)

Capturing Light (ISBN 085 022 2575)

Beyond the Single Frame (ISBN 085 022 2567)

All available from Landsdowne House Resources Centre, 113 Princess Road, East Leicester.

### BOOKS

*'The Complete Handbook of Video'* by David Owen/Mark Dunton.

### OTHER

The Gallery of Photography, Dublin



## KEY ASSIGNMENTS

MODULE 14: THE CAMERA – PHOTOGRAPHY

### CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

I conducted an evaluation of the work I have completed and information I have learned from this module

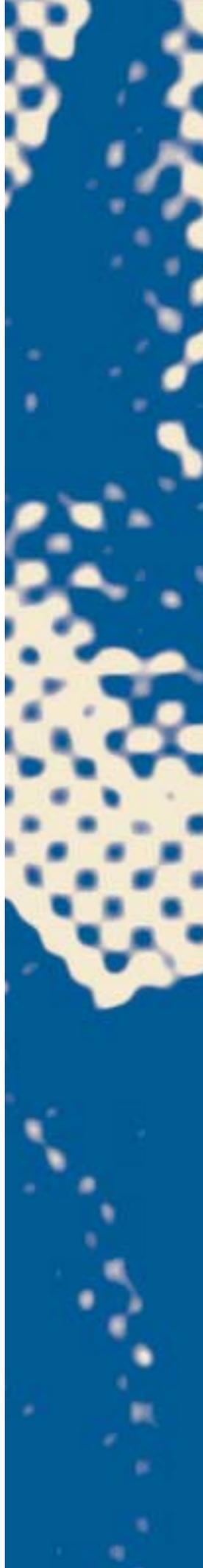
**Note: One of these key assignments should be completed as a group activity**



CRAFT AND DESIGN

MODULE 15

# MANIPULATING PHOTOGRAPHIC IMAGERY



## MODULE 15:

# MANIPULATING PHOTOGRAPHIC IMAGERY

### PURPOSE

People often assume that photographs are merely direct records of people, things, places and events. Nothing could be further from the truth. 'Snap shots' taken for family purposes are not straight records of life and even less so are the enormous range of photographic imagery encountered through the public media. Essentially all photographic imagery is 'made' more so than 'taken' – this may seem initially to be an over subtle point, however, the basic manipulation of photographic imagery can communicate this important understanding. Students gain much of their knowledge, concepts and attitudes from both photo-chemically produced and electronically produced imagery, and increasingly, digitised computer imagery is encountered. This module gives students the opportunity to examine a highly manipulated and manipulative media.

### PREREQUISITES

None.

## AIMS

This module aims to enable the student to:

- relate amateur or personal photographs to the world of mass produced professional photographic imagery
- respond selectively and critically to photographic imagery
- enrich their use of the medium in their daily lives
- undertake a study of professional conventions and the meanings implicit in photographic media using a simple camera

## UNITS

Unit 1: Research

Unit 2: Designing

Unit 3: Making

Unit 4: Support Studies

Unit 5: Reflection/Evaluation

## Units 1 – 5

## LEARNING OUTCOMES

See page 12

## TEACHER GUIDELINES

The Teacher Guidelines presented below provide suggestions in relation to classroom practice. These guidelines are not prescriptive.

## Research

- ▶ Students should work in small groups or pairs.
- ▶ The students should be photographed by a classmate (this can be done under the direction of the student being photographed).
- ▶ Study how a particular group of people are visually portrayed in the media, for example, images of ‘children in need of care’, ‘children in need of restraint’, ‘children as consumers’.
- ▶ Describe the main features of the images and try and determine the intended audience for each image.
- ▶ Select photographs of young people from newspapers or magazines and separate the images from their captions and replace them with alternative captions, for example, a photograph of a girl might be accompanied by the caption "Champion Once Again", or "Missing Person", or "Victim of Violence".

## Units 1 – 5 (Continued)

## LEARNING OUTCOMES

## TEACHER GUIDELINES

**Making**

- ▶ Using an ordinary instamatic camera, students could make a self-portrait image – the subject being oneself in a particular mood. The photograph should focus on the person therefore avoid distracting elements.
- ▶ Paste the photograph in an appropriate space in a given newspaper or magazine – add an accompanying caption (in type) and photocopy the piece.
- ▶ Make a collection of photographic reproductions of well-known people, for example, pop stars, film stars, T.V. personalities, politicians etc. The images can be displayed in pairs, one showing the individual in a common daily situation and the other showing the individual in his/her 'professional' guise.
- ▶ Make a dead-pan self portrait using an ordinary instamatic camera then go on to make a self-portrait based on how the students would wish to be represented, for example, a type of hero, a rock star, a "genius" etc.
- ▶ Additional/alternative approaches would be to make a photographic based "cartoon strip" with accompanying text, or a set of photographs of the school staff for an information booklet.
- ▶ If available, black and white photographic processing could be used for all these projects.

## RESOURCES

### ESSENTIAL EQUIPMENT:

newspapers, magazines, craft knives, Pritt-stick, cameras etc.

### BOOKS

*Youth Culture and Photography*, MacMillan/Arts Council

ISBN 0333 39 1802

*Creating Vision – Photography and the National Curriculum*,

Arts Council of Great Britain

*Media Education – Bright Ideas*, Scholastic Publications Ltd.

ISBN 0509 76 2966

The Gallery of Photography



# KEY ASSIGNMENTS

MODULE 15: MANIPULATING PHOTOGRAPHIC IMAGERY

## CHECKLIST

I learned how to use the tools and equipment related to this module and I followed procedures in a safe manner

I designed and produced two pieces of work related to this module at least one of which is a 'finished piece'

I researched either a contemporary, historical or vocational aspect of this module

I conducted an evaluation of the work I have completed and information I have learned from this module

**Note: One of these key assignments should be completed as a group activity**







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