

JUNIOR CYCLE

# VISUAL ART



## DOING DEVELOPMENT EDUCATION

Biodiversity  
Climate Change  
Consumerism  
Coral Bleaching  
Culture  
Deforestation  
Global Citizenship  
Human Rights  
Inequality  
Media Literacy  
Poverty  
Social Justice  
Sustainable Development  
Real-world problems and solutions

CHANGING  
ATTITUDES  
DEVELOPING SKILLS  
GROWING  
KNOWLEDGE

## WHAT IS DEVELOPMENT EDUCATION?

Development Education (DE) is an educational process aimed at increasing awareness and understanding of the rapidly changing, interdependent and unequal world in which we live. DE seeks to engage people in analysis, reflection and action for local and global citizenship and participation. DE is about supporting people in understanding and acting to transform the social, cultural, political and economic structures which affect their lives at personal, community, national and international levels.

### Key components of Development Education:

- **Methodologies** which are learner-centered and participatory
- **Knowledge** about how the world works
- **Skills** of critical thinking, reflection, problem solving, analysis, teamwork
- **Values and attitudes** of solidarity, respect and empowerment
- **Action** to effect change for a more just and equal world

*“Development education empowers students to actively reflect on global issues and translate them into meaningful works of art.”*

-Orla McGuinness, Errigal College, Donegal

## THE AIM OF THIS RESOURCE

This resource aims to support Visual Art teachers to teach through a global justice lens, a lens with great educational benefits, which meets the requirements as laid out in the junior cycle Visual Art specification, and in the (2015) Framework for Junior Cycle. It is one of a series of WorldWide Global Schools resources that support teachers in different subject areas to address Development Education-related themes and concepts. The Doing DE resource series enables teachers to challenge their students to look at our world, and our role in making it more just, equitable and sustainable.



## DEVELOPMENT EDUCATION (DE) AND JUNIOR CYCLE VISUAL ART

The rationale for junior cycle Visual Art recognises the important contribution that the subject can make to ‘promote divergent thinking’ and ‘respect for the work and the opinions of others’. The rationale also acknowledges the ‘highly visual’ nature of contemporary society, and states that ‘visual literacy is an essential requirement of active citizenship’ because ‘it enhances the young person’s ability to interpret, critique and decode visual messages’ (DES, Junior Cycle Visual Art specification, pages 4-5).

Both DE and Visual Art share a central aim of empowering students to engage with the world around them and to ‘develop authentic, real-world problem solving capacities’ (DES, Junior Cycle Visual Art specification, page 6).

### STATEMENTS OF LEARNING:

DE contributes to the achievement of the six Statements of Learning mentioned in the junior cycle Visual Art specification, but is most explicitly evident in:

#### Statement of Learning 3:

The student creates, appreciates and critically interprets a wide range of texts<sup>1</sup>.

#### Statement of Learning 8:

The student values local, national and international heritage, understands the importance of the relationship between past and current events and the forces that drive change.

#### Statement of Learning 23:

The student brings an idea from conception to realisation.

**Doing DE in Visual Art does not mean doing something extra.**

### KEY SKILLS

The 8 Key Skills outlined in the Junior Cycle Framework (2015) have much in common with those engendered when a DE approach is employed. DE therefore contributes to the key skill elements articulated in the junior cycle Visual Art specification.

<sup>1</sup>In junior cycle Visual Art, the definition of texts includes all products of art, craft, or design as well as oral language, written texts, audio, music, tactile, electronic and digital.

# Key Skills of Junior Cycle



Figure 1

## Learning Outcomes and Assessment

This resource supports teachers to take advantage of the opportunities to create rich and layered learning experiences and outcomes for students, supporting ongoing and summative assessment tasks, with opportunities for self- and peer-assessment, as well as opportunities for teachers to give feedback to individual learners.

For the purposes of showing how DE can be embedded in junior cycle Visual Art, this resource exemplifies how DE can support teaching, learning and assessment from across the:

- **Three strands**

Strand One: Art; Strand Two: Craft; and Strand Three: Design

- **Five cross-cutting, integrated strand elements**

Critical and visual language; Drawing; Visual culture and appreciation; Art elements and design principles; and, Media

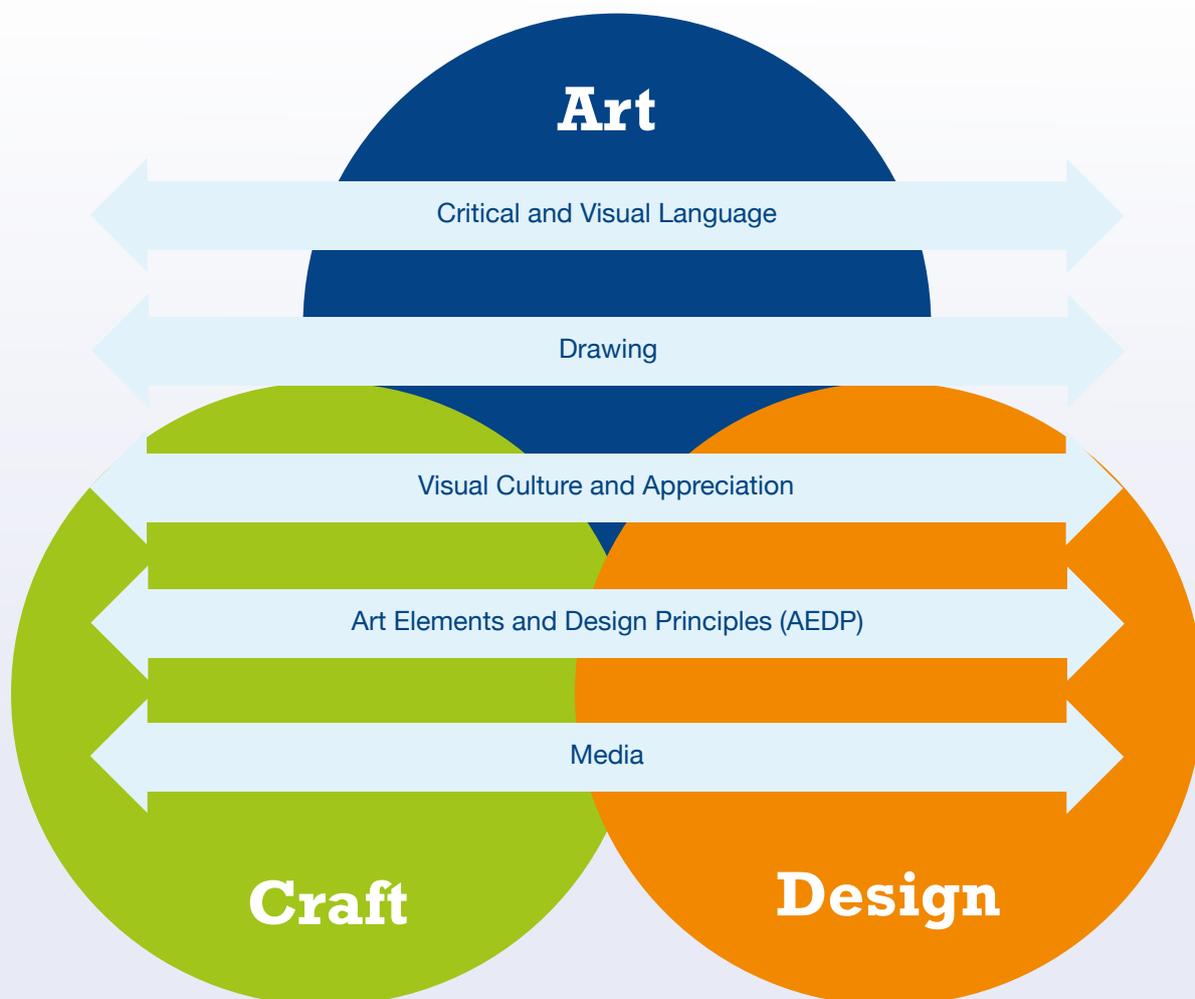


Figure 2

The activities outlined in this resource are designed to support the achievement of Visual Art learning outcomes by engaging students with:

1. Real-world problems
2. Stimulus artwork and texts



### Classroom-Based Assessment 1

For completion of the second-year individual or group 'From process to realisation' classroom-based assessment, teachers can support students to approach their chosen scenario (from the list prepared by the NCCA) using a DE lens. For example, students might:

- Work on a community art project focused on a real-world development, social justice and/or human rights problems or challenges of interest to them
- Observe, analyse and redesign an aspect of their environment, a product or a building using sustainable or cradle-to-cradle design principles
- Observe, analyse and enhance a built or



natural environment space as a way of improving community cohesion or wellbeing

- Link with an artist/craftsperson/designer architect whose work represents a positive response to real-world problems
- Respond to a primary source, such as an artefact, from or representing the Global South (for example: items manufactured or including raw materials sourced in the Global South – food (and/or food wrapping), textiles, technology or medicine; or, items representing the geography, history, religions or languages of countries in the Global South - postcards, maps, musical instruments, national costumes or flags)
- Respond to literature, such as a poem, song lyrics, myth or story, by someone from the Global South or focused on DE-related issues.



The sample scenario list in the junior cycle Visual Art specification (page 28) includes the possibility for students to devise their own scenario. From a DE perspective, this means that teachers can potentially support students to complete their 'From process to realisation' classroom-based assessment through the lens of one or more of the United Nations Global Goals for Sustainable Development (an explanation of the Global Goals is provided on page 7 under Resource Structure).

## RESOURCE STRUCTURE

In this resource, the three Visual Art strands are presented in separate sections, but following a common template: beginning with a real-world problem; followed by a stimulus artwork or text; relevant background information; and, ideas for activities in the classroom and beyond.

The activities outlined for Strands One (Art) and Two (Craft) are related but can be taught in as stand-alone activities. The activities outlined for Strand Three (Design) are designed as a sequence of stages to support students (working individually or in groups) to respond to the design brief provided. To facilitate students who may be engaged in a Classroom-Based Assessment process, this design brief is accompanied with a set of success criteria. In all sections, activities are linked to the relevant learning outcomes from the strand in question, but in keeping with the integrated nature of learning in Visual Art, it is possible that additional learning outcomes from other strands will also be supported by these same activities.

There is a 'Thinking about Global Goals' heading in each section, referencing one or more of the United Nations (UN) Global Goals for Sustainable Development related to the real-world problem, stimulus material and background information presented in each case. These are a universal set of goals, targets and indicators that UN member states, including Ireland, will be expected to use to frame their agendas and policies until 2030. As Visual Art teachers, you will find the Global Goals very useful in terms of ensuring that your students experience teaching, learning and assessment which 'encourages participation, generates engagement and enthusiasm, and connects with life outside the school' (DES (2015). Framework for Junior Cycle, page 11).



## STRAND ONE: ART

### REAL-WORLD PROBLEM: DEFORESTATION



#### Stimulus

Alice Maher (c). *Limb*. 2003. Lambda print.  
[www.alicemaher.com](http://www.alicemaher.com)



Alice Maher (1965–) is a visual artist who uses a wide variety of natural materials, like nettles, bees, thorns and wood, in her work. In *Limb*, Maher is pictured looking curiously at her left arm as it changes into a densely-textured yew branch.

This image may serve as a useful starting point for a discussion about the interdependent and dynamic relationship between people and the environment. *Limb* may also be seen as echoing the nineteenth century vision of Ireland as a female figure, often referred to as Hibernia. At this time, Ireland was a colony under the British Empire, depicted as a land to be owned, protected and controlled. *Limb* questions traditional notions of ‘womanhood’ and challenges the idea of the female being synonymous with nature and controlled by society. The yew tree was also the traditional symbol of Death, and here the artist prompts us to question not just our own mortality, but the mortality of the world, and whether nature can sustain current levels of human activity.

*Limb* was displayed as part of an exhibition of Alice Maher’s work, called ‘Becoming,’ in the Irish Museum of Modern Art in 2012–2013.



### Background Information

The yew tree is native to Ireland. It is an evergreen conifer, with dark foliage and red berries. There is evidence, from bog wood and fossil pollen, that yew trees were once much more widespread in Ireland. It is thought that yew trees were cut down because the leaves are poisonous to livestock. Nowadays, yew trees are mainly used for ornamental purposes, and are found in places like graveyards and on landed estates.

Forests cover about 30% of the earth’s surface, but the United Nations estimates that since 1990 woodlands the size of South Africa have been cut down. If deforestation continues at this rate, the world’s rainforests could vanish in a hundred years.

The biggest driver of deforestation is agriculture. Forests are cut down to clear land for planting crops or grazing livestock. Small farmers often clear a few acres at a time using a method called slash and burn, where they cut the trees and burn the tree stumps. This method is very damaging to the soil and doesn’t allow farmers to get the best out of the land. The world’s demand for wood and paper is also driving logging operations, some of which engage in illegal deforestation. Forests are also cut down to accommodate growing cities and towns.

Deforestation impacts dramatically on natural habitats. 80% of the world’s animals and plants are found in forests and many of these are threatened when their habitats are damaged. Forest soils hold onto the rain, but without the protection provided by tree cover, the soil dries out. Without trees to return water vapour to the atmosphere, former forest lands can become barren deserts. Deforestation also drives climate change. Trees store carbon, a greenhouse gas, and when they are cut down the carbon enters the earth’s atmosphere, increasing the speed and severity of climate change events like flooding and drought.

## Real-world Problem: Deforestation

In many countries in the Global South, deforestation is putting pressure upon young girls and women in particular. One of their traditional roles is the collection of firewood. When nearby trees are cut down they must walk farther and farther to collect wood. This means that they have less time to go to school, work at home or outside the home, engage in community activities, or even to rest, and it also puts them in potentially more vulnerable situations.

The best way of countering deforestation is to carefully manage forest resources. When trees are cut down young saplings should be planted. Wangari Maathai, the first African woman environmentalist to win a Nobel Peace Prize (2004), founded the Green Belt Movement in Kenya in 1977. She wanted to empower women and their families, and address the challenges of deforestation, soil erosion and lack of water, by planting trees. To date, more than 51 million trees have been planted across Kenya, and the people involved live healthier and more secure lives.

In Ireland, some of the ways that we can effectively reduce deforestation is by using less paper and insisting that the timber or wood-based products we buy - such as furniture, musical instruments, hurleys, tennis rackets and skateboards - are FSC-certified. FSC stands for Forest Stewardship Council, which is the body that certifies that the timber or wood-based product comes from a forest that is managed in line with environmental responsibility, socially beneficial and economically viable practices.



### Thinking about Global Goals:

By 2030 ...

- Ensure sustainable consumption and production patterns (Goal 12)
- Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation, and halt biodiversity loss (Goal 15)



### Teaching and learning activities:

**Literal 'reading'** - *Linked to LOs 1.1, 1.2, 1.3, 1.9 & 1.15*

Look at the image on the board and in small groups discuss the following:

- Using your own words describe what is happening in the image.
- Where is your eye drawn to in the image? Why?
- What, if anything, does the use of colour mean in this image?
- What, if anything, do you find interesting about the image?
- How does this image make you feel?
- Could this image be 'read' differently by different people?  
Explain your answer.
- What, if any, media was used in the creation of this image?  
How effective is the choice of media?

**Write a catalogue entry** - *Linked to LOs 1.1, 1.2, 1.3, 1.7 & 1.8*

Imagine you work for the Irish Museum of Modern Art. You have been asked by the curator of Alice Maher's exhibition to write the catalogue entry for her work entitled *Limb*. Your catalogue

**NOTE FOR TEACHERS:**  
Display Alice Maher's *Limb* on the board without explanation.

**NOTE FOR TEACHERS:**  
Introduce the artist (Alice Maher) and image title (*Limb*), before outlining the activity.



## STRAND TWO: CRAFT

### REAL-WORLD PROBLEM: CLIMATE CHANGE/CORAL BLEACHING



#### Stimulus

##### Crochet Coral Reef



There are three main types of coral reefs. A fringing reef is attached to the shore. An atoll is a ring of coral formed around a sunken volcano. A barrier reef has a channel of water between it and the shore. Although all types of coral polyps grow in similar ways, the many different polyps form more than 2,500 different kinds of coral! It may resemble tree branches, the human brain, tiny pipes, fans, feathers, lace, or mushrooms. It may be bright pink, glowing orange, rich purple, or brilliant yellow. Many coral reef organisms, like sponges and kelps, possess structures that embody a form of geometry called hyperbolic geometry. Hyperbolic geometry was discovered in the nineteenth century, revolutionizing the field of mathematics, but it was only in 1997 that Dr. Daina Taimina, a mathematician at Cornell University in America, realised that hyperbolic geometry forms could be made using crochet.

The Crochet Coral Reef is the brainchildren of science writer Margaret Wertheim and her sister Christine of the Institute for Figuring, who wanted to raise awareness about the impact of climate change on our oceans. The Crochet Reef is a fusion of art, science, mathematics and craft and is one of the largest community art projects anywhere in the world. The Crochet Reef has been exhibited in 40 cities worldwide, and in 2010 it came to Science Gallery at Trinity College Dublin with the title 'Hyperbolic Crochet Coral Reef: A Woolly Wonder'. Every time it is exhibited, local groups contribute a community reef. Some contributions are very close to the reality of coral, while others are deliberately original and unique artworks.



### Background Information

A coral reef resembles a large, busy city, with more species of sea creatures and plants than anywhere else in the ocean. Although a coral reef looks like a colourful rock formation on the sea floor, it's really millions of tiny coral polyps living together in huge groups. Polyps are small, soft-bodied animals, about 1/4 inch wide. Some of them grow hard outer structures called exoskeletons. When the polyps die, they leave behind their exoskeletons. Live polyps attach themselves to the exoskeletons of dead polyps and so the reef builds. There are about 230,000 square miles of coral reef in the world and these form some of the world's most productive ecosystems, providing complex and varied marine habitats that support a wide range of other organisms, many of which are crucial for human health and wellbeing.

Today, coral reefs are in danger from overfishing, tourist activity, pollution and climate change. Coral reef ecosystems are very fragile and are very sensitive to increases in water temperature caused by climate change. When coral dies, it turns white. This is known as 'coral bleaching' and is detrimental to all creatures that live in the reefs. The loss of coral reefs also impacts on people locally and globally in several ways. Declining fish stocks impact negatively on people's food and livelihood security. Coral reefs are sometimes referred to as 'the medicine cabinets' of our time – reef plants and animals are the source of medicines for the treatment of multiple sclerosis, cancer and heart disease, and surgeons sometimes use coral itself as the foundation for growing new bone in reconstructive surgery. Without fringing reefs, coastlines have no protection against the erosion caused by wave action or storms, meaning that the people living on coastlines are forced to move. Last, but not least, the loss of coral reefs deprives us of a unique natural resource of infinite beauty and wonder.

Scientific research has shown that that human activity (such as increased production and consumption, and the burning of fossil fuels) is the dominant cause of current climate change. If we act now against climate change to reduce carbon emissions - by walking or cycling instead of driving, by buying only what we need, by wasting less food and water and by encouraging our politicians to push for robust climate change legislation - then we are also helping to conserve coral reefs.



### Thinking about Global Goals:

By 2030 ...

- Ensure sustainable consumption and production patterns (Goal 12)
- Take urgent action to combat climate change and its impacts (Goal 13)
- Conserve and sustainably use the oceans, seas and marine resources for sustainable development (Goal 14)



### Teaching and learning activities:

#### **HyperWHAT?** - *Linked to LOs 2.3, 2.5, 2.14 & 2.15*

Watch Glenys Stace's 'Hyperbolic Crochet: The weave of life' (link below). In your Visual Art sketchpad draw your own ideas for a hyperbolic crochet pattern. Create some hyperbolic crochet forms. Discuss your work in class, justifying the choice of crochet hook size and yarn chosen.

#### **Invisible** - *Linked to LOs 2.2, 2.9, 2.12 & 2.14*

Watch sculptor Jason de Caires Taylor's talk (link below) about his underwater art, marine conservation, restoration and the importance of acting now to fight climate change. In small groups, create a 3-D tactile piece in an upside-down cardboard box depicting the often invisible but interdependent relationship between people and the sea. Materials that might be useful include: toilet rolls, paper cups, straws, toothpicks, Styrofoam, egg cartons, bubble wrap and pipe cleaners. As the work progresses discuss the use of form, texture and shape. Invite students and teachers from your year group to view and touch your finished work. Explain your work, and reflect on the reactions of others to it.

#### **Waterways record** - *Linked to LOs 2.4 & 2.5*

Investigate a nearby stream, river, lake or seaside habitat. In your Visual Art sketchpad draw your observations of the interactions between people, plants, animals and/or insects and water.

#### **Without water** - *Linked to LOs 2.5 & 2.14*

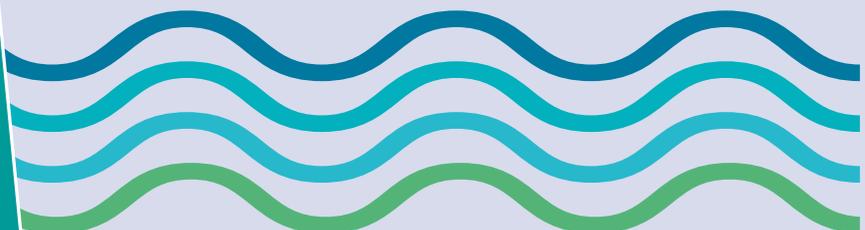
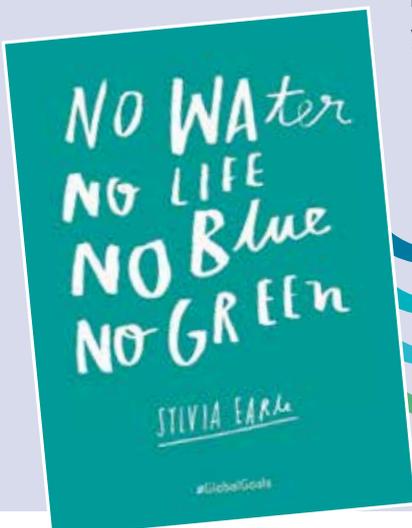
Design and create a wall hanging, picture or cushion, using patchwork, applique, felting, weaving, embroidery and/or papercraft, inspired by the words of the poet W.H. Auden who wrote: 'Thousands have lived without love, but none without water'. Display your realised work during your school's open day, parent-teacher meetings and/or on the school website.

#### **Life's a bleach** - *Linked to LOs 2.3, 2.5, 2.6, 2.8, 2.10 & 2.14*

In your Visual Art sketchpad, develop your ideas for a logo linked to Global Goal 14 – Life Below Water. Transfer your logo onto an old t-shirt using a DIY bleach pen (cornflour, water, bleach – whisk ingredients and heat in an old saucepan until thick, then pour into a squeeze bottle). Wear your t-shirt into school on a no-uniform day, and take every opportunity to talk about what the logo stands for and how you made your t-shirt.

#### **Extension activity: Sea that, now what?**

Take a photo of one of your finished craft pieces. Send the photo to your local county council or TD with a letter or email summarising the sources of inspiration for your work, and encouraging the government to be proactive and ambitious in the fight against climate change.





### Useful Links:

#### General

- Images and video of the 2010 exhibition 'Hyperbolic Crochet Coral Reef: A Woolly Wonder' by The Institute of Figuring at Science Gallery Dublin: [dublin.sciencegallery.com/hyperboliccrochetcoralreef/editbookpagehyperboliccrochetcoralreef](http://dublin.sciencegallery.com/hyperboliccrochetcoralreef/editbookpagehyperboliccrochetcoralreef) and [crochetcoralreef.org/exhibitions/science\\_gallery.php](http://crochetcoralreef.org/exhibitions/science_gallery.php)

#### HyperWHAT?

- Glenys Stace, 'Hyperbolic Crochet: The weave of life', 4.46 mins: [youtube.com/watch?v=g-kh4V6f8VE](https://www.youtube.com/watch?v=g-kh4V6f8VE)

#### Invisible

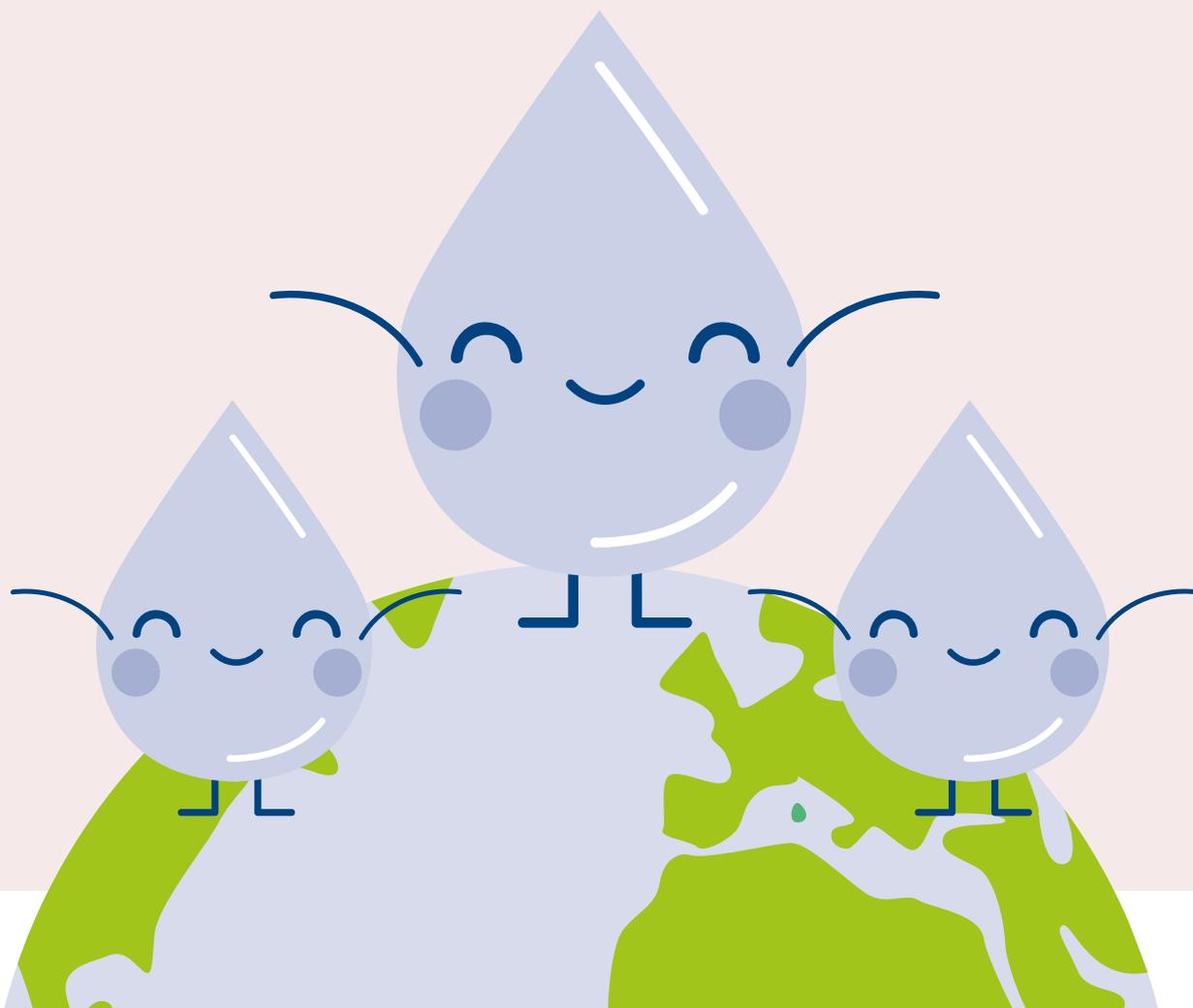
- Jason de Caires Taylor (2015), 'An underwater art museum – teeming with life', Ted Talk, 11.09 mins: [ted.com/talks/jason\\_decaires\\_taylor\\_an\\_underwater\\_art\\_museum\\_teeming\\_with\\_life#t-657554](https://www.ted.com/talks/jason_decaires_taylor_an_underwater_art_museum_teeming_with_life#t-657554)

#### Life's a bleach

- How to make a bleach pen – video, 1.55 mins: [youtube.com/watch?v=LNFa7qDTVZc](https://www.youtube.com/watch?v=LNFa7qDTVZc)
- How to decorate a t-shirt using a bleach pen – video, 1.37 mins: [youtube.com/watch?v=DHIA3WIGBlc](https://www.youtube.com/watch?v=DHIA3WIGBlc)

#### Sea that, now what?

- Contact details for members of Dail Eireann: [oireachtas.ie/parliament/contact/](http://oireachtas.ie/parliament/contact/)



## STRAND THREE: DESIGN

### REAL-WORLD PROBLEM: HUMAN RIGHTS/UNDOCUMENTED MIGRANTS



#### Stimulus

Maya Angelou, *And Still I Rise* (poem)

*You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.*

*Does my sassiness upset you?  
Why are you beset with gloom?  
'Cause I walk like I've got oil wells  
Pumping in my living room.*

*Just like the moons and like suns,  
With the certainty of tides,  
Just like hopes springing high,  
Still I'll rise*

*Did you want to see me broken?  
Bowed head and lowered eyes?  
Shoulders falling down like teardrops,  
Weakened by my soulful cries?*

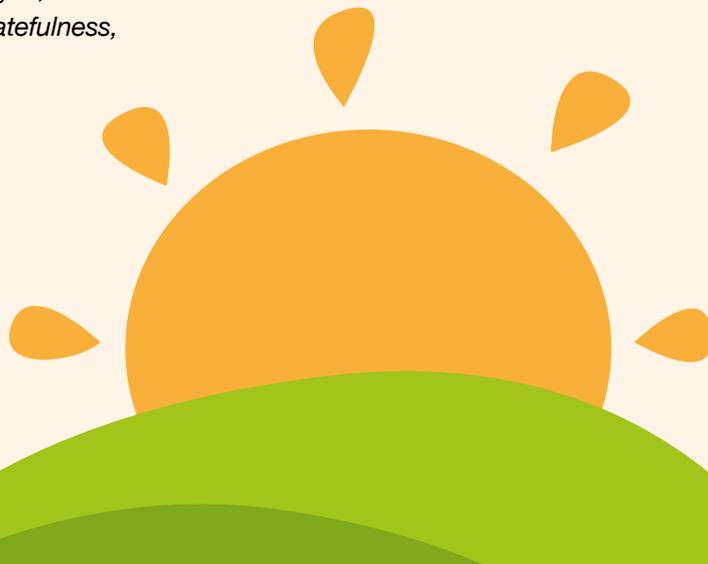
*Does my haughtiness offend you?  
Don't you take it awful hard  
'Cause I laugh like I've got gold mines  
Diggin' in my own backyard.*

*You may shoot me with your words,  
You may cut me with your eyes,  
You may kill me with your hatefulness,  
But still, like air, I'll rise.*

*Does my sexiness upset you?  
Does it come as a surprise  
That I dance like I've got diamonds  
At the meeting of my thighs?*

*Out of the huts of history's shame  
I rise  
Up from a past that's rooted in pain  
I rise  
I'm a black ocean, leaping and wide,  
Welling and swelling I bear in the tide.*

*Leaving behind nights of terror and fear  
I rise  
Into a daybreak that's wondrously clear  
I rise  
Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.  
I rise  
I rise  
I rise.*



## Real-world Problem: Human Rights/Undocumented Migrants

Maya Angelou (1928-2014) was a writer and civil rights activist best-known for her 1969 memoir, *I Know Why the Caged Bird Sings*, which made literary history as the first nonfiction best-seller by an African-American woman.

*And Still I Rise* is both highly political and highly personal. It is a triumphant address on behalf of African-Americans, women and anyone else who experiences oppression or is unheard.

The opening statement sets the tone of the poem. Even if she and others who are oppressed are treated unfairly and falsely in accepted history, they will find a way to overcome.

Angelou uses the written word as a way of liberating those who are treated unjustly, and to liberate or change the thinking of their oppressors. She asks questions of the oppressors and uses humour, dignity and pride in her responses to injustice. She uses simile ('like dust, I'll rise'), metaphor ('I'm a black ocean, leaping and wide'), personification ('You may shoot me with your words, You may cut me with your eyes'), imagery ('Oil wells pumping in my living room'), natural phenomenon (such as 'moons', 'suns' and 'tides', all of which rise as a matter of course), and alliteration ('I rise, I rise, I rise') to great effect. Throughout the poem, she demonstrates the vast extent of the capacity of the seemingly 'powerless' for defiance.

When Maya Angelou died in 2014, President Barack Obama issued a statement, calling her "a brilliant writer, a fierce friend, and a truly phenomenal woman." He wrote that Angelou "had the ability to remind us that we all have something to offer."



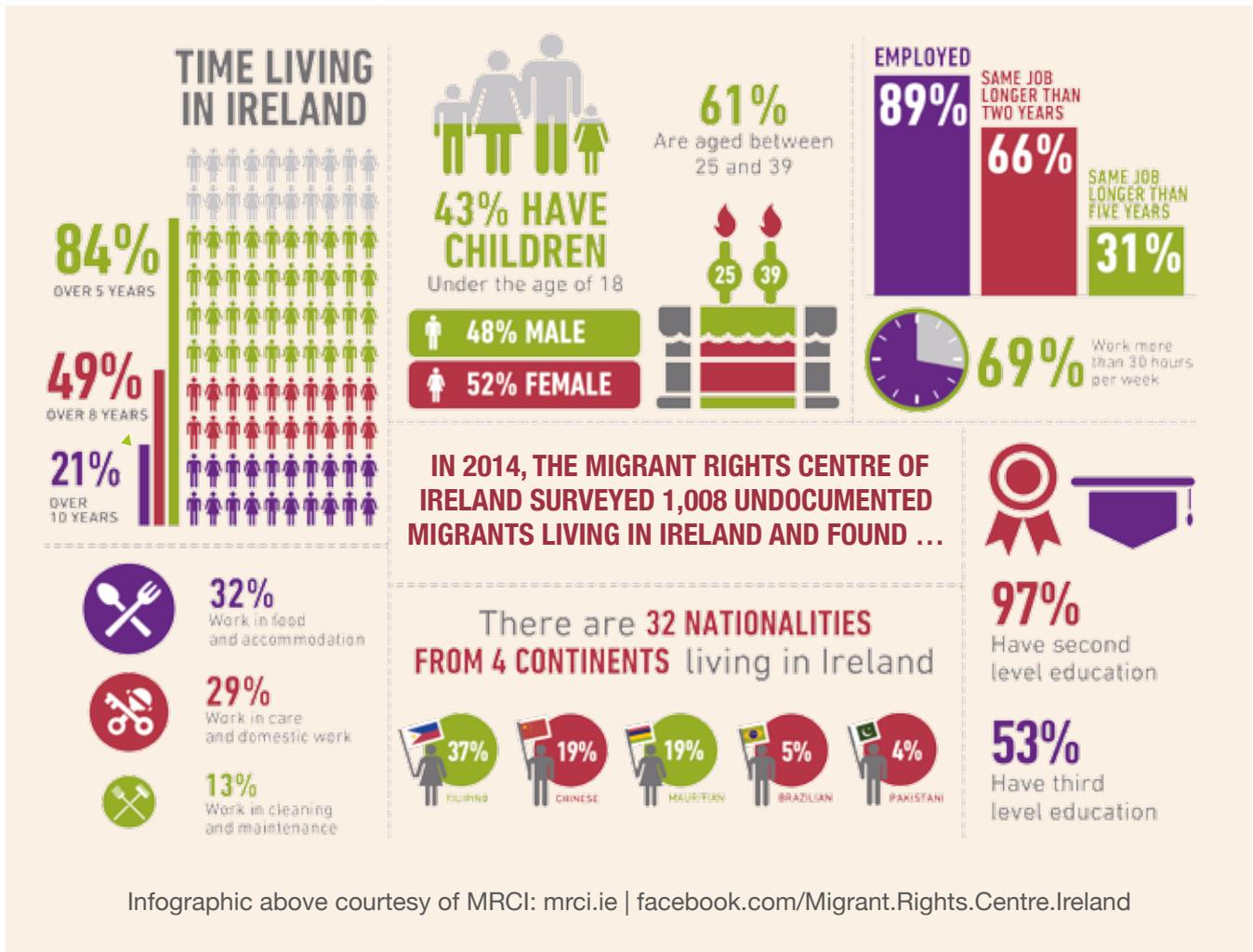
### Background Information

In 2016, the Migrant Rights Centre Ireland (MRCI) published the findings of a survey of 1,008 people living undocumented in Ireland. These people do not have 'legal' permission or documents that allow them to stay in Ireland. The majority have been here for many years. They are deeply rooted within our communities, are making a valuable contribution and have made Ireland their home. The MRCI estimates that up to 26,000 undocumented people live in Ireland, between 2,000-5,000 of whom are under 18 years of age. The organisation is asking the Irish Government to introduce a system to allow these undocumented people to get their papers, like the one being sought in the United States for undocumented Irish people living there.

Being undocumented means people live in fear of deportation, they have little access to essential services and are at greater risk of exclusion and workplace exploitation. Many are separated from their families and loved ones in their country of origin, causing heartache and stress. The children of undocumented people face uncertain futures. They consider Ireland their home, yet have no right to residency or citizenship, and upon leaving secondary school they struggle to get jobs and access further education.

Supported by the MRCI, a group of children of the undocumented have established a movement they call 'Young, Paperless and Powerful'. They use spoken word, art and film to tell their story of what it is like to grow up without papers in Ireland.

## Real-world Problem: Human Rights/Undocumented Migrants



### Thinking about Global Goals:

By 2030 ...

- Reduce inequality within and among countries (Goal 10)
- Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels (Goal 16)
- Strengthen the means of implementation and revitalise the global partnership for sustainable development (Goal 17)



### Design Brief

Using *And Still I Rise* as a starting point, design an Awareness Raising Tool for display online/in the school and/or local community.

#### You should

- include visuals and text
- communicate one or more of the themes/emotions in *And Still I Rise*
- design with attention to layout, balance and placement
- show evidence of research
- design with an online, school and/or local community audience in mind

#### NOTE FOR TEACHERS:

This design brief and the supporting steps detailed below can be done: (1) as part of everyday teaching in first, second or third year; or, depending on the scenarios presented in the NCCA lists, (2) as a small group response to CBA1 in 2nd year.

## Real-world Problem: Human Rights/Undocumented Migrants

### You could

- use traditional and/or digital media
- reference a person or group affected by the themes/emotions in *And Still I Rise*
- suggest positive actions or behaviour changes related to your chosen idea(s) for your target audience to consider

### You might

Choose to raise awareness through designing one of the following:

- Banner
- Billboard
- Information leaflet
- Mural
- Noticeboard
- Poster
- Stamp



## Teaching and learning activities:

### Step 1: Class dissection

Read *And Still I Rise* by Maya Angelou. Go through 1-2 verses of the poem with a dictionary, looking for definitions of any words/phrases you do not understand. Feedback to the rest of the class.

Read *And Still I Rise* again, and engage in a whole class discussion about the poem:

- What was Angelou trying to say?
- Who was she talking to?
- Who was she talking about?
- What do you think she was feeling as she wrote this poem? How do you know what she might have been feeling – what words does she use to portray these emotions?
- What line do you like the best/find the most interesting? Why?
- How does this poem make you feel? Why?
- Can you think of any individuals or groups in Ireland or elsewhere who have experienced a lack of fairness or have been treated badly? Do these people have any power to improve their situation? In what way?

#### NOTE FOR TEACHERS:

Show Maya Angelou reciting *And Still I Rise* (link below) and ask students whether seeing and hearing the poetess changes how the poem makes them feel.

#### NOTE FOR TEACHERS:

Show the 'Young, Paperless and Powerful' (link below), and ask the class to discuss the links between *And Still I Rise* and the young people in the video.

### Step 2: Mind mapping - [Link to LO 3.5](#)

Create mind maps to generate ideas relating to the themes and emotions evoked by *And Still I Rise* (for example, defiance, hope, solidarity, pride, provocation, oppression, unfairness, injustice, hurt, sorrow, etc).

### Step 3: Inspiration Bank - [Link to LOs 3.2, 3.3 & 3.9](#)

- Chose one or two ideas from your mind maps. Gather related images, text and photographs of objects in your Visual Art sketchpad. For example: artwork, photos, extracts from speeches, stories or song lyrics, media headlines, screenshots, video clips or family artefacts such as passports, letters or diaries.
- Research awareness-raising tools, and identify inspirational ways to display and raise awareness.
- Decide on the type of awareness-raising tool that most interests you or your group.

#### NOTE FOR TEACHERS:

Invite students to check out the online campaigns of non-governmental organisations (NGOs or charities), to do relevant Google image searches (e.g. 'awareness raising' and 'poster'/'stamp' etc.), and to use their mobile phones to capture ideas from, for example, billboards, newspapers, books or magazines.

## Real-world Problem: Human Rights/Undocumented Migrants

### Step 4: Share - [Link to LO 3.4](#)

In your Visual Art sketchpad create a series of drawings representing your ideas about *And Still I Rise* and based on your research. Experiment with colour, line, shape, texture and layout to explore how these might be used to best represent your ideas, for example: which colours represent pride or hurt? What style of font best represents a speech?

### Step 5: Share - [Link to LO 3.10](#)

In class, share the drawings etc in your Visual Art Sketchpad. Discuss these and your sample awareness raising tools, highlighting what you think are the stand out ideas/images/presentations.

### Step 6: Plan - [Link to LOs 3.5, 3.11 & 3.12](#)

Start to plan what your final awareness raising tool will look like.

If you are working on your own, plan some layouts using a variety of art elements. If working as a group, you will need to plan in a collective way, so that your individual contributions work together.

### Step 7: Decision time - [Link to LOs 3.2, 3.11 & 3.15](#)

Select the visuals and text for inclusion in your awareness raising tool. Prepare a (individual/group) presentation of approximately 2 minutes about the design concept for your awareness-raising tool. Your presentation might include:

1. a description of the focus of your tool
2. an explanation of your interpretation of *And Still I Rise*
3. how the visuals/text on your tool is related to your interpretation
4. the completion of the following sentence -  
In designing this awareness raising tool I/we learned...'.

Ask the class for feedback and take their comments on board before you finalise the design of your awareness-raising tool.

### Extension activity: Be/aware

Complete your awareness-raising tool and display it in a public forum, such as, on appropriate online websites, the school's virtual noticeboard, in the local library and/or community centre.

**NOTE FOR TEACHERS:**  
To facilitate sharing, get students to upload their drawings and ideas to a virtual noticeboard, using an app like NoteApp, Padlet or Popplet.

**NOTE FOR TEACHERS:**  
Invite students to check their Design Brief to make sure that they have done everything possible to address the success criteria.



## Useful Links:

### General

- Comhlamh (2013) *Be the Change: A toolkit for taking action against poverty and injustice*: [comhlamh.org/wp-content/uploads/2013/10/bethechangeWEB.pdf](http://comhlamh.org/wp-content/uploads/2013/10/bethechangeWEB.pdf)
- The People's Creative Toolkit: [roguecitizen.com/uploads/1/5/2/9/15293892/peoplestoolkit\\_english.pdf](http://roguecitizen.com/uploads/1/5/2/9/15293892/peoplestoolkit_english.pdf)

### Step 1: Class dissection

- Maya Angelou reciting '*And Still I Rise*', 2.15 mins: [youtube.com/watch?v=qviM\\_GnJbOME](https://www.youtube.com/watch?v=qviM_GnJbOME)
- Migrant Rights Centre, 'Young, Paperless and Powerful' video, 4.35 mins: [vimeo.com/132984011](https://vimeo.com/132984011)

## Get Active/Get Engaged

Throughout history there are examples of contemporary economic, environmental, political and social issues influencing the work of visual artists. The 17th century domesticity portrayed in Vermeer's paintings were heavily influenced by the internationalisation of trade during the Dutch Golden Age and the globalisation of goods, products and ideas at that time. Paul Cezanne, inspired by the beautiful French landscape, sought to depict human forms and buildings as an extension of the natural landscape. Picasso made a powerful statement about war, conflict and human rights in his famous 1937 painting *Guernica*.

More recently, a cohort of artists, craftspeople and designers have explored the ability of art to function as an arena and medium for protest and activism. Art activism or protest art is a new phenomenon. The likes of the guerrilla graffiti artist Banksy or the craftivist Carrie Reichardt want their work to change the underlying economic, environmental, political or social conditions contributing to the big challenges and injustices we face in our world today. Art activists try to improve living conditions in economically deprived areas, highlight ecological concerns, attract attention to the plight of refugees fleeing conflict and climate change, and so on. Artists, craftspeople and designers who get active or engaged want to be useful, to change the world for the better — but at the same time, they do not want to cease being artists.



orphan, pupil, caregiver, sister, refugee - 11-year old Loyal in northern Syria © Mark Corrigan (marccorrigan.com)  
Concern Worldwide (2017) Shattered Lives: Protecting civilians in war-torn Syria, page 6.

### Encourage your students to GET ACTIVE / GET ENGAGED by:

- using resources to support the teaching and learning of development themes (available from specific non-governmental websites or from platforms such as [www.developmenteducation.ie](http://www.developmenteducation.ie))
- encouraging them to critique and reflect on contemporary art activists (see for example, 'Powerful Art Activism' playlist of 9 Ted Talks, available: [ted.com/playlists/476/powerful\\_art\\_activism](http://ted.com/playlists/476/powerful_art_activism) or 'Sustainability by Design,' playlist of 12 Ted Talks, available: [ted.com/playlists/28/sustainability\\_by\\_design](http://ted.com/playlists/28/sustainability_by_design))
- supporting them to enter competitions and award programmes open to post-primary students engaged in DE action through junior cycle Visual Art, including:
  - **WWGS Global Passport Award:** [worldwiseschools.ie/wwgs-global-passport/](http://worldwiseschools.ie/wwgs-global-passport/)
  - **Environmental Protection Agency's 'Story of your Stuff' competition:** visual competition asking students to unleash their creativity by researching the origins and visually telling the story an object (their stuff), such as a plastic water bottle or a smartphone: [thestoryofyourstuff.ie/](http://thestoryofyourstuff.ie/)
  - **Bank of Ireland's 'Junk Kouture' competition:** fashion competition asking students to create a wearable couture design from reworked trash or other used materials that are beyond their intended purpose: [boijunkkouture.com/](http://boijunkkouture.com/)
  - **Show Racism the Red Card:** visual, audiovisual or written competition: [theredcard.ie/competition.php](http://theredcard.ie/competition.php)

There is also scope for students to produce artwork using a DE approach if entering generic art competitions, such as:

- **Texaco Children's Art competition:** [texacochildrensart.com/](http://texacochildrensart.com/)
- **Credit Union Art competition:** [creditunionart.ie/](http://creditunionart.ie/)

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- Junior Cycle for Teachers
- Alice Maher
- Aoife Murphy, Migrant Rights Centre Ireland
- National Council for Curriculum and Assessment
- Margaret and Christine Wertheim, the Institute for Figuring



## WorldWise Global Schools (WWGS)

WorldWise Global Schools (WWGS) is the national programme for Development Education (DE) at post-primary level. It is a one-stop shop of funding, training, resources and guidance for post-primary schools to engage in DE.

WWGS is an initiative of Irish Aid (the Irish Government's programme for overseas development). WWGS is implemented through a consortium comprised of Gorta-Self Help Africa, Concern Worldwide and the City of Dublin's Education and Training Board Curriculum Development Unit.



# Global Passport Award Programme

JOIN NOW!

The Global Passport Award is a Development Education (DE) quality mark, which offers schools a framework to integrate DE into their teaching and learning.

The Global Passport is a self-assessed and externally-audited accreditation for Development Education that is open to all post-primary schools in the Republic of Ireland.

There are 3 different types of passport you can apply for depending on your school's level of engagement with Development Education (DE):

1. **Citizen's Passport** – for emerging engagement with DE
2. **Diplomatic Passport** - for established engagement with DE
3. **Special Passport** - for exceptional engagement with DE

## WHAT IS INVOLVED?

Rate your school's level of DE activity in 7 categories (passport 'stamps'). The total score achieved in all 7 stamps will determine which of the three passport types is awarded.

## WHAT ARE THE BENEFITS?

- Externally audited DE quality mark for your school
- Validation and recognition for the DE work being done by your school
- Provision of a space for students to explore and take action on local to global issues.
- Opportunity to raise your school's profile by showcasing and celebrating DE

## WHAT SUPPORTS ARE OFFERED?

WWGS provides a range of supports to assist schools in undertaking the Global Passport:

- Workshops and support visits
- Phone and email support
- Tailored resources, guides and practical examples on each of the Passport stamps

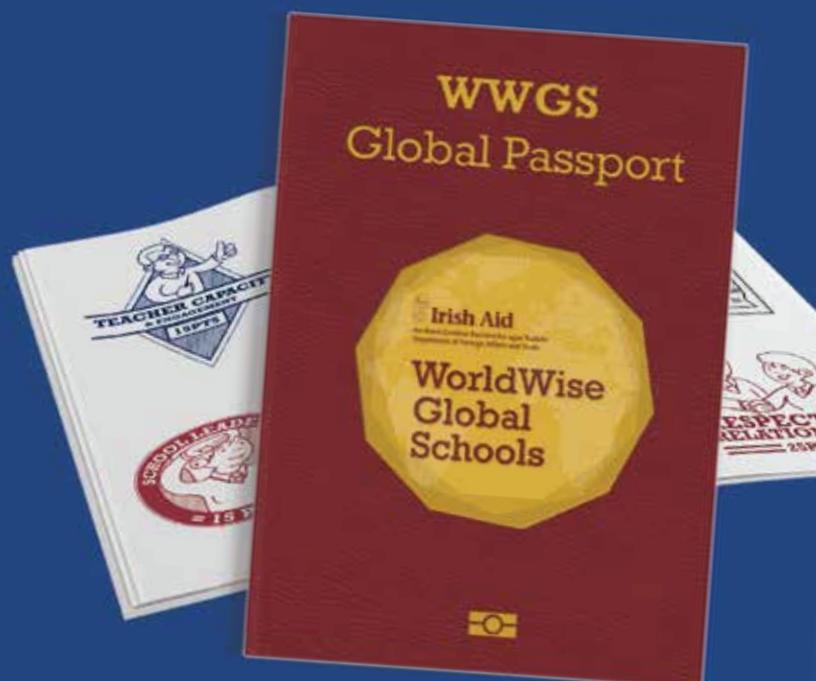
## HOW DO I FIND OUT MORE AND APPLY?

For more information or to get involved please register your interest online or get in touch!

**Website:** [www.worldwiseschools.ie](http://www.worldwiseschools.ie)

**Email:** [global.passport@worldwiseschools.ie](mailto:global.passport@worldwiseschools.ie)

**Call:** 01 5547447



For more information about WorldWise Global Schools and the opportunities the programme offers students, teachers and schools to engage with Development Education - particularly how to apply for our school award, the Global Passport - visit our website **[www.worldwiseschools.ie](http://www.worldwiseschools.ie)**

For further DE resources and ideas for use in Visual Art classes, **visit [developmenteducation.ie](http://developmenteducation.ie)** - a searchable, subject-specific, age-appropriate, thematic database of DE classroom materials from early childhood upwards.

#### **Contact the WWGS team**

The WorldWise Global Schools team is available to provide advice, guidance, training and resources for development education in post-primary schools in Ireland.

**WorldWise Global Schools**, Kingsbridge House, 17-22 Parkgate Street, Dublin 8  
**[www.worldwiseschools.ie](http://www.worldwiseschools.ie)** | **Email.** [info@worldwiseschools.ie](mailto:info@worldwiseschools.ie) | **Tel.** 01 685 2078



*WWGS is being implemented through a consortium comprising Gorta-Self Help Africa, Concern Worldwide and the City of Dublin Education and Training Board Curriculum Development Unit.*

**gorta**  
Self Help Africa

**CONCERN**  
worldwide

**CDET B**

