

ART, CRAFT, DESIGN – JUNIOR CERTIFICATE

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THE JUNIOR CERTIFICATE

ART, CRAFT, DESIGN SYLLABUS

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1. INTRODUCTION

1.1 Art, Craft and Design are three inter-dependent disciplines. They are fundamental to human existence, predating written language. They play a major role in human evolution and development. Each involves a different way of thinking:

- Art emphasises ideas, feelings, and visual qualities
- Craft emphasises the right use of tools and materials
- Design emphasises planning, problem-solving and completion, using drawing as a means of thinking

These unite in the basic human drive to shape the world, for functional purposes, and to express and communicate ideas and feelings. The contribution of the visual and plastic arts to life is a unique and enriching experience for all.

1.2 Art, Craft and Design provide a unique part of the education of the whole person, through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others. The benefits of an education in Art, Craft and Design for the student at this developmental stage extend far beyond a competence in the subject itself (and the ability to apply it through life): Art, Craft and Design education develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility and self-reliance.

1.3 This syllabus framework is designed for the full ability range in Junior Cycle. To facilitate implementation of this syllabus, it is essential that sufficient time be allocated to the subject.

1.4 The practical core syllabus in Drawing, two-dimensional Art, Craft and Design: three-dimensional Art, Craft and Design, with Support Studies, is augmented by a wide range of options. The teacher will select a minimum of one option for Ordinary Level, and a minimum of two for Higher Level, to suit the ability,

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developmental stages, previous experience, interest and potential of the students.

The teacher's specialist skills, the school's resources and facilities, and local identity and tradition should also be taken into account. The core syllabus is to be applied to the teaching of the selected options, so as to widen and deepen the student's development.

- 1.5 Support Studies involve History, Critical Appraisal, Evaluation, Appreciation, Science, Technology and correct working vocabulary.
- 1.6 The lessons should be organised as sequential, practical, learning experiences incorporating Drawing and Support Studies as appropriate.
- 1.7 The starting point (or subject matter) for each learning experience is crucial in developing the student's capacity for focussed personal response. The motivation should be visually oriented, and derive from the student's direct experience of the natural, social or man-made environment.

2. AIMS OF ART, CRAFT AND DESIGN AT JUNIOR CYCLE

- 2.1 To promote in the student an informed, inquiring and discriminating attitude to his or her environment and to help the student relate to the world in visual, tactile and spatial terms
- 2.2 To develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design
- 2.3 To develop in the student an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal

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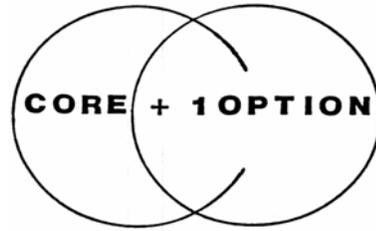
- 2.4 To develop in the student the ability to apply evaluative criteria to his/her own work and to the work of others and in his/her daily encounters with the natural, social and man-made environments and with the mass media
- 2.5 To promote in the student a practical understanding of and competence in the principles and skills underlying visual and constructional design and problem-solving
- 2.6 To develop through structured practical work the student's aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the student's qualities of imagination, creativity, originality and ingenuity.

3. COURSE OBJECTIVES

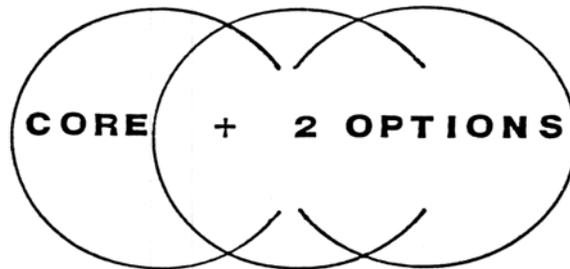
The Art, Craft and Design course develops the student's ability to:

- (i) give a personal response to an idea, experience or other stimulus
- (ii) work from imagination, memory and direct observation
- (iii) use drawing for observation, recording and analysis, as a means of thinking and for communication and expression
- (iv) use the core two-dimensional process in making, manipulating and developing images, using lettering and combining lettering with image, in expressive and communicative modes
- (v) use the three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes
- (vi) use and understand the art and design elements
- (vii) use a variety of materials, media, tools and equipment
- (viii) use an appropriate working vocabulary
- (ix) understand relative scientific, mathematical and technological aspects of art, craft and design
- (x) sustain projects from conception to realisation
- (xi) appraise and evaluate his/her own work in progress and on completion
- (xii) develop an awareness of the historical, social and economic role and value of art, craft and design and aspects of contemporary culture and mass-media

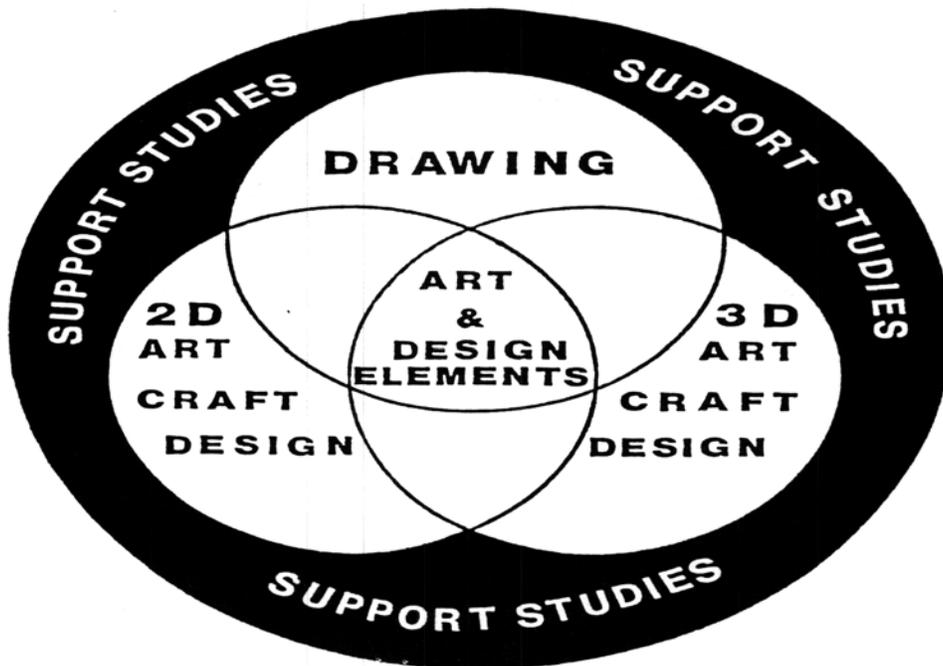
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ORDINARY LEVEL



HIGHER LEVEL



CORE OF THE COURSE

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4. COURSE STRUCTURE

4.1 The core syllabus

Drawing

Observation/analysis]	Drawing]
Recording]]

<u>Two-Dimensional</u>	]		]	Art and
<u>Art, Craft & Design</u>]]	

Image making	]	Painting	]	Design
Image manipulation	]	Printmaking	]	Elements
and development	]	Basic photography]	
Lettering	]	Graphic Design	]	and
Lettering and image]]	

<u>Three-Dimensional</u>	]		]	Support
<u>Art, Craft & Design</u>]]	

Additive	]	Modelling/Casting	]	Studies
Subtractive	]	Carving]	
Constructional	]	Construction]	

The core syllabus is described in more detail in sections 5 - 7.

4.2 Options

In addition to the **core syllabus** a minimum of **one option** for Ordinary Level, and **two** for Higher Level students, will be studied. The treatment of each option should reinforce and develop the core experiences.

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Choice of options from the following (each option to include Drawing and Support Studies as relevant):

Animation	Film-making	Screen printing
Art metalwork	Graphic design	Soft sculpture
Batik	Jewellery making	Strip cartooning
Block printmaking	Leatherwork	Tapestry
Bookcrafts	Mixed media sculpture	Theatre design
Calligraphy	Modelmaking	Toymaking
Carving	Modelling/casting	Traditional crafts
Computer graphics	Packaging	(e.g. lace, hedgerow basketry etc.)
Embroidery	Photography	Videomaking
Fabric print	Pottery~ceramics	Weaving
Fashion design	Puppetry	

- 4.3 In teaching any option, the appropriate design process, including drawing and visual research, and the relevant Support Studies must be part of the learning situation.
- 4.4 Portfolios, homework drawing books, Support Studies notes, as well as evidence of three-dimensional work, should be kept as a record of work done throughout the three-year course.
- 4.5 Where special arrangements are necessary to facilitate the assessment of student work, the take-up of these options will be phased in on a pilot basis.
- 4.6 **Art & Design elements**

The elements of art and design listed below should be introduced, not in isolation, but as an integral part of Art, Craft and Design learning experiences. However, it maybe necessary, on occasion, to highlight elements through specific lessons.

Dot

Colour

Pattern

Unity

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Line	Form	Volume	Harmony
Shape	Light	Balance	Contrast
Tone	Space	Scale	Symmetry
Texture	Structure	Rhythm	Proportion

4.7 Starting points

The student's direct experience, real or imagined, of the natural, human and man-made environment should be the starting point for Art, Craft and Design work. The experiences should be organised/selected by the teacher and student so as to provide strong, visually orientated motivation.

4.8 Support Studies

History of Art, Craft and Design should be introduced in relation to the learning experience, with examples from past and present, worldwide as well as local Irish or European work, so as to acquaint the student with adult and child art, craft and design from many cultures. Critical appraisal and evaluation skills should be developed, so as to lead to an understanding and appreciation, as well as enjoyment, of their own work and that of others.

There are certain scientific/mathematical/technological elements in Art, Craft and Design, and these should also be taught as an integral part of each learning experience, as necessary and as they arise.

For each material there are specific tools and equipment including certain power tools, which must be used safely and correctly.

Art, Craft and Design processes and concepts have a particular vocabulary, and the accurate use of relevant words is crucial to the student's developing grasp of the subject area.

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4.9 Design

Design should not be regarded as mere decoration or embellishment of finished products.

Students should be taught how to analyse design problems, to plan and research, to use design processes appropriate to the task in hand, to clarify ideas through the use of working drawings, to carry work to completion and to evaluate the finished work.

4.10 Presentation and display

The student should be able to select work, trim, mount on a backing, and place work on display board or wall, as well as make appropriate presentation of notebooks, sketchbooks, and three-dimensional work.

5. DRAWING

5.1 Observational drawing

The student is expected to develop

- observational drawing
- drawing from memory/imagination
- drawing for two-dimensional and three-dimensional Art, Craft and Design
- the ability to represent three dimensions in a two-dimensional image.

The student should be able to observe closely, to analyse, to record and to communicate clearly, using a variety of approaches and drawing media, embodying the art and design elements.

The starting points, or subject matter, for observational drawing, can come from anything in the natural, social or man-made environment. The art room itself should have a regularly changing display of objects of visual interest, organic and

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inorganic, collected by teacher and students, and studies of the human figure should also form part of the course. The development of observation, concentration and drawing ability is greatly helped by drawing outside the art room, in the school and in the locality, and by homework drawing.

5.2 Media and tools

The basic media which the student should learn to use, each according to its expressive character, include various grades and points of pencil and eraser, charcoal, pen, brush drawing, ink and wash, and, for colour studies, chalks, crayons, coloured pencils and felt-tip pens.

The student should learn to select and compose the image, and should be able to draw forms in contour, cross-contour, gesture drawing, and with tone, texture, and colour, using basic linear perspective, and choice of viewpoint.

The student should learn to:

- use a T-square, set-square, drawing-board, compass and measure accurately with a ruler
- simplify/abstract, trace, reverse, and enlarge

Support Studies: The student should understand the difference between, and various purposes of, sketchbooks (as sources of ideas and images as well as record), working drawings, and finished drawings. The student should be able to identify the medium used in drawings by others, to analyse and discuss the content of a drawing, and to form a judgement as to how well the purpose has been achieved. The student should become familiar with drawings from different times and places, for example: cave drawings, early Christian illumination, drawings by Durer, Japanese brush drawings, and ink drawings of Van Gogh.

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6. TWO-DIMENSIONAL ART, CRAFT AND DESIGN

This involves image-making, image manipulation and development (for example: enlargement, cropping, reversing, abstraction, changes in colour and treatment) and sequential imagery, lettering, and lettering combined with image.

These are to be studied through the core syllabus in painting, printmaking, basic photography and graphic design and display.

6.1 Painting

The student will be expected to use water-based opaque and translucent paints, with selection and care of brushes, to carry out colour mixing (primary, secondary, tertiary and complementary), to apply smooth coats, textured paint, and washes, to analyse and paint local colour: and these should be learnt in conjunction with basic pictorial composition from observation and imagination, using foreground and atmospheric perspective to create depth and form, as well as linear perspective.

The starting points for pictorial composition can come from anything in the student's actual or imaginative experience of the natural, social, and man-made environment. This area of art is particularly suited to expressive work for this age group. The student may develop different combinations of colour to enhance the expressive power of the work.

Support Studies can provide a lively introduction to painted image from, for example, Egypt, Crete, Russia, medieval and Renaissance European painting, modern American and Irish work. The student should, however, experience the difference between real paintings and reproductions in books or slides, and learn how to enjoy visiting galleries, and to use the public libraries' art, craft and design sections.

6.2 Printmaking

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The three simple processes outlined below produce very different ways of image making, development, and of reproducing images and lettering. The student should develop an understanding of the role of drawing and the importance of planning.

- Mono printing: may be done with hands, with found objects, or by drawing on an inked plate and taking an impression with paper
- Relief/block printing: The block can be built up or carved away, leaving a surface onto which ink is applied. The print gives a reverse image. The image can be used to form patterns, or manipulated and developed with regard for positive and negative shapes and quality of line. The student should also learn the elimination process of lino printing.
- Stencil printing operates through flat positive and negative shape. Overprinting adds to the colour possibilities. It is suitable for making a number of repeat prints, and also for direct printing of lettering.

Support Studies should include a visit to a printer's, if possible, to exhibitions of prints as well as studying printmakers images from a number of cultures.

6.3 Basic photography

The photographic image is different from the art image, or that perceived by the human eye, and is the major means of visual communication of this century. The student should learn how the pinhole camera works, how the sensitised film reacts to light and is processed to create an image, about lenses, focussing, aperture, speed, and how to use a simple camera. Photograms show how printing works, and coloured snapshots, printed commercially, can be taken by pupils as part of their image-making research and learning, particularly with regard to subject matter, and learning composition.

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Support Studies will involve some basic scientific principles, and appraising images from the history of photography, e.g. Fox Talbot, Daguerre, war photography, and the use of photographic images in general advertising and in the mass-media.

6.4 Graphic design and display

Graphic design and display is concerned with clear communication through images, symbols, lettering and display.

The student needs to analyse what is to be communicated, and develop means of conveying the information as clearly as possible.

The way of working should be systematic; with notes, sketches and visual research.

The student should be able to use a simple style of lettering, torn out, cut out and collaged, stencil printed, or hand drawn, and painted or inked. There should be good judgement of spacing and layout with or without an allied image.

The student should become familiar with sequential imagery, including analysis of operations and activities, with storyboards, and with strip cartoons.

Support Studies: In awakening the student's interest in the whole field of visual communication, the local environment provides examples of graphic design and display in use, e.g. on shop fronts, the sides of vans, newspapers and magazines, road signs.

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7. THREE DIMENSIONAL ART, CRAFT AND DESIGN

This area covers additive, subtractive and constructional processes. All the Art and Design elements are involved. Drawing has a particular importance in the development and representation of three dimensional work.

- 7.1 Additive process: Making forms by adding material gradually, as with clay, plasticine, plaster, papiermache. A support may be needed which is usually a very simplified version of the final form. Casting is related to modelling and can be a way of making a fragile form permanent.
- 7.2 Subtractive process gives a form by carving away material, gradually defining the form. This can be done with soap, a plaster block, polystyrene, commercial carving materials, using a knife and rasps, or by carving wood or stone, with appropriate tools.
- 7.3 Constructional process: Almost any material can be cut, shaped, fastened, to build up a form or structure, using the appropriate tools and means of joining. Cardboard with slots or glue, wire bent and looped, wood with nails, joints or curtain wire hooks, cloth sections stuffed and stitched together, metal welded or brazed, are some examples.
- 7.4 Three-dimensional work can be communicative, expressive or functional~ ranging for example from fine art sculpture and crafts to puppetry and bookbinding, to packaging and product design. Starting points and visual research will depend on the particular modes of expression or function chosen to give the student a basic experience in each of the three processes, additive, subtractive and constructional in order to begin to understand the different kinds of thinking involved in each process. Records should be kept through drawings photographs~ video and other means.

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- 7.5 Support Studies could look at the different types of fine art sculpture, and across the range of functional three-dimensional objects, as in architecture and furnishings. School equipment bicycles and cars provide accessible examples of three-dimensional functional design. Particular emphasis should be placed on analysis by drawing, and the importance of space, scale, proportion and balance. An understanding should be developed of the characteristics of different materials, their appropriate use and suitability in determining a solution to a problem.

8. ASSESSMENT OBJECTIVES

On completion of the course, students should be able to:

- (i) give a personal response to an idea, experience or other stimulus
- (ii) work from imagination, memory and direct observation
- (iii) use drawing for observation, recording and analysis, as a means of thinking and for communication and expression
- (iv) use the core two-dimensional processes in making, manipulating and developing images, using lettering and combining lettering with image, in expressive and communicative modes
- (v) use the three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes
- (vi) use and understand the art and design elements
- (vii) use a variety of materials, media, tools and equipment
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- (x) sustain projects from conception to realisation
- (xi) appraise and evaluate his/her own work in progress and on completion
- (xii) develop an awareness of the historical, social and economic role and value of art, craft and design and aspects of contemporary culture and mass media.