

Art and development education



ART AND DEVELOPMENT EDUCATION

THE SYLLABUS IS DESIGNED AS ONE COHESIVE UNIT AND IS DIVIDED INTO THREE SECTIONS:

Section A: Drawing

- Unit 1: Observational Drawing
- Unit 2: Life Drawing

Section B: Studio Work

- Unit 3: Craft
- Unit 4: Fine Art
- Unit 5: Visual Communication

Section C: History and Appreciation of Art and Design

- Unit 6: History and appreciation of Art and Design

It is envisaged that all the above sections should be interlinked for teaching and learning purposes.

Art encourages the individual to see and appreciate the world around them through a variety of artistic media. The study of Art takes place in the personal, local and global contexts. Art invites the student to enter into other cultures, to learn from those cultures, and to understand and appreciate how people have expressed their joys, hopes, struggles and dreams through artistic forms.

The practice of visual art provides an opportunity for the student to develop skills necessary for creative engagement with the world. The Leaving Certificate Art course actively encourages the student to develop contemplative and reflective skills as well as critical sensibilities, which are at the core of development education.

Students engage in a process of reflection, analysis, synthesis and evaluation of art. Students are invited to consider works of art from a range of historical, cultural, religious and social contexts. This helps promote respect for the diversity of people and cultures that contribute to the world of art, as well as breaking down stereotypes and prejudices regarding what is valued as art.

Coursework comprises 45% of the total assessment of Leaving Certificate Art. Here we see a further convergence between the skills fostered by development education and those which coursework seeks to develop.

Skills include:

- Research, use of ICT, libraries, surveys of the media, etc.
- Ability to make personal, visual and tactile responses to ideas, emotions, ideas and environments
- Ability to understand and appreciate images in their historical context and in the contemporary environment
- Ability to select, analyse and evaluate information for a given purpose
- Critical judgement, including the ability to articulate ideas, opinions and preferences
- Communication: the ability to use information, make it one's own and present ideas concisely and cogently
- Ability to reflect on one's own learning and the effect of that learning on one's ideas, attitudes and experiences
- Ability to interpret, contrast and evaluate different opinions/judgements

In summary, Leaving Certificate Art offers opportunities for the exploration of a wide range of global justice issues. These issues first need to be initiated by the teacher as starting points for studio work and classroom discussion. Taking such an approach could contribute to student creativity and bring 'life' and relevance to the teaching of Art.

Useful websites

www.irishaid.gov.ie
www.8020.ie
www.KeepOurWord.org
www.trocaire.org
www.developmenteducation.ie
www.cafod.org.uk

Fair Trade

www.fairtrade.ie
www.tradejustice.ie
www.maketrade4fair.com
www.cleanclothes.org
www.labourbehindthelabel.org
www.sweatshopwatch.org

Child labour

www.ilo.org
www.antislavery.org

Curriculum Area	Content links to development education	Attitudes and values compatible with development education	Skills compatible with development education	Methodologies
<p>Leaving Certificate Art (new syllabus)</p> <p>Section A: Drawing Units 1 and 2</p>	<p>Drawing has many roles within art and design education. It acts as a record of the process of visual thinking and is integral to all stages of the design process. It offers a method of visualising ideas.</p> <p>Visual exploration of the environment, using a wide variety of media through which students depict and express that environment</p> <p>Historical and/or contemporary links to Unit 6- History and Appreciation of Art and Design Syllabus, p. 5</p>	<p>Have an awareness of social, religious, economic and political circumstances that conditioned the making of works of art Syllabus, p.11</p> <ul style="list-style-type: none"> ➤ Appreciation and respect for the richness of the resources available to us in the world ➤ An awareness and understanding of the importance of protecting such resources ➤ Sensitivity to the aesthetic quality of the natural and cultural environment ➤ An informed attitude towards the wise use and proper disposal of natural resources, having due regard to social, economic, ethical, environmental, technological and cultural influence or limitations 	<p>Develop a visual response to the world around us through drawing</p> <p>Develop discriminative, perceptual and representational skills, which combine looking, seeing and drawing Syllabus, p.5</p> <ul style="list-style-type: none"> ➤ Ability to challenge the concept of the primitive in art, and recognise the uniqueness of ethnicity ➤ Understand how choices in art are shaped by one's own culture and society ➤ Ability to respond to the visual stimuli of the world around oneself ➤ Independent thinking through active engagement in own learning/project work ➤ Ability to use technology appropriately for research and experimentation ➤ Collaborative global learning by means of the internet ➤ Use of ICT ➤ Identifying problems, reflecting on problems and applying a variety of perspectives/solutions ➤ Understand methods of production of artefacts through practice of same/similar skills 	<p>Use of a variety of pedagogical methods:</p> <ul style="list-style-type: none"> ➤ Teacher-initiated discussion ➤ Self-directed learning ➤ Group and pair work, e.g. collage, mural, etc. ➤ Visualisation ➤ Role-play ➤ Project work ➤ Research ➤ Use of ICT ➤ School exhibition ➤ Virtual Art Gallery

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<p>Leaving Certificate Art (new syllabus)</p> <p>Unit 1: Observational Drawing</p>	<ul style="list-style-type: none"> ➤ Explore and appreciate objects observed, from both the local and global environment ➤ Their origin ➤ The working conditions of those who make/produce the product ➤ Raw materials/manufactured goods, problems for developing world producers ➤ Multinational Corporations ➤ Fair wage/Fair Trade ➤ Fair Trade Mark, Traidcraft, Ethical Trading Initiative [ETI] ➤ Take one product and research its origins ➤ Use information gained to create artwork to inform or effect change <p>Use artefacts, for example African wood carvings, masks, textiles, as starting point for still-life study.</p> <ul style="list-style-type: none"> ➤ Discuss the rich cultural heritage of Africa and contrast this with our understanding of Africa as often presented by the media, e.g. starving children, warlords, etc. ➤ Create artwork based on the themes of <i>richness</i> and <i>diversity</i>. 		<ul style="list-style-type: none"> ➤ Understand the richness and diversity of art, both locally and globally ➤ Recognise and critically analyse biased and negative images of Africa 	<ul style="list-style-type: none"> ➤ Drawing ➤ Collage ➤ Photography ➤ Use of a variety of media ➤ School exhibition ➤ Virtual Art Gallery

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Leaving Certificate Art (new syllabus)	<p>Life Drawing offers the student the opportunity to respond in visual terms to the human form. The anatomical /figural inquiry should connect with/be related and relevant to the design, fine art and history / appreciation/ design components of the syllabus.</p> <p>Syllabus, p. 7</p> <p>Brainstorm issues related to the body which students may feel strongly about, e.g. bullying, homelessness, body art, beauty culture, HIV/Aids, prostitution, genocide, gender violence, war, etc.</p> <ul style="list-style-type: none"> ➤ Pursue one issue ➤ Examine and reflect on its local and global dimensions ➤ Analyse and reflect critically on the investigation ➤ With the information accrued, create an art piece that may in some way raise awareness or effect change 	<p>Be aware of the underlying influences and philosophies which have caused the human form to be given so many interpretations</p> <p>Syllabus, p. 7</p> <ul style="list-style-type: none"> ➤ Appreciation of potential questions of justice and human rights in a given situation ➤ Commitment to raise such questions when necessary ➤ Sensitivity to issues of justice in the student's own lives and in the lives of others ➤ Empathy for and appreciation of the diversity of the human form historically and culturally ➤ Appreciation of human interdependence 	<ul style="list-style-type: none"> ➤ Recognition of stereotyping and bias ➤ Reflection on problems critically, reasoning and applying a variety of perspectives ➤ Identification of causes and consequences ➤ Drawing conclusions ➤ Imagining solutions ➤ Active engagement for change 	
Unit 2: Life Drawing	<p>Historical and/or contemporary links to Unit 6 History and Appreciation of Art and Design</p> <p>Areas 1-11 Syllabus, p. 7</p> <p>Example 1</p> <p>'Expulsion from Paradise' Masaccio, early 15th century</p> <ul style="list-style-type: none"> ➤ Despair, loss, grief (Adam's face buried in his hands) ➤ Forms simplified and expressions reduced to essentials, yet retaining their dignity in the face of the unknown ➤ Timelessness -comparison with <i>'Raft of the Medusa , Gericault</i> ➤ Make contemporary links with news stories ➤ Use photography (Bosnia, Beslan, South East Asia) ➤ Discuss suffering and its causes 	<ul style="list-style-type: none"> ➤ Understanding of and empathy for the situations of others facing suffering ➤ Appreciation of the dignity of the person ➤ A commitment to justice, human rights and fairness ➤ Awareness of taking responsibility for our actions, words, etc. ➤ Appreciation of human strength and courage in the face of suffering 	<ul style="list-style-type: none"> ➤ Ability to respond to a variety of visual stimuli ➤ Empathising ➤ Reflecting ➤ Using imagination ➤ Active engagement for change 	<ul style="list-style-type: none"> ➤ Working in groups to look at news, media and other images with a critical eye

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<p>Leaving Certificate Art (new syllabus)</p> <p>Unit 2: Life Drawing</p>	<p>Example 2 'Crowning with Thorns' Bosch, late 15th century</p> <ul style="list-style-type: none"> ➤ The concept of ideology (the beliefs/backgrounds of the four tormentors). ➤ The rule of the 'Mob' ➤ Might vs right: the fallibility of such a concept ➤ The contemporaneous nature of suffering ➤ The right of all people to the expectation of justice <p>Other examples: 'The Scream', Munch 'Pope' Francis, Bacon 'Disasters of War' or 'Mental Institutions', Goya</p> <p>Other possibilities for study in this Unit:</p> <ul style="list-style-type: none"> ➤ Portrayal of people in magazines, films, etc. ➤ Make comparisons between the portrayal of people in developing countries and the portrayal of people in developed countries ➤ Use portraiture to convey the feelings and lives of those suffering from hunger, injustice, poverty, etc. 	<ul style="list-style-type: none"> ➤ Understanding and appreciation of the situations of others ➤ Commitment to justice, human rights and fairness ➤ Awareness of taking responsibility for our actions, words, etc. ➤ A sense of responsibility for the well-being of others 	<ul style="list-style-type: none"> ➤ Ability to analyse situations and formulate opinions based on evidence and understanding ➤ Ability to recognise the beliefs/opinions of others 	<ul style="list-style-type: none"> ➤ Discussion ➤ Debate

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<p>Leaving Certificate Art (new syllabus)</p>	<p>Studio work gives students the opportunity to engage in a sustained personal response to stimuli within which initiative, responsibility and self-reliance may be developed.</p> <p>Syllabus, p.7</p>	<ul style="list-style-type: none"> ➤ Recognise the importance of promoting a 'green' environment through exploring the use of reusable and recyclable materials 	<p>Each craft has its own skills and techniques, which have to be learned, understood and explored together with the particular materials being used.</p> <p>Syllabus, p.8</p>	<p>Convey an idea to a wide audience by modern means of visual communication</p>
<p>Section B Unit 3: Craftwork Unit 4: Fine Art Unit 5: Visual Communications</p>	<p>Craftwork/Fine Art/Visual communication</p> <p>Reflect on the cross-cultural value of artwork, such as:</p> <ul style="list-style-type: none"> woodcuts, weaving, pottery, calligraphy and bookmaking, photography, printmaking, painting, sculpture, multimedia, graphic application in 2D and 3D <ul style="list-style-type: none"> ➤ Investigate various ethnic traditions ➤ Investigate exploitation of workers, e.g. weaving/stitching in factories in Bangladesh ➤ Explore use of child labour, e.g. in carpet-weaving, gem-making ➤ Discuss changes in moral thinking regarding child labour, and how this has come about ➤ Discuss the reasons for the continued exploitation of vulnerable workers 	<ul style="list-style-type: none"> ➤ Awareness of the wide range of materials used in the art process and their sources ➤ Appreciation of potential questions of justice and human rights in a given situation ➤ Sensitivity to issues of justice in the students own lives and in the lives of others ➤ Commitment to justice 	<ul style="list-style-type: none"> ➤ Identify how art, craft and design evolves from necessity, ritual or desire for beauty in our lives ➤ Communicate ideas and concepts related to global and local issues using modern visual communication methods ➤ Become familiar with the origins of some of the crafts and the long tradition associated with handicrafts and skills nurtured over centuries, such as bookmaking in the Islamic tradition or printing and batik in China ➤ Exploration, reflection and action, as a result of stimulation from the local and global environment <p>To perceive, discriminate, differentiate, and create through the use of a variety of materials, approaches and beliefs</p> <p>To use technology appropriately for research, experimentation, design and development</p> <p>Syllabus, p.9</p>	

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<p>Leaving Certificate Art (new syllabus)</p> <p>Section B</p> <p>Unit 3: Craftwork</p> <p>Unit 4: Fine Art</p> <p>Unit 5: Visual Communications</p>	<p>Historical, critical and contextual influences are seen to be interdependent with the practice of craft, fine art, design and visual communication.</p> <p>Syllabus, p. 7</p> <p>'The Lacermaker', Vermeer</p> <p>'The Sowers', Breton</p> <p>'The Sower' or 'The Gleaners', Millet</p> <p>'Three Pairs of Shoes', Van Gogh</p> <p>'Weaver's Rebellion', Katie Kollwitz</p> <p>Explore the dignity of work:</p> <ul style="list-style-type: none"> ➤ Role of the individual ➤ The dignity of the task ➤ Sense of accomplishment ➤ The right to work ➤ The vocational aspect of work ➤ The loss of dignity when one is made to work in poor conditions <p>Students could</p> <ul style="list-style-type: none"> ➤ explore themes that reflect local and global issues ➤ create an art piece that displays individual commitment to their chosen concept ➤ compare issues expressed in the work of contemporary or past artists 	<ul style="list-style-type: none"> ➤ Respect for the dignity of work and the dignity of the person ➤ Commitment to purchase from legitimate suppliers ➤ Commitment to taking action for justice, e.g. support Fair Trade 	<ul style="list-style-type: none"> ➤ Reflecting on problems applying a variety of perspectives ➤ Identification of causes and consequences ➤ Drawing conclusions ➤ Imagining solutions ➤ Active engagement for change 	
	<p>Photography</p> <ul style="list-style-type: none"> ➤ How we see the world, our environment, ourselves ➤ How reliant we are on photography as an information source ➤ The role of caption: eliciting response ➤ Photography as an agent of justice, as a witness and chronicler of events, e.g. Mc Callum/Vietnam, Sebastiao Salgado ➤ Photography as history, a social study, a form of propaganda ➤ Role of the individual ➤ Manipulation of images 	<ul style="list-style-type: none"> ➤ Awareness of how photography can foster empathy, compassion, pity, generosity, outrage, etc ➤ Awareness that your standpoint is your viewpoint. ➤ Understanding of the historical/social background and/or religious stimulus related to a work ➤ Respect for the rights of those involved despite the contradictory emotions/opinion that may be experienced 	<ul style="list-style-type: none"> ➤ Observation ➤ Recording ➤ Analysis ➤ Critical thinking ➤ Information processing ➤ Ability to disseminate imagery ➤ Judgement regarding good or bad, suitable or unsuitable, ethical or unethical photography ➤ Reflection ➤ Evaluation ➤ Action 	<ul style="list-style-type: none"> ➤ Discussion ➤ Instruction ➤ Fieldwork

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<p>Leaving Certificate Art (new syllabus)</p> <p>Section C Unit 6: History and Appreciation of Art and Design</p>	<p>Stage Set Design</p> <ul style="list-style-type: none"> ➤ Role of theatre in society - past, present, future ➤ Theatre - for pleasure, revolution, social justice, shock value ➤ Universality of theatre 	<ul style="list-style-type: none"> ➤ Appreciation and understanding of how various world cultures impact on the world today ➤ Appreciation of how historical and contemporary issues influence our current reasoning and rationale ➤ Openness to the aesthetic values of others and understanding of these values ➤ Sensitivity to an unfamiliar variety of ideologies and the cultural notions of others ➤ Recognise the nobility in the art and culture of others ➤ Awareness of the role and responsibility of art in society. 	<ul style="list-style-type: none"> ➤ Observation ➤ Listening ➤ Critical thinking ➤ Interpretation ➤ Reflection 	<ul style="list-style-type: none"> ➤ Visit a theatre prior to attending play. Examine set design, costumes, etc. ➤ Attend play with a social justice theme ➤ Perform critical analysis ➤ Create a set: make a model

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<p>Leaving Certificate Art (new syllabus)</p> <p>Section C Unit 6: History and Appreciation of Art and Design</p>	<p>Images in their historical context and in the contemporary environment Syllabus, p. 11</p> <ul style="list-style-type: none"> ➤ The impact of a particular event, time, place, culture or ideology, on a specific work of art ➤ Identify works of art and designed objects as they relate to specific cultures, times and places ➤ Development of new technologies/materials/techniques and their impact on production of art works 		<p>To acquire the visual skill to analyse a work of art and to comment on it critically</p> <p>To compare and contrast works of art where appropriate</p> <p>To perceive that there may be alternative interpretations, which may differ from one's own</p> <p>To understand the art of the present day as a result of the knowledge of the art of the past</p> <p>Appreciate sympathetically the work of other artists</p> <p>Evaluate, with constructive criticism, own work and the work of others.</p> <p>Syllabus, p.7</p>	<ul style="list-style-type: none"> ➤ Discussion ➤ Instruction ➤ Fact-finding ➤ Fieldwork ➤ Reflection ➤ Evaluation ➤ Reaction ➤ Action ➤ Assimilation ➤ Project work ➤ Exhibition
	<p>Example 1 'The Peasant Wedding', Peter Breughel the Elder</p> <ul style="list-style-type: none"> ➤ Discuss the need for human security, happiness, etc. (Maslow's hierarchy of human needs) ➤ The complex structure/s of society (9monk, nobleman) ➤ The need for such structures ➤ The role that each member plays in society/world ➤ Issues of concern: the unequal distribution of power/wealth, etc. <p>Example 2 'The Raft of the Medusa', Gericault, 'Guernica', Picasso</p> <ul style="list-style-type: none"> ➤ Explore the concept of 'disaster' ➤ The role of the individual within the group ➤ The role of the wider/global community ➤ The concept of equality when faced with loss of life 	<ul style="list-style-type: none"> ➤ Respect for rights and needs of all people ➤ Openness to diversity and respect for difference ➤ Respect in all dealings with people <ul style="list-style-type: none"> ➤ Respect for nature and its laws ➤ Awareness of the impact of our actions ➤ Awareness of our global responsibility to alleviate human suffering 	<ul style="list-style-type: none"> ➤ Understanding of the hierarchy of human needs ➤ Understanding of inequalities in human relationships and global structures ➤ Co-operation ➤ Team work ➤ Communication ➤ Tolerance <ul style="list-style-type: none"> ➤ Communication ➤ Analysis ➤ Critical thinking ➤ Reflection ➤ Imagination 	