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**THE IMPORTANCE OF VISUAL AIDS AND SUPPORT STUDIES
IN THE PROMOTION AND DEVELOPMENT OF AESTHETIC
AWARENESS IN THE ART CLASS.**

A DISSERTATION SUBMITTED TO THE
FACULTY OF EDUCATION

IN CANDIDACY FOR THE
BA IN ART AND DESIGN EDUCATION

BY

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SIGNED STATEMENT OF AUTHENTICITY

I hereby declare that this dissertation is entirely
my own work and that it has not been submitted
as an exercise for a diploma or degree in any
other college or university.

Signed Evelyn Crossan

Freda Mason

DISSERTATION ABSTRACT

Student : Evelyn Crossan

Title : The importance of visual aids and support studies in the promotion and development of aesthetic awareness in the art class.

Description :

This dissertation aims to examine how the use of visual aids and support studies as recommended in the Junior Certificate syllabus, can promote and develop aesthetic perception and awareness in each student.

Chapter one defines aesthetic awareness and perception in arts education through a review of literature. In chapter two the role of the art teacher in developing aesthetic awareness through the perception of visual form is discussed. Chapter three defines visual aids and support studies and their inclusion in the Junior Certificate art, craft and design syllabus.

Chapter four examines the practical application of visual aids and support studies in the classroom. In chapter five the implementation of a scheme of work which incorporates visual aids and support studies is reviewed.

Conclusions and recommendations arising from the study are then discussed.

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INTRODUCTION

This dissertation proposes a number of practical approaches to visual art education in the classroom, which emphasise the direct experience of visual forms and images. Those involved in art education acknowledge the importance of aesthetic awareness, and agree that students must have an appreciation and understanding of visual awareness, in order to fully explore and respond to the creative process. In this dissertation I intend to emphasise the value of developing critical skills and perceptual abilities in the student, through the use of visual teaching aids, and I hope to increase awareness of the potential experiences that can be gained by introducing students to art and design forms in this way.

In chapter one I will define 'aesthetic awareness', outlining its importance in the development of creative expression, and its role as a means of enriching an individual's life, through increased perception and sensitivity to the natural and man-made environment. I will also discuss the Gestalt theory of 'perceptual differentiation' and its implications for art education. Chapter two will explore the perception of art works, through an analysis of the distinction

between 'looking and 'seeing. This chapter will also examine the advantages for the student, of developing an understanding of the elements of art and design, and outline the role of the art teacher in helping the student to see these visual qualities. A number of problems will be identified, in particular the lack of visual teaching aids, presently being used in schools.

Chapter three sets out to define the nature of such visual teaching aids under the headings : visual aids and support studies, and places them in the context of the Junior Certificate Syllabus. This chapter also seeks to determine how visual teaching aids can promote aesthetic awareness, and gives a number of examples which illustrate the value of experiencing and studying works of art.

In Chapter four, practical ways of using visual aids and support studies - from both Primary and Secondary sources are discussed. Factors to consider when choosing appropriate visual aids will also be examined. Chapter five will review a scheme of work which incorporates the extensive use of visual aids and support studies, in each lesson. I will conclude this dissertation by recommending that visual aids and support studies must become an intrinsic part of every learning experience, in order to develop aesthetic awareness in the art student.

CHAPTER ONE

THE MEANING OF AESTHETICS -

A REVIEW OF THE LITERATURE

DEFINING AESTHETIC AWARENESS

The development of aesthetic awareness is central to the art education of the individual. Indeed it could be said that creative expression and aesthetic awareness are closely connected, for both are inherently linked to an individual's personal experiences and environment. Aesthetic sensitivity involves being *visually aware* and can be regarded as a basic way of relating oneself to the environment. According to the author, Viktor Lowenfeld, being visually aware enables an individual to *relate* and *respond* to his/her environment ;

“that is, looking at, responding to, feeling a part of, being aware of textures and forms, reacting to differences and similarities, liking or disliking an object, noticing differences in organisation...” (1)

When developing visual awareness one is also developing *critical skills*.

In *Educating Artistic Vision* Elliot Eisner refers to critical skills in his discourse on the multiple aspects of artistic learning. Eisner argues that there

are three aspects of artistic learning which he identifies as : “the productive, the critical, and the cultural.” (2) The productive refers to “the development of abilities to create art forms”, the critical refers to “the development of powers of aesthetic perception”, and the cultural refers to the development of “the ability to understand art as a cultural phenomenon”. (3)

Eisner emphasises the importance of developing critical skills in relation to aesthetic growth, as a means of seeing and experiencing visual form.

“By critical skills is meant the ability to see visual form, especially those forms we call works of art, on the plane of aesthetic meaning.” (4)

The development of critical skills therefore, is of crucial importance to the growth of an individual’s aesthetic awareness.

PERCEPTION AND EXPERIENCE

DEFINING AESTHETIC PERCEPTION

As cited above, Eisner refers to critical learning as “the development of powers of *aesthetic perception*”. (5) When discussing aesthetic awareness one must therefore also address the word ‘perception’. Since perception includes many of the ways in which a child becomes aware of his/her environment, perceptual development is of prime importance in any discussion of aesthetic

awareness. According to Irving Kaufman perception is “a basic and beginning ingredient of the artistic and creative process.” (6) Perception is the term used to describe those human processes which take in and make sense of our sensations, that is, everything we see, hear, smell, touch, taste, or are aware of. In *Approaches in Art Education*, Laura Chapman also talks about the importance of developing the students aesthetic perception. According to Chapman “Aesthetic perception is all about using your senses, mind, and feelings” in order to look for the visual and tactile qualities of an image or object. (7) Intimately linked to the process of perception is the word ‘imagery’. The author Rosemary Gordon states that :

“an image can be defined as the perception of sensory data like forms, colours, sounds, smells, movements, objects, etc. In the absence of an actual external stimulus which could have caused such perception.” (8)

From the moment of birth, we are each exposed to a constant, unfiltered stream of images, through television, film, advertising, and the mass media in general. It is widely accepted that each person’s previous experiences form an integral part of their perception and response to something. According to the author John Dewey in *Art as Experience* , any person, when looking at a

particular art work, object or image “is bringing his whole past life’s experience to bear upon the apprehension of the art work”. (9) Therefore it can be said that each person’s perception of something is individual and unique.

THEORY OF PERCEPTION

The Gestalt psychologists made a number of studies in the psychology of perception which have many interesting implications for art education.

Rudolf Arnheim is one of the leading practitioners in the Gestalt study of perception. In simple terms, the position of Arnheim is that artistic development is a *process* which is affected by the type of experiences a child has and therefore there are distinctions between child and adult perception. Thus the subtle complexities of a child’s perceptual abilities develop in the same way that its intellectual and linguistic abilities develop - in relation to its environmental conditions and individual learning experiences. Gestalt psychologists refer to this “process of being able to perceive, compare, and contrast qualities” as perceptual differentiation. (10) Individuals can become highly perceptually differentiated - a skilled chef for example, can detect delicate flavours and subtle aromas within an elaborate meal which might escape the ordinary person. People such as this have become highly

perceptually differentiated through their expertise in a particular field. In art education, teachers can increase their students perceptual abilities by creating opportunities for them to 'see' and observe visual qualities and to experience visual forms.

FOOTNOTES : CHAPTER ONE

1. Viktor Lowenfeld, Creative and Mental Growth (New York : Macmillan Publishing Company, 1987,)p.129.
2. Elliot Eisner, Educating Artistic Vision (New York : Macmillan Publishing Company, 1972),p.65.
3. Ibid.,p.65.
4. Ibid.,p.26.
5. Ibid.,p.65.
6. Irving Kaufman, Art and Education in Contemporary Society (New York : Macmillan Publishing Company, 1966),p.177.
7. Laura Chapman, Approaches in Art Education (New York : Harcourt Brace Jovanovich Inc., 1978),p.43.
8. Rosemary Gordon, "Art : Mistress and servant of man and his culture," in The study of Education, ed. Dick Field and John Newick (London : Routledge and Kegan Paul Ltd., 1973),p.19.
9. Irving Kaufman, Art and Education in Contemporary Society (New York : Macmillan Publishing Company, 1966),p.185.
10. Elliot Eisner, Educating Artistic Vision (New York : Macmillan Publishing Company, 1972),p.66.

CHAPTER TWO

THE PERCEPTION OF ART WORKS

LEARNING TO 'SEE' INSTEAD OF 'LOOK'

“Art education seeks to enrich the “seeing” aspects of perception primarily”. (1)

A major factor affecting an individual's ability to produce visual forms is the ability to *see* and not merely *look at* forms and images that are both in art and in nature. As we have already established, through the act of seeing the student becomes sensitive to his/her surroundings, and begins to form a deeper awareness of his/her personal environment and culture. Through the development of visual awareness, the student can form an understanding of how to *observe* correctly. Observation is motivated perception and can be defined as the gathering of visual information. How we have learned to see, affects how we look at an object or image, thus visual observation is usually the most emphasised element of an art experience. It is widely accepted that seeing and drawing are closely linked - our seeing sharpens our drawing and vice-versa.

Observational drawing increases perception and awareness, through the first-hand experience of the art elements and principles of design. An art work is put together in a certain way that we call a design or composition, and these arrangements are worth learning about, so that we can better understand the art we look at. Everything we see is made up of parts, and these parts are known as the *Elements of Design : line, shape, tone, pattern, colour, and texture*. These elements can be put together into a set of rules , proven effective through practice, known as the *Principles of design*. These include : *balance, scale, proportion, unity, contrast, repetition, direction, emphasis and variety*. Most art works exhibit these principles in the way in which they have been designed - some more obviously than others.

In the task of looking at a painting or drawing , attention to the elements and principles of design as well as a host of other visual factors is required. One must gradually learn to see these qualities and it is in this task of learning to see that the teacher of art helps the student expand his/her perception of the emerging work. In the Junior Certificate Syllabus the importance of teaching the art and design elements is clearly stated :

“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 may be necessary, on occasion, to highlight elements through specific lessons.”⁽²⁾

It makes sense to assume that the amount and clarity of information we have about how works of art are put together, will influence how we look at them. When a student becomes familiar with how a work of art has been put together, they can then begin to understand how the meaning, idea, or emotion of the work has been expressed to them through its composition, and this in turn can serve to inform and expand their own creativity.

ROLE OF THE ART TEACHER IN DEVELOPING AESTHETIC AWARENESS

Teachers have an important part to play in encouraging children to look and respond with confidence, thereby enabling deeper understanding. The student's experience during the art lesson must go beyond the simple act of "looking" if they are to develop perceptual sensitivity. It is not enough for example, to instruct a student to look at a flower. The student must understand that the flower should be examined within many different contexts - its form and structure analysed, its surface textures noted, its colour variations observed etc. Therefore it can be said that the objective of an educational art experience should not be the creation of a finished piece - but instead the development of visually aware and aesthetically sensitive students.

In teaching aesthetic activity it is the role of every art teacher to:

1. Accept the part that children's own forms and images play in helping them to relate their inner life to the outer world.
2. Develop children's capacity to feel and to express feelings.
3. Increase children's ability to give their ideas and thoughts visible and tangible meaning.
4. Heighten children's sensitivity to visual images and forms, both in their immediate environment and in the art forms of their own and other countries. (3)

In order to encourage visual awareness teachers should create a stimulating and engaging working environment with appropriate resource materials purposefully organised for learning.

By using visual resources such as works of art, teachers can help students to :

- gain confidence when making personal responses to visual forms
- become sensitised to the world around them.
- discover their own way of 'seeing' through encountering artists' and designers' work.
- assimilate ideas, approaches and techniques and use them in their own work.
- gain a positive attitude toward being experimental in their own making and doing.
- talk, discuss, and develop a critical vocabulary and sense of judgement. (4)

For Lowenfeld every young person has the potential capacity to develop creatively , and the task of the art teacher :

“is to arrange the conditions whereby these potentialities are realised....The way creativity may be best realised is for the child to be exposed through all of his senses to the qualities of life. Through direct experience with tactile, visual, and audial phenomena the child's imagination and perceptual powers are developed.” (5)

We will return to the role of the art teacher in more detail in chapter three where specific examples will be discussed.

PROBLEMS WITH CURRENT ART PROGRAMS IN SCHOOLS?

“The young people everywhere must learn the forgotten art of seeing life with their own eyes. (Oscar Kokoschka) (6)

We are all aware that a significant amount of teaching which takes place in the school art room at present has a strong bias in favour of the production of art, rather than the aesthetic development of the student. As identified by Eisner, the tendency to “place almost exclusive curricular emphasis on the making of art,” (7) is a significant problem particularly at senior level.

While production is of course an important part of any art program, it should not be the exclusive focus of the curriculum. Learning to see visual forms is

perhaps even more important, and cannot be taught solely through the making of art products. To quote Eisner :

“....there are other aspects of art education that are also important. Learning to see visual form, learning to understand how art functions in contemporary culture and how it has functioned in the cultures of the past are also important.” (8)

The radical overhaul in art education in Ireland, (resulting in the creation of the Junior Certificate), highlighted this need to shift the emphasis from the end-product, to the process, and recognised the value of developing critical skills and aesthetic sensibilities.

Another significant problem also identified by Eisner, and one that we will focus on in this dissertation, is the lack of suitable “instructional resources” (9) in the form of visual teaching aids, available in schools at present. When indeed when we think of ‘resources’ we frequently think of *art materials* such as paper, paint, clay etc. Yet as Eisner points out ,

“If a science teacher wishes to illustrate, for example, how heat causes metal to expand, she has a device that is especially designed for this purpose. Art teachers could have similar instructional resources. For example if one wants to demonstrate that “colour is affected by the colours that surround it” ...there are visual devices that can be created to illustrate such visual ideas. Teachers need and can have instructional resources to illustrate in visual terms the visual ideas they are interested in helping children learn to see and understand. (10)

In summary, the use of visual teaching aids is necessary for the development of a student's aesthetic awareness. The student who learns to look, also learns to question, to discover, and to understand. Perhaps the most worthwhile goal of art education is to help the student proceed to a position of independent learning and aesthetic development which will continue throughout his/her life. In order to help the students reach this position, the teacher and school must create a visually stimulating environment where the student is made aware of all the resources available for his/ her use.

FOOTNOTES : CHAPTER TWO

1. Irving Kaufman, Art and Education in Contemporary Culture (New York : Macmillan Publishing Company, 1966),p.197.
2. National Council for Curriculum and Assessment, Junior Certificate Art, Craft and Design Syllabus (Dublin : An Roinn Oideachais, 1987),p.6.
3. Schools Council, Children's' Growth Through Creative Experience (London : Van Nostrand Reinhold Company Ltd., 1974),p.125.
4. Kate Stephens, Learning Through Art and Artefacts (London : Hodder and Stoughton, 1994.
5. Elliot Eisner, Educating Artistic Vision (New York : Macmillan Publishing Company, 1972),p.89.
6. Irving Kaufman, Art and Education in Contemporary Culture (New York : Macmillan Publishing Company, 1966)p.176.
7. Elliot Eisner, Educating Artistic Vision (New York : Macmillan Publishing Company, 1972),p.26.
8. Ibid.,p.26.
9. Ibid.,p.27.
- 10 Ibid.,p.27

CHAPTER THREE

THE IMPORTANCE OF VISUAL TEACHING AIDS IN THE PROMOTION OF AESTHETIC AWARENESS

DEFINING VISUAL TEACHING AIDS

In order to develop aesthetic awareness in students, the inclusion of visual teaching aids is vital in the creation of a visually stimulating environment.

Visual teaching aids can encompass a wide range of resources both inside and outside the classroom. For the purposes of this dissertation, we will discuss visual teaching aids under two headings :

1. Visual Aids
2. Support Studies

In the Junior Certificate's *Guidelines for Teachers* it states :

“ Support studies involving art history, appreciation, critical and evaluative aspects should be carefully organised as an integral part of each learning situation using Visual Aids, reference books, films, and other appropriate means.” ⁽¹⁾

Evidently , there is a need for both support studies and visual aids in order to present a clear, stimulating, and challenging lesson, irrespective of the content. It is necessary at this point to define both the terms - visual aids and support studies - for clearly they serve two very different functions in an art

lesson. Support studies usually set the lesson in a historical context, and should be used to show the historic use and development of a particular theme, process, or technique. In contrast, visual aids generally hold no historical purpose and should be used to demonstrate the task at hand.

Support studies could be used to develop critical and analytical skills, for example the students might be asked to analyse, discuss, and agree/disagree upon certain aspects of an artist's work such as subject matter, composition, use of colour etc. Visual aids could be used in conjunction with these support studies to show for example, how the artist achieved such a dynamic composition, or such a harmonious blend of colour tones. Visual aids can be used to back up support studies or vice-versa.

For example, during a lesson on colour theory, a teacher might use a support study of a painting by Mark Tansey in order to discuss the artist's handling of 'warm' colour harmonies to create atmosphere, and then show a visual aid to illustrate the variety of possible warm and cool colour combinations that can be achieved. Since both support studies and visual aids help to capture and sustain the student's attention and assist the teacher in gaining relevant student responses, it is difficult to determine which might be of more benefit for the student. However it is essential that both are used regularly and effectively within a visually stimulating learning environment.

PRIMARY AND SECONDARY SOURCES

Incorporating support studies and visual aids into practical class-work can involve a variety of first and second hand sources. These are referred to as Primary and Secondary sources respectively. Although the study of Primary sources is essential and desirable, Secondary sources can be used to aid the study of Primary sources, and therefore are invaluable as visual teaching aids in the classroom. Primary and Secondary sources can take many forms :

Primary Sources

- Original art work in museums, galleries, local art centres, studios, and workshops.
- Original art work on loan to the school or in the school's own collection.
- Visits and residencies by practising artists, designers and craftspeople.
- Local buildings such as churches and cathedrals which contain works of art, for example stained glass windows, sculptures, and paintings.
- Statements made by artists about their work, such as might be found in letters, diaries, or published / broadcast interviews.
- The art work of the teacher and students themselves.

Secondary Sources

- Reproductions of artworks in the form of :
 - photographs in books,
 - slides,
 - postcards,
 - prints,
 - or through advertising.
- Critical or appreciative studies in books or on film or video.

From this it is clear that support studies and visual aids can take many forms and shapes - they can be both visual and written, and can come from a wide variety of sources such as advertising, photography, music, theatre, dance, film, literature, galleries, museums, and from living artists. What unites these various sources is their common purpose - to relate and reinforce elements within the tasks being undertaken by the students. For example, if a student was researching a painting project on the theme of flowers, he/she might look at artists who have used this theme in their work, such as Claude Monet, Georgia O'Keeffe, or Vincent VanGogh . Within each artistic process undertaken by the student, his/her understanding of the subject or theme is then heightened by a knowledge of artists both contemporary and historical who have explored the same or similar subject matter. Not only will students learn from the variety of working methods and systems used by artists, they can also gain an understanding of the different contexts within which a work of art was made, for example the tradition it stems from, the historical period it belongs to, the cultural background or the artist etc. All of this knowledge can feed back into the student's own developing work in an imaginative and practical way.

SUPPORT STUDIES IN THE JUNIOR CERTIFICATE

In the present climate of intense curricular development created by the publication of the Draft Leaving Certificate Art Craft Design Syllabus, the importance of aesthetic awareness cannot be emphasised enough. One would agree with the view of the author Kate Stephens :

“The curriculum should make it possible to introduce children to the wonders and realities of the world in which we all live and should include Art, Craft, and Design forms from our own and other cultures and times.” (2)

There is a strong emphasis throughout the present Junior Certificate Art, Craft and Design Syllabus on direct experience and the importance of looking at and responding to visual forms. The Syllabus encourages the use of artists and designers to support the students' own making of images and art objects, and to extend their understanding of the nature and purpose of their work.

BACKGROUND TO JUNIOR CERTIFICATE

The Department of Education commissioned both the Curriculum and the Examinations Board (CEB), and the National Council for Curriculum and Assessment, to draw up a list of recommendations on Curriculum and Assessment which were subsequently implemented as the Junior Certificate. The old Intermediate Art Syllabus (the Junior Certificate's predecessor -

abolished in 1989) placed an emphasis on the end product, rather than the process. In contrast, the Junior Certificate Art, Craft Design Syllabus is project-based and acknowledges the importance of Aesthetic Studies, by the introduction of an area called Support Studies, as a practical back-up to all areas of Art, Craft and Design. In the Junior Certificate Syllabus, support studies are discussed and interpreted as:

“History of art, craft and design should be introduced in relation to the learning experience with examples from past and present, world wide as well as local Irish or European work, so to acquaint the student with adult and child art, craft and design from many cultures.”⁽³⁾

SYLLABUS FRAMEWORK

The Junior Certificate course consists of a core syllabus and a number of optional studies. The ‘core’ is divide into Drawing, Two-dimensional and Three-dimensional studies. [For a detailed breakdown of the core syllabus see Appendix]. In addition to the core syllabus there are thirty one Options, from which higher level candidates must choose two, and ordinary level candidates one only. (Each option to include drawing and Support Studies as relevant). Support studies as the aesthetic aspect of the course, permeates all three core areas as well as the options. They were introduced as a visual record of the students learning experiences and process of exploration during

his/her project. In Guidelines for Teachers Support Studies are referred to as follows:

“Support Studies : Critical, evaluative and appreciative skills. Support Studies involving critical appraisal, history and appreciation of Art, Craft and Design, and related studies should be organised to form an integral part of the learning experience in order that the student perceives new meanings and new discoveries. These studies may also become the starting point, stimulus or main motivational force in a learning experience in order to bring the act of appreciation and critical appraisal, personal experience with the formal elements that constitute the process, object or statement. Analysis of works of art can serve also for developing criteria relevant to evaluation.” (4)

THE PROMOTION OF AESTHETIC AWARENESS THROUGH

THE USE OF VISUAL TEACHING AIDS

Visual aids and support studies can be used to inform, enrich and extend practical classroom activity. By using visually stimulating teaching aids, teachers can promote in the student a sensitivity to their immediate environment, and can ignite the student's imagination regarding their own creative efforts. In the *Study of Education and Art* Rosemary Gordon refers to the connection between imagery and the imagination:

“Imagination is a dramatisation of images, images which have been assembled together and ‘produced’, so that they tell a story.....Such interdependence clearly makes imagination in the absence of images quite unthinkable.” (5)

It would appear that the use of support studies and visual aids is a highly successful approach to the education of the art student - be they young or old. We can learn much through looking at records of other people's learning. For example let us look at an extract from a letter by Van VanGogh, in which he expresses his great admiration for the direct drawing style of Japanese artists like Hiroshige. He wrote :

"Their work is as simple as breathing, and they do a figure in a few sure strokes, with the same ease as if it were as simple as buttoning your coat. Oh! I must manage some day to do a figure in a few strokes. That will keep me busy all the winter. Once I can do that, I shall be able to do people walking in the boulevards, the streets, and heaps of new subjects." (6)

Van Gogh illustrates for us, how through close *observation* and analysis of the visual qualities of Hiroshige's drawing, he hopes to extend his range of image-making and develop his own skills and techniques. This extract raises the point that artists both past and present have dealt with similar problems to those the student encounters in their own art, thus highlighting the relevance and worth of studying the works of other artists.

When students experience a work of art, an object, or an aspect of their environment, a great deal of pre-conditioning by other images, may inhibit their ability to perceive or respond directly to its meaning. This may be due in

part to the fact that visual imagery has become part of the warp and weft of human experience. To quote Margaret Morgan, Art Education Consultant:

“Our children are bombarded from the moment of birth by a host of images, and continue to be swamped throughout their lives...We are not dealing anymore with ‘pure unsullied vision’ but a range of good, bad and indifferent visual experiences which I believe undoubtedly affect the child’s expectation and imagery.” (7)

Morgan goes on to state the importance of exposing students a broader range of visual experiences, through the introduction of a variety of support studies and visual aids covering all aspects of the visual arts.

“How much more important for us to extend the range and to introduce children to the finest ‘documents’ of the past and present available, in the form of two- dimensional and three-dimensional fine art, decorative and functional designed forms, buildings, environmental projects and the like, together with opportunities to meet artists, craft-workers and designers, and to begin to understand their ways of thinking and working.” (8)

Many teachers will agree that it is becoming increasingly challenging to focus students on one particular image or object, indeed children and adults alike tend to take their surroundings for granted, and find it difficult to concentrate on something for any prolonged period of time.

Projects such as ‘The Critical Studies in Art Education Project’ (Taylor, 1986) have highlighted the relevance of working in galleries and taken account of the inspiration that such experiences can give the student. An

important point which Taylor makes is that students are very often and easily disenchanted with museums due to the poor preparatory work of their teacher. Gallery visitors in general, tend to spend as little as five or six seconds looking at a work, but if students are given a clear set of criteria to help them make sense of a work of art, they can spend a considerable length of time studying a work without losing their concentration or interest. Clearly we need to help and guide students in their responses to works of art, by adopting focused strategies which ensure that students can make full use of museum and gallery visits.

We can also learn about artists and art works in the classroom, through reproductions, slides, films and documentaries etc. Reproductions of drawings are often more informative and less distorted by reproduction than other works of art. They may also reveal more of the learning processes involved in their making, as opposed to finished works which appear to have been executed 'ready made', without any trace of the artist's struggles and difficulties.

Another useful method of viewing an artists work is through the projection of slides. The main benefit of using slides is that the whole class can observe and respond to a single image at the same time. They can also be useful in

focusing a group of students on a particular subject, and are particularly helpful when dealing with large groups, or those who have low attention spans and are easily distracted.

Just as the English student's language skills are improved through reading the work of writers and poets, art-making is clearly enriched through experiencing and learning about the work of other artists. By using visually stimulating teaching aids, teachers can encourage visual enquiry into various artistic processes and works of art, thus increasing the students' critical and perceptual skills and developing their aesthetic awareness.

FOOTNOTES : CHAPTER THREE

1. National Council for Curriculum and Assessment, Junior Certificate Art, Craft and Design Guidelines for Teachers (Dublin : An Roinn Oideachais, 1987),p.8.
2. Kate Stephens, Learning through Art and Artefacts, (London : Hodder and Stoughton Educational, 1994),p.6.
3. National Council for Curriculum and Assessment, Junior Certificate Art, Craft and Design Syllabus (Dublin : An Roinn Oideachais, 1987),p.6.
4. National Council for Curriculum and Assessment, Junior Certificate Art, Craft and Design Guidelines for Teachers (Dublin : An Roinn Oideachais, 1987),pp.4-5.
5. Rosemary Gordon, "Art : mistress and servant of man and his culture", in The Study of Education and Art, eds. Dick Field and John Newick (London : Routledge and Kegan, Paul ltd., 1973)p.21.
6. Rod Taylor, Educating for Art : Critical Response and Development (London : Longman Group U.K. Ltd.,1986),p.24.
7. Kate Stephens, Learning through Art and Artefacts, (London : Hodder and Stoughton Educational, 1994),p.10.
8. Ibid.,p.10.

CHAPTER FOUR

THE PRACTICAL APPLICATION OF SUPPORT STUDIES WITHIN THE JUNIOR CERTIFICATE

APPROACHES TO THE APPLICATION OF VISUAL AIDS AND SUPPORT STUDIES

Support studies and visual aids can cover many areas within the process of creating a finished piece. At every stage they can be used to illuminate and clarify the lesson from the initial research of subject matter and technique and other artist's works, through the many stages of development - creation of ideas, thought process, design process, decision making, and problem-solving, to the presentation of a finished piece.

At Junior Certificate level a very careful marriage of practical and theoretical work is required in order to avoid an overly theoretical approach. Our job as teachers is to ask :

- what a particular art lesson is going to be about,
- what the teaching is aiming to reveal to pupils,
- and will the images or objects support, extend and challenge children's understanding?

Support studies and visual aids should be selected to match the student's age and level of maturity and should enable the intended teaching to take place.

Consideration must be given to purpose, suitability, impact, and size.

When selecting a teaching aid, the teacher must first decide what its purpose is to be. For example it might be to illustrate the distinction between visual and tactile texture. The next consideration is suitability - what kind of teaching aid would be most relevant? In the above example, a visual aid showing both an image of a surface texture such as fur, and an actual example of tactile texture such as a piece of fur material, would be a suitable illustration of the distinction between visual and tactile texture.

Another important consideration for the teacher, when choosing a visual teaching aid, is the degree of subtlety required. Depending on the student's level of understanding and analytical skills, the teacher might choose a more or less obvious visual aid. A final consideration and one that is frequently overlooked by teachers, is the importance of size when making a visual teaching aid. If the visual is small and unmounted, the students will be unable to refer to it during the lesson when they are seated. On the other hand, if the visual is very large and elaborate, such as a finished painting of the teachers own self-portrait, students might find such an example daunting and intimidating.

Clearly the task of selecting and making support studies and visual aids, requires careful thought and consideration, if they are to be used in an effective manner. Occasionally something surprises us by failing to generate much response ; conversely a chosen image sometimes enthrals beyond all expectation. This is a healthy situation, I feel, for we should not be arbiters of children's taste and should not let our own preferences or prejudices determine their experiences.

THE USE OF PRIMARY AND SECONDARY SOURCES AS SUPPORT STUDIES

In the introduction to the Junior Certificate Syllabus it is stated that :

“The starting point (or subject matter) for each learning experience is crucial in developing the students capacity for focused personal response. The motivation should be visually orientated, and derive from the student's direct experience of the natural, social or man-made environment.” (1)

The teacher of art, craft and design can interpret this in many ways for example, a theme corner might be established within the classroom, where natural and man-made objects, artefacts, and examples of artist's work which evoke a particular theme might form an ever-changing display. Such a theme might be 'Patterns in Nature' which is one of the themes that Junior Certificate candidates can choose this year, and the display might include

shells, leaves, pebbles, flowers, photographs of natural forms and landscapes, student work in the form of rubbings and textural studies, and reproductions of drawings, prints, and paintings by other artists which explore a similar theme. The students would have the opportunity to absorb and respond to the theme of 'Patterns in Nature', through the experience and close observation of the variety of visual forms and images on display. A thematic approach to support studies is often very beneficial if used comparatively to highlight a specific aspect such as technique, subject matter, colour treatment etc., and to reveal the breadth and variety of ways in which any one of these can be treated. For example, comparisons could be drawn between the contrasting responses of individual artists such as Cezanne, Matisse, or Picasso to the representation of nature and the natural landscape. In this way support studies can illuminate the many ways of seeing and responding to familiar things, and this in turn can open up a world of possibilities for the student to explore in their practical studies.

Another way of fostering focused personal response, is the development of links with museums, galleries, and artists, living and working within the community. As we have already established when students experience a work of art they not only get information about situations, conditions, and events.

They can also be stirred emotionally by the work - its boldness, refinement, intensity, variety etc. In this way students can be motivated and ideas generated through the use of support studies.

Direct studies from a work of art can generate a wide variety of work and can prove to be greatly beneficial provided the students' skills and understanding are developed. Making a copy or study of an artist's work is a useful way of beginning to explore different systems and techniques used by other artists.

Paintings, drawings and prints can be used as a direct source material, from which students can make studies of the elements of design such as line, texture, pattern and colour, within a work of art. A viewfinder may be used to select an area of interest, for example a student might select a section of Van Gogh's 'Starry Night', in order to study the artist's expressive use of brushstrokes.

There may be several times in a lesson when it is appropriate to connect the work of an artist or designer to the practical activity being taught in class. Indeed through the practical lesson one should encourage the students to research artists who have used a similar system or approach. Thus new possibilities and avenues of exploration are opened up to the student and their work is enriched as a result.

FOOTNOTES : CHAPTER FOUR

1. National Council for Curriculum and Assessment, Junior Certificate Art, Craft and Design Syllabus (Dublin : An Roinn Oideachais, 1987)p.2.

CHAPTER FIVE

CLASSROOM METHODOLOGY

SCHOOL PROFILE:

I chose to carry out my teacher training block in an all-girls Secondary school on the Northside of Dublin. The school has approximately five hundred students and has a wide catchment area. There is an extremely relaxed and amiable atmosphere in the school, and students and staff evidently have a friendly working relationship. Art is highly regarded in the school and the corridors serve as a constantly changing gallery for the students' work. There is an adequately equipped art room and another smaller class-room which is also used for art activities.

BACKGROUND TO METHODOLOGY:

A suitable scheme of work relating to the value of using visual teaching aids in the classroom was completed. The end product of this scheme of work was a selection of colour lino prints, based on the theme of a floral garden. Plant and flower forms were chosen for their qualities of shape, structure, and texture.

Lino-printing was chosen as a process because the students had never worked with this medium before and it was felt that through the printing process, they would develop productive and critical skills and broaden their artistic experience. From observational drawing, to developing a sensitivity toward colour and texture, students gained basic skills needed in order to enable them to complete the task at hand. The overall structure of the scheme gave the students an opportunity to experience several different aspects of the promotion of aesthetic awareness, through first hand experience of the art elements and principles of design.

Aim of scheme : To design and make a relief print in lino, using the theme of a floral garden.

Year Group: Second years.

Number of pupils: Fifteen

Duration of class: Double class

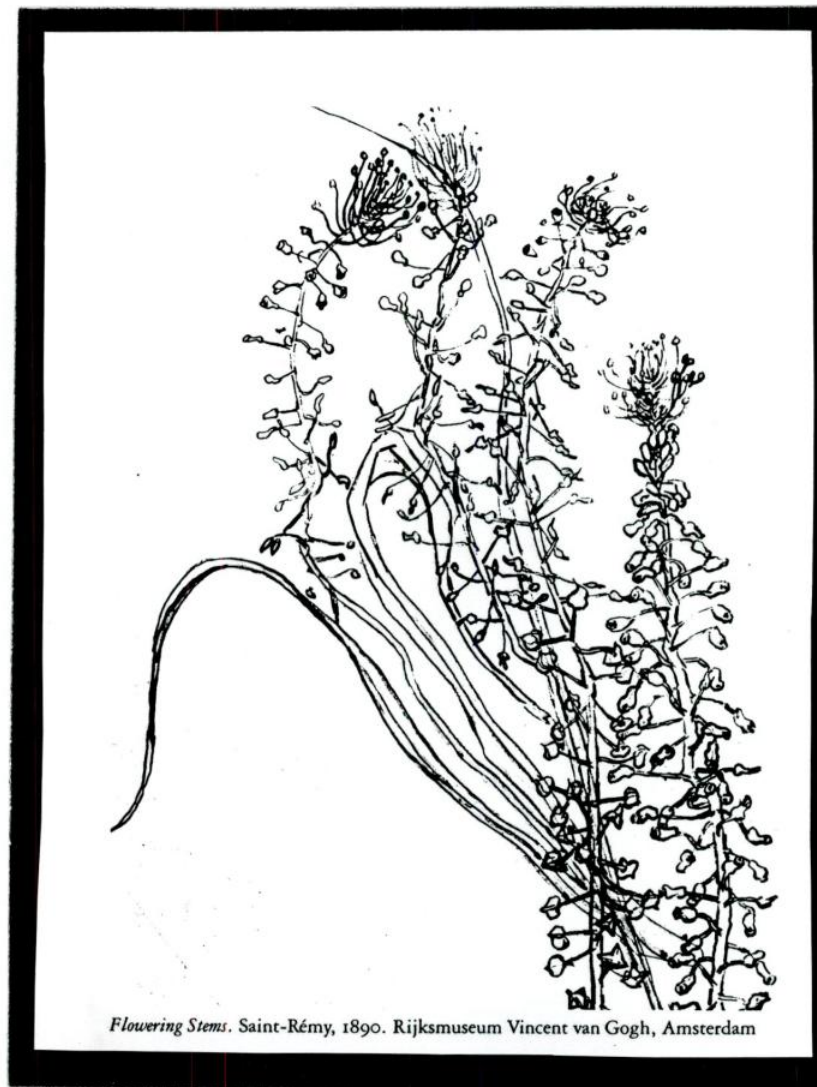
Duration of scheme: Seven weeks.

[To read objectives for each lesson see Appendix.]

WEEK ONE:**LINE - OBSERVATIONAL DRAWING OF FLOWERS.**

In accordance with the Junior Certificate Syllabus structure which places an emphasis on visual enquiry through drawing, I began this scheme by encouraging the students to observe, analyse, explore, and record the structure and shape of flower and plant forms, through line drawing. With the help of a photographic visual aid, the structure of the flower was examined and its important features identified. A visual aid showing several line drawings of flowers was shown to the students and qualities of line, shape and structure were identified. The task of looking and seeing prompted a great deal of verbal enquiry and discussion, during which the students were shown the flower drawings of Vincent Van Gogh as a support study. It was discovered during this lesson, that it takes time, practice and skill to 'see' even a simple object like a flower.





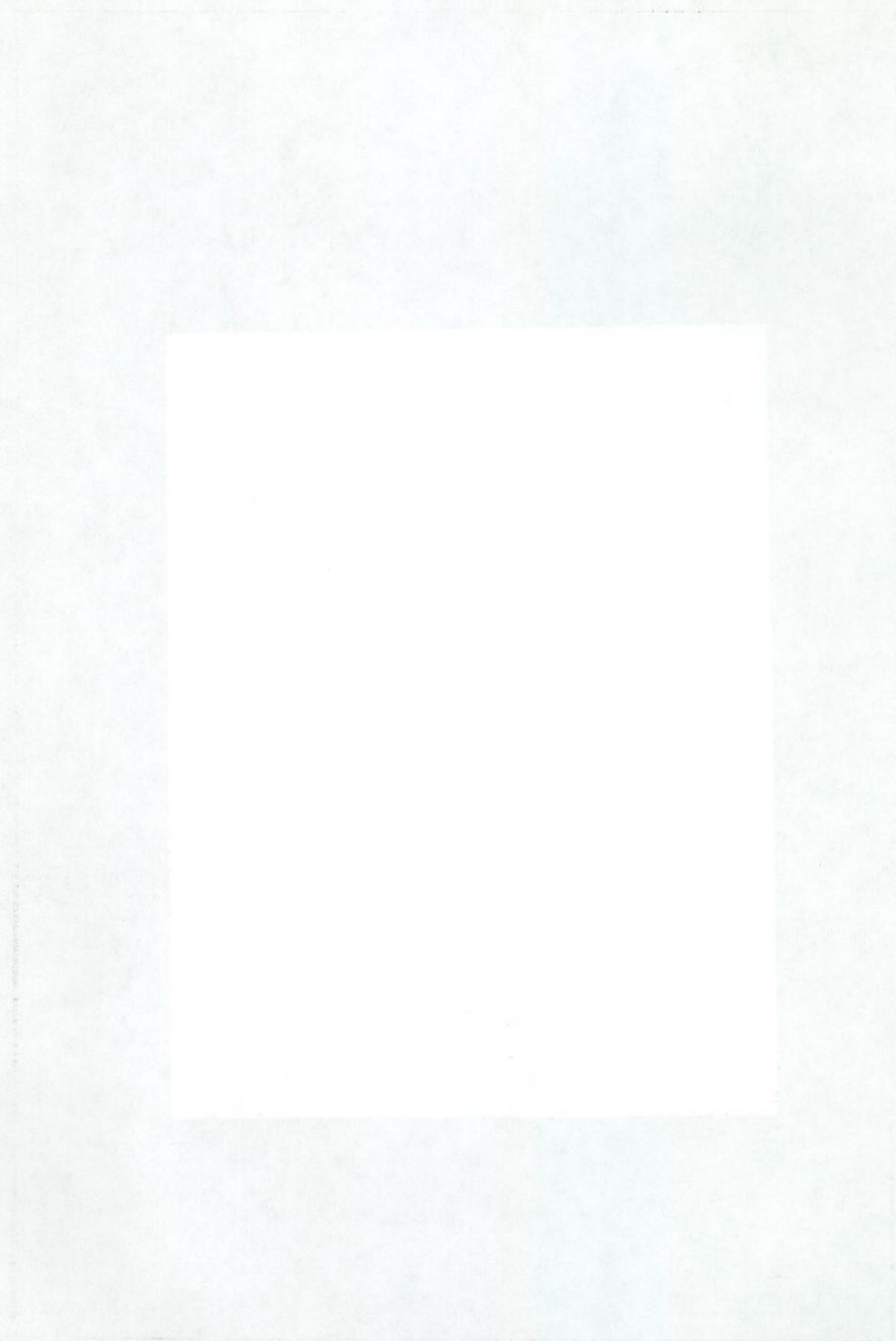
1. Vincent VanGogh : "Flowering stems" (1890).
Example of support study illustrating the use of line in a drawing of a natural form.

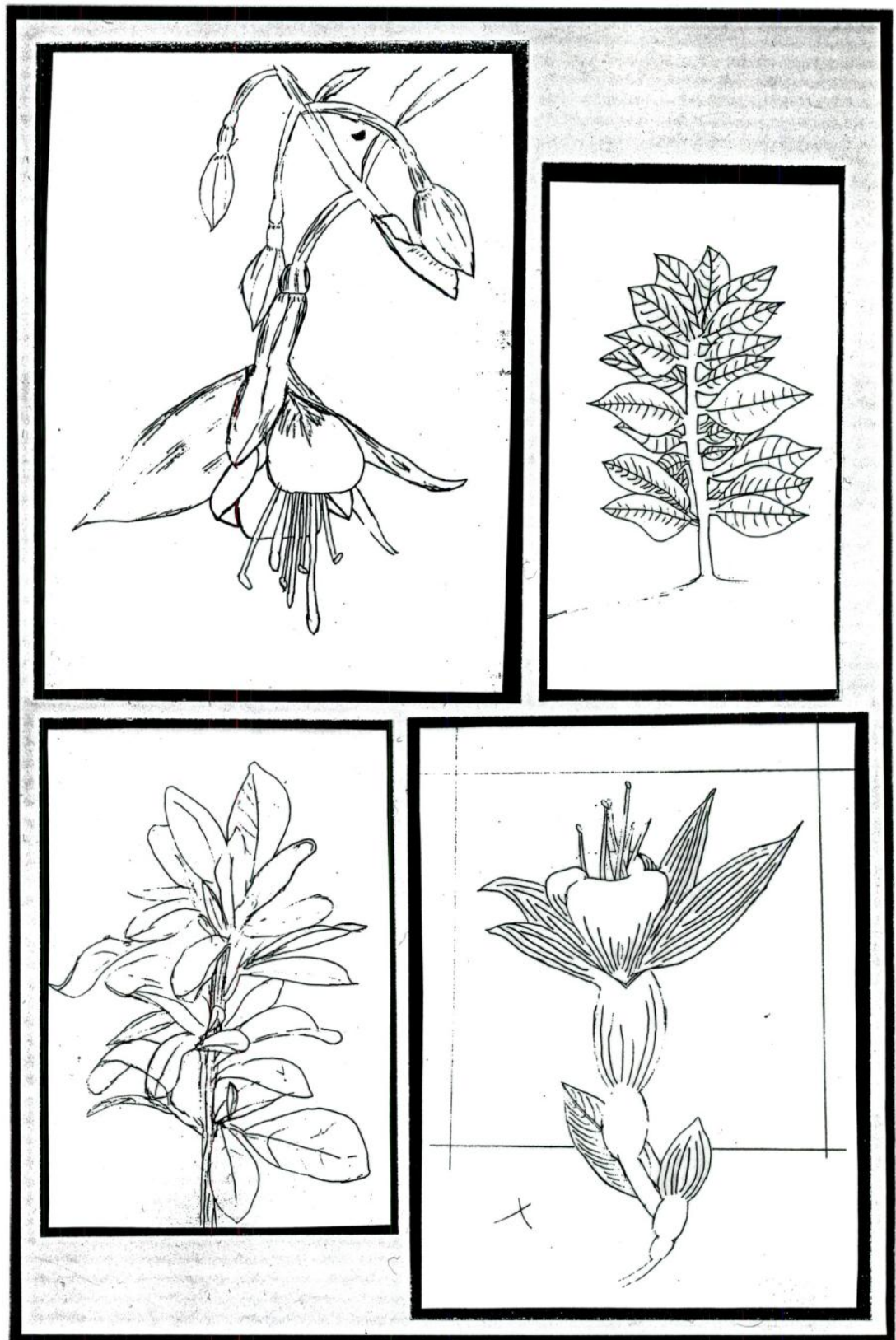




2. Botanical drawings.

Example of Visual Aid illustrating the use of line in drawings of flowers.



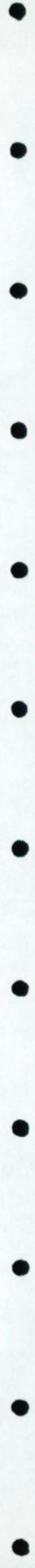


3. Student Work : Line drawings in pencil.





4. Student Work : Page from homework sketchpad.



WEEK TWO:**TEXTURE TROUGH LINE - OBSERVATIONAL DRAWING OF FLOWERS.**

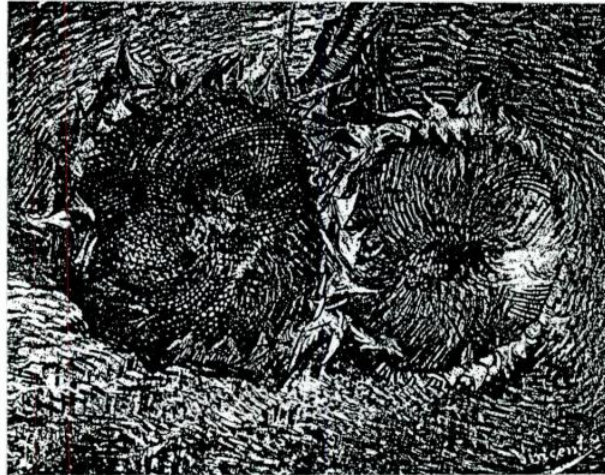
The emphasis of this lesson was again, on visual enquiry through drawing.

The students were focused on the task of observing and recording the textures of plant and flower forms through line. The group were shown a visual aid demonstrating different kinds of linear marks, and asked to identify similar marks in a support study drawing by VanGogh. They were encouraged to seek out the textures and surface qualities of the flower, through referring to the mark-making systems used by VanGogh in his own landscape drawings.

The students responded intelligently by describing different types of textural lines and marks they could see in both the drawing and the natural form. The use of words such as swirls, dots, clusters, fibres, wavy / thick / close lines etc., supported the development of the students' vocabulary.

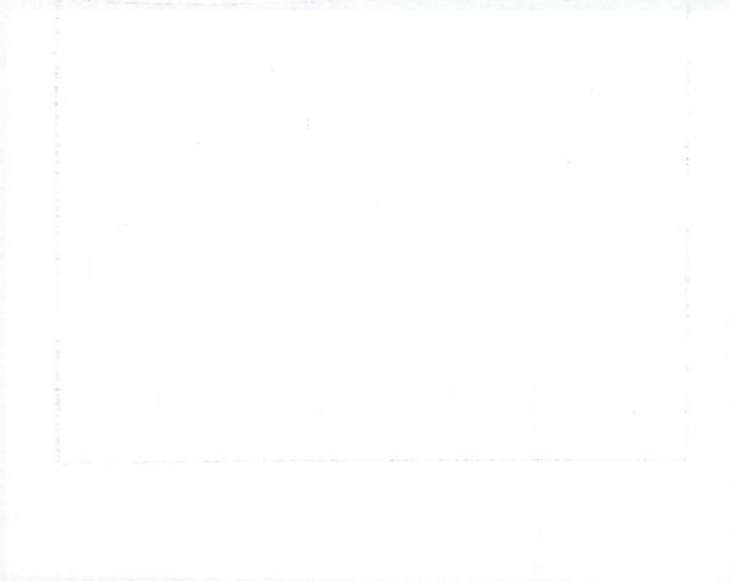
In order to reinforce the learning, the students were shown a visual aid (teacher's own) illustrating two stages in the drawing of a flower - the first focusing on outline shape, and the second incorporating linear texture. It was observed that this visual aid was more effective than those used in the previous lesson, as it was felt they reflected the task with greater clarity. One can gauge the developments in the students understanding of line and texture,

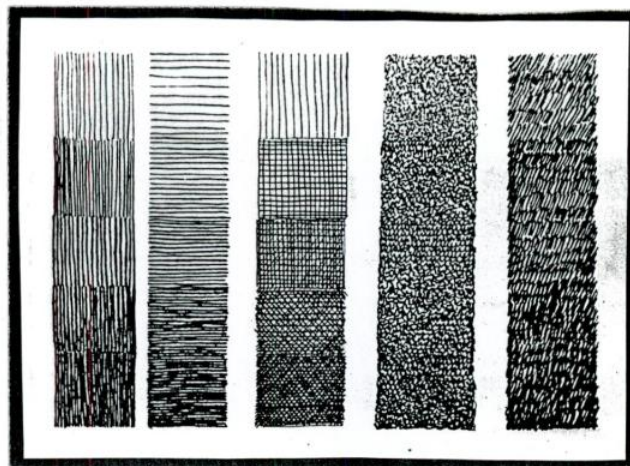
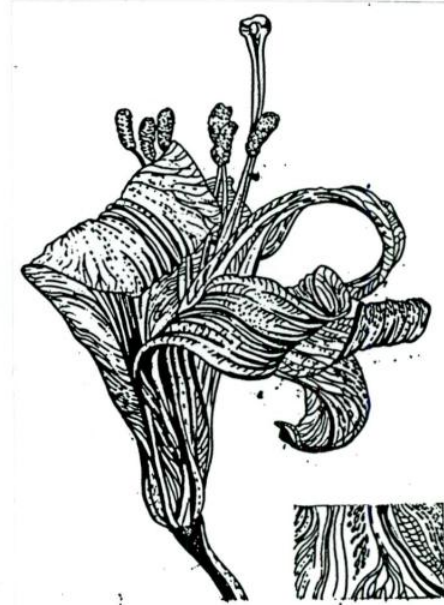
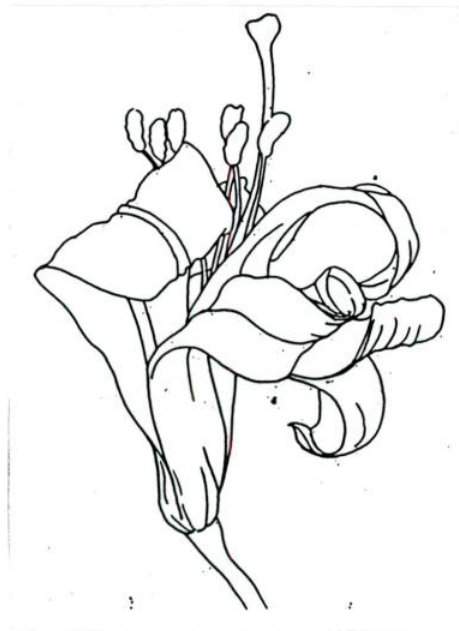
by comparing their drawings with those of the previous lesson. Once again the class were engaged in drawing and looking for a considerable time, and the task of recording what they saw proved absorbing.



Wild Vegetation. Saint-Rémy, 1889. Rijksmuseum Vincent van Gogh, Amsterdam

5. Vincent VanGogh : “Wild Vegetation” (1889),
Example of Support Study to illustrate linear texture marks in a drawing.





6. E. Crossan : Flower studies.

Example of Visual Aid illustrating line and linear texture in a drawing .

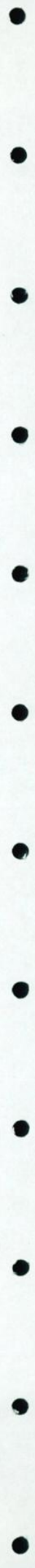
7. Visual Aid illustrating mark making techniques.



STUDENT WORK



8. Student Work : Linear texture drawings in pencil.

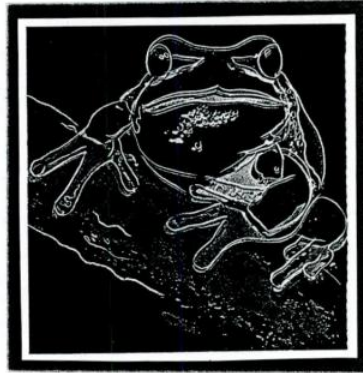


WEEK THREE:**TEXTURE THROUGH LINE - OBSERVATIONAL DRAWING OF INSECTS.**

In this lesson support studies were used as a motivational tool to illustrate the many ways artists have approached the theme being explored by the students in their work. Examples of prints by artists such as Andy Warhol and the Japanese artists Hokusai and Hiroshige, demonstrated how many artists have used images of flowers and insects in their work, to varied and contrasting effect. Support studies also served to introduce the idea of the printing process as a possible system to explore. The students responded with great interest to the support studies, and in particular to the work of Warhol, an artist whom they were vaguely familiar with and curious about.

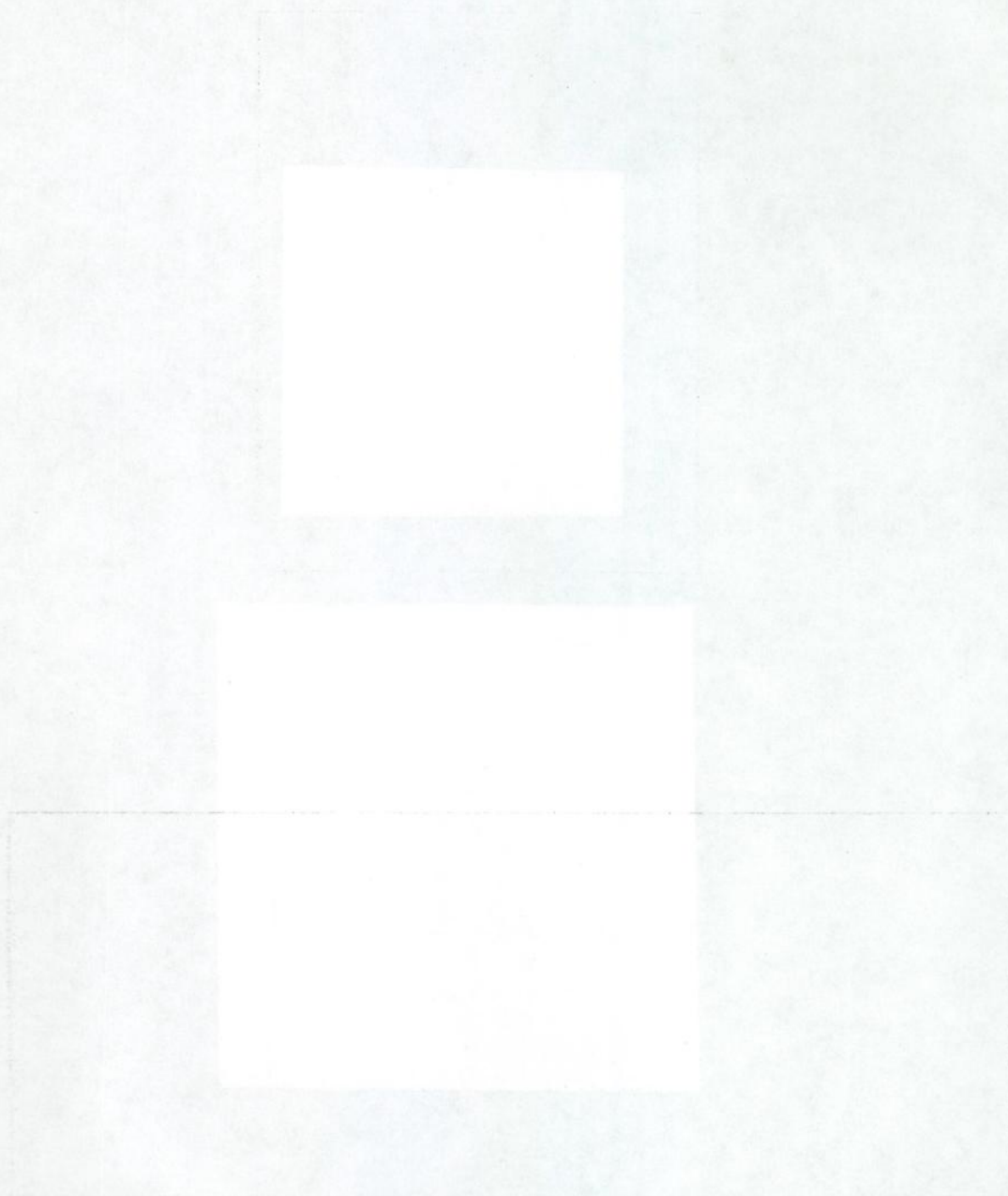
Following this a discussion was initiated on the kind of insects that could be associated with a floral garden, such as butterflies, bees, ladybirds, dragonflies, spiders etc. A visual aid showing a number of simple line drawings of insects was shown to the group and qualities of line, shape and linear texture were identified. At this stage, the students had no hesitation in naming the different elements of design which had been previously analysed. A distinction was made, between primary and secondary sources - it was explained that observational drawings of flowers are exploring a primary source, whereas drawings of insects from another image such as a

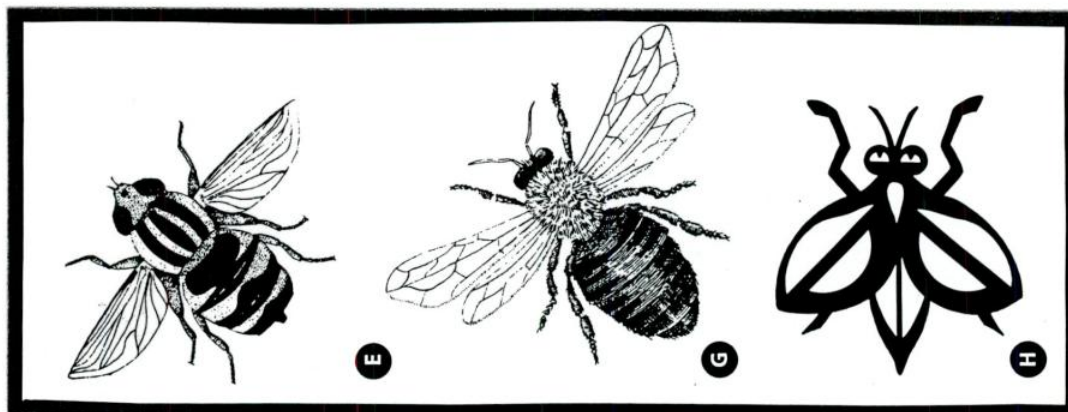
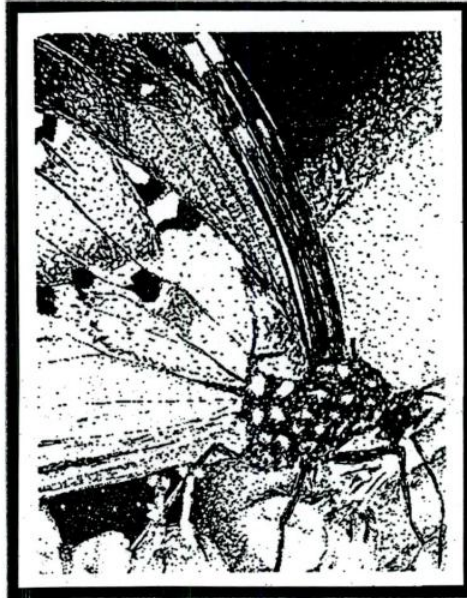
photograph, are classed as using a secondary source. I feel that the use of stimulating support studies and relevant visual aids helped to reveal the possibilities of the process and theme, and to illustrate the task at hand.



9. Andy Warhol : Screenprints

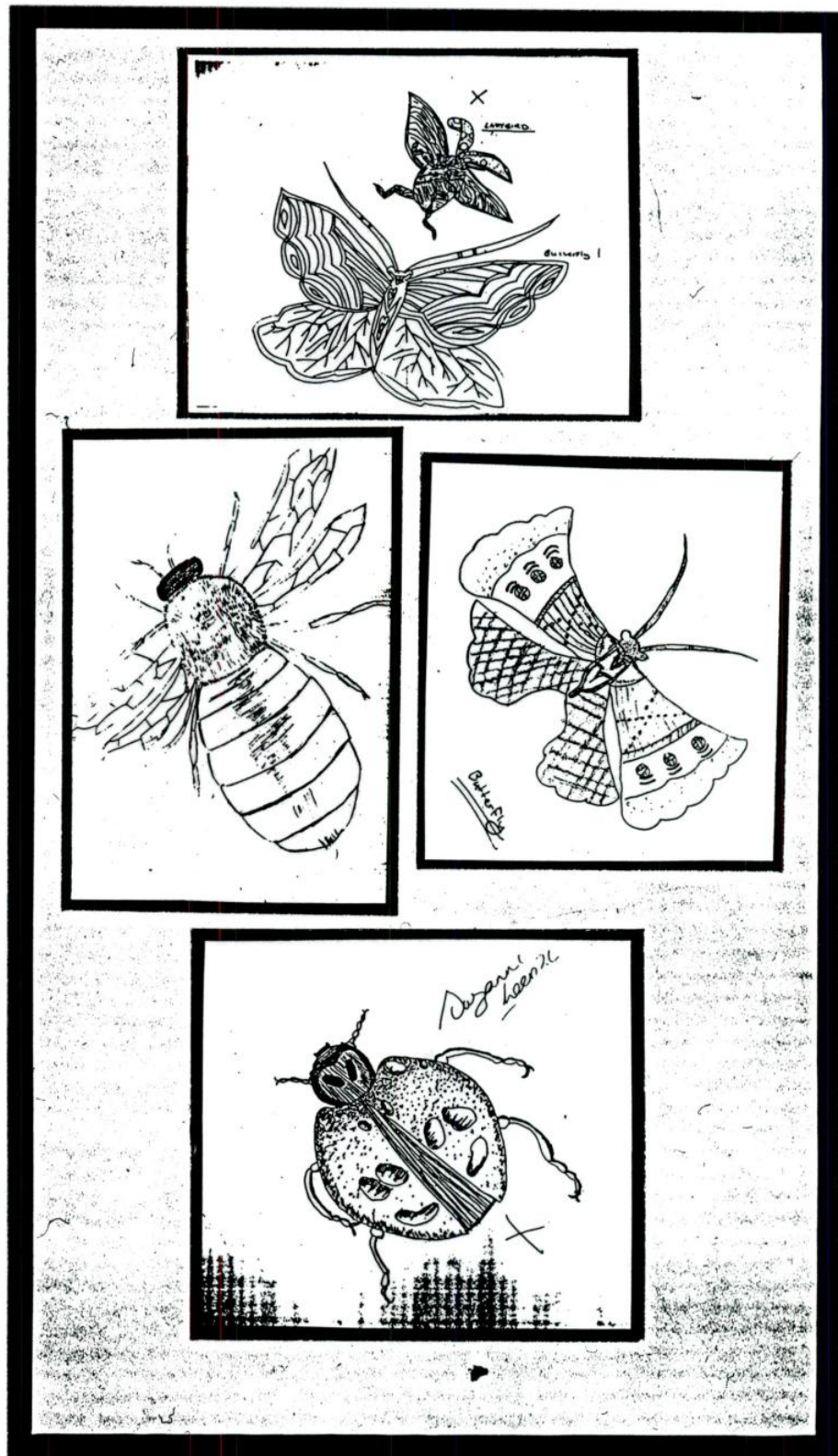
Example of a Support Study illustrating the theme.



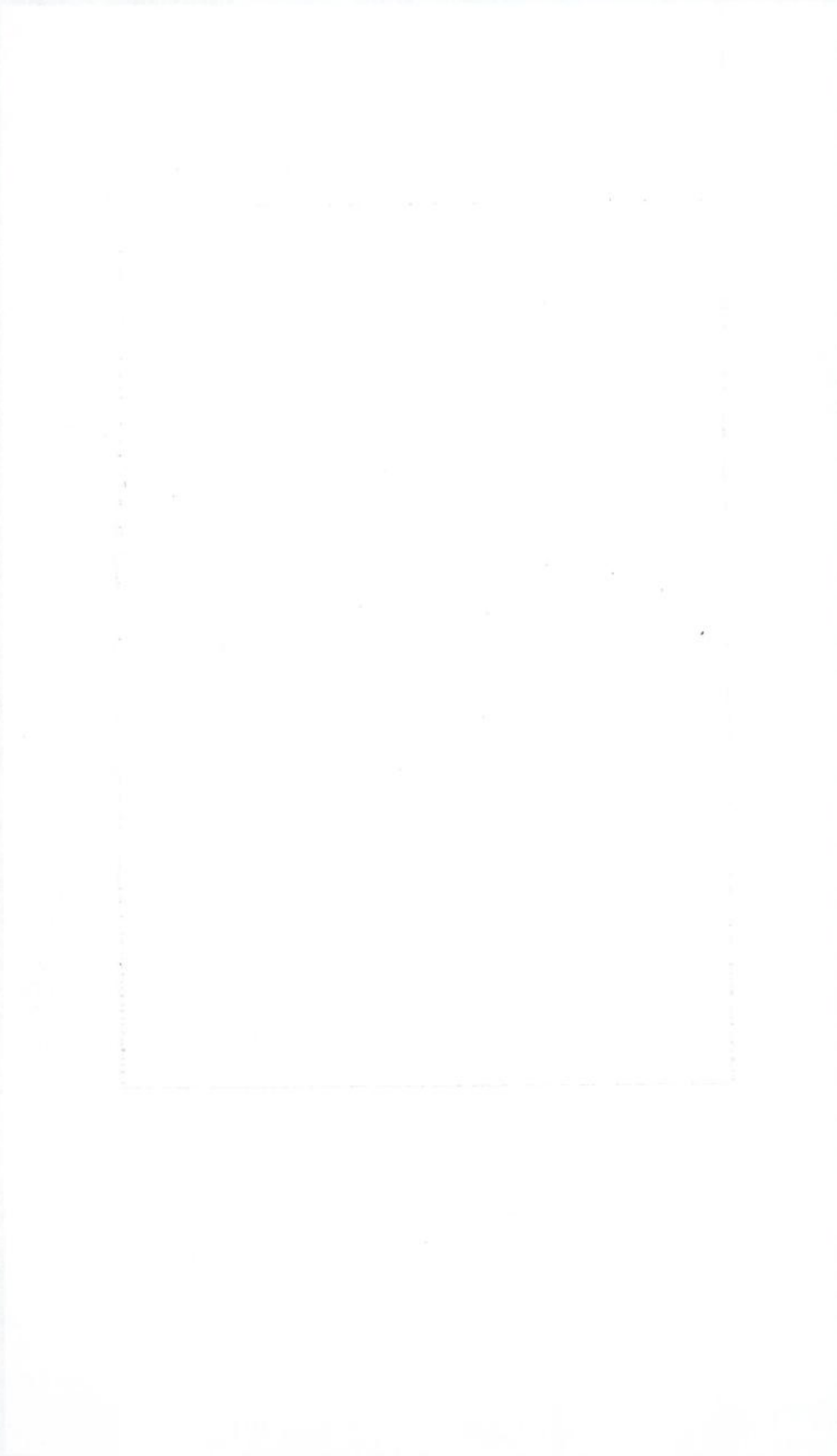


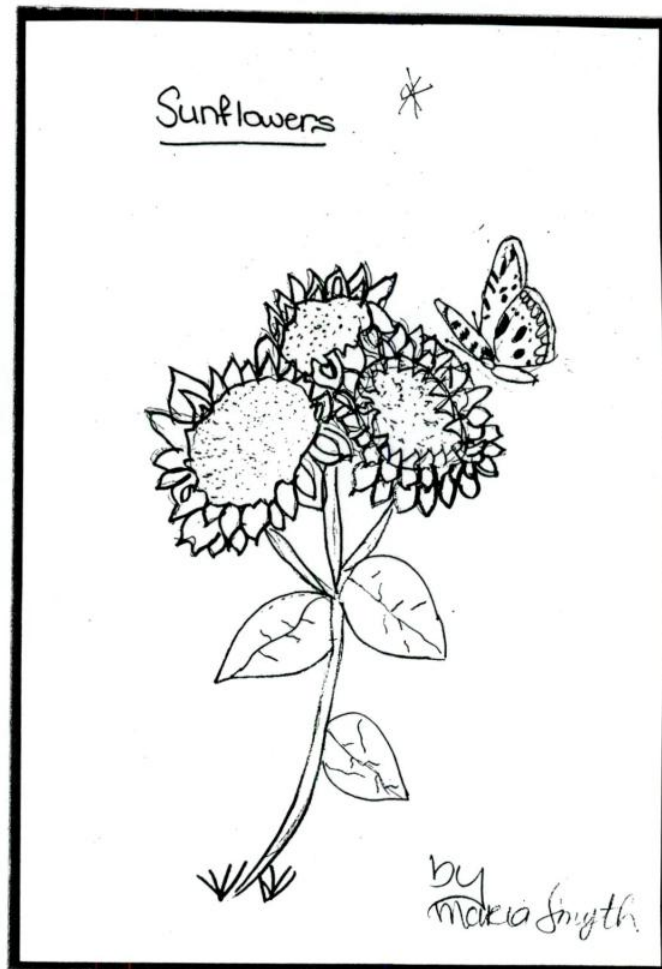
10. Example of Visual Aid illustrating linear drawings of insects.





11. Student Work: Insect drawings in pencil.





12. Students work : page from homework sketchpad.



WEEK FOUR:

SHAPE - DESIGNING A BALANCED COMPOSITION

According to the Junior Certificate Syllabus course structure

“the appropriate design process, including drawing and visual research, and the relevant Support Studies must be part of the learning situation.” (1)

In accordance with this, the main objective of this lesson was to design a dynamic composition, suitable for lino-printing, based on the visual research and drawings accumulated thus far, and influenced by the examples provided through support studies, of other artists' prints. The focus of the lesson centred on the careful arrangement of certain elements and principles of design, namely : line, linear texture, shape (positive and negative), balance, scale, and contrast, in order to create visual interest. The principle of balance, and the element of shape were emphasised, using a visual aid (teacher's own) which demonstrated a balanced design in positive and negative shape.

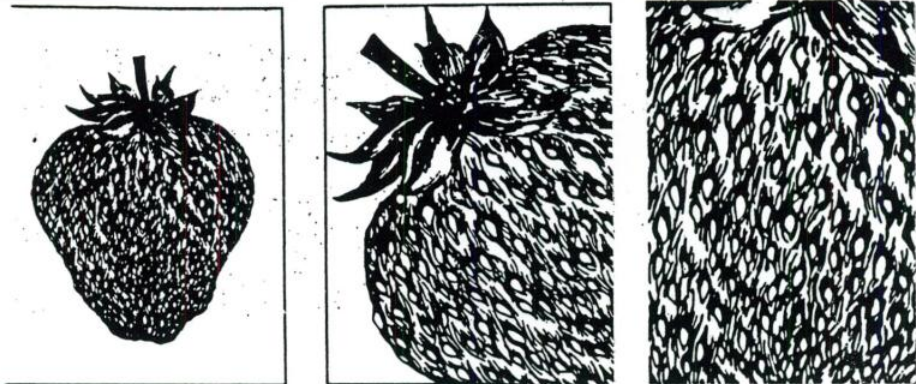
In this lesson, support studies were used mainly, to back up the visual aid, but were particularly useful in illustrating the possibilities of incorporating linear texture in a lino-print. Students were asked to identify the elements present in the visual aid, and these in turn were identified in each of the support studies (lino-prints by Pablo Picasso and N. Roland Holst).

It was observed that the use of repetition, and the alteration of scale could be very effective in creating a dynamic composition. This was apparent from the visual aid, as was the success of 'zooming-in' in on a section of an image to create a focal point or centre of interest. A separate visual aid illustrating this point was particularly effective in highlighting the importance of a focused composition.



13. N. Roland Holst : Linoprint. (1892)
Example of Support Study, demonstrating linear texture, composition, and theme.





14. E. Crossan : Design for Linoprint, Visual Aid.

15. Example of Visual Aid illustrating the Design Process through 'cropping' an image.





16. Student work : designs for linoprint, in pencil.

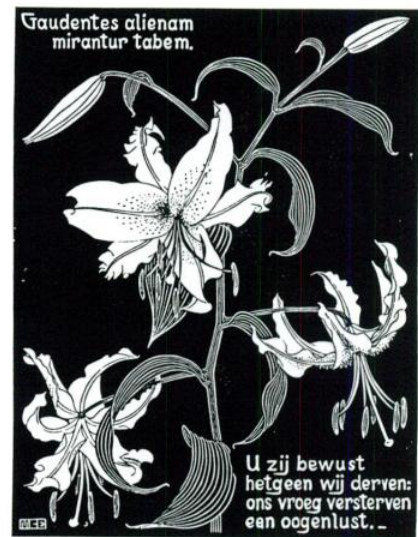
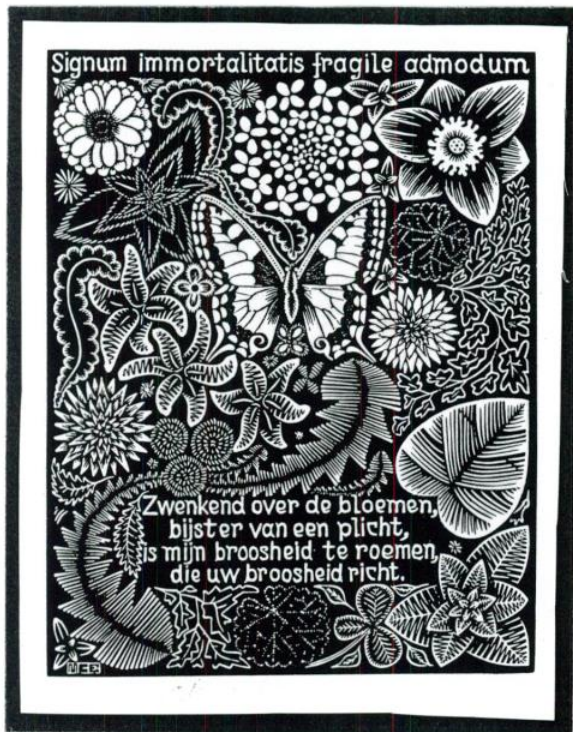


WEEKS FIVE AND SIX:**LINE, SHAPE, TEXTURE - TRANSFERRAL OF DESIGN,****CUTTING OF LINO-BLOCK.**

Lessons five and six were largely activity based, where the emphasis was placed on developing an understanding of the materials, techniques, and skills involved in the printing process. The students became familiar with the materials and equipment used during the process, and were instructed to follow the safety procedures at all times. Attention was given to the accurate use of relevant vocabulary when discussing aspects of the process, for example words such as : transfer, block, benchhook, blades (v / u - shaped), gauge etc.

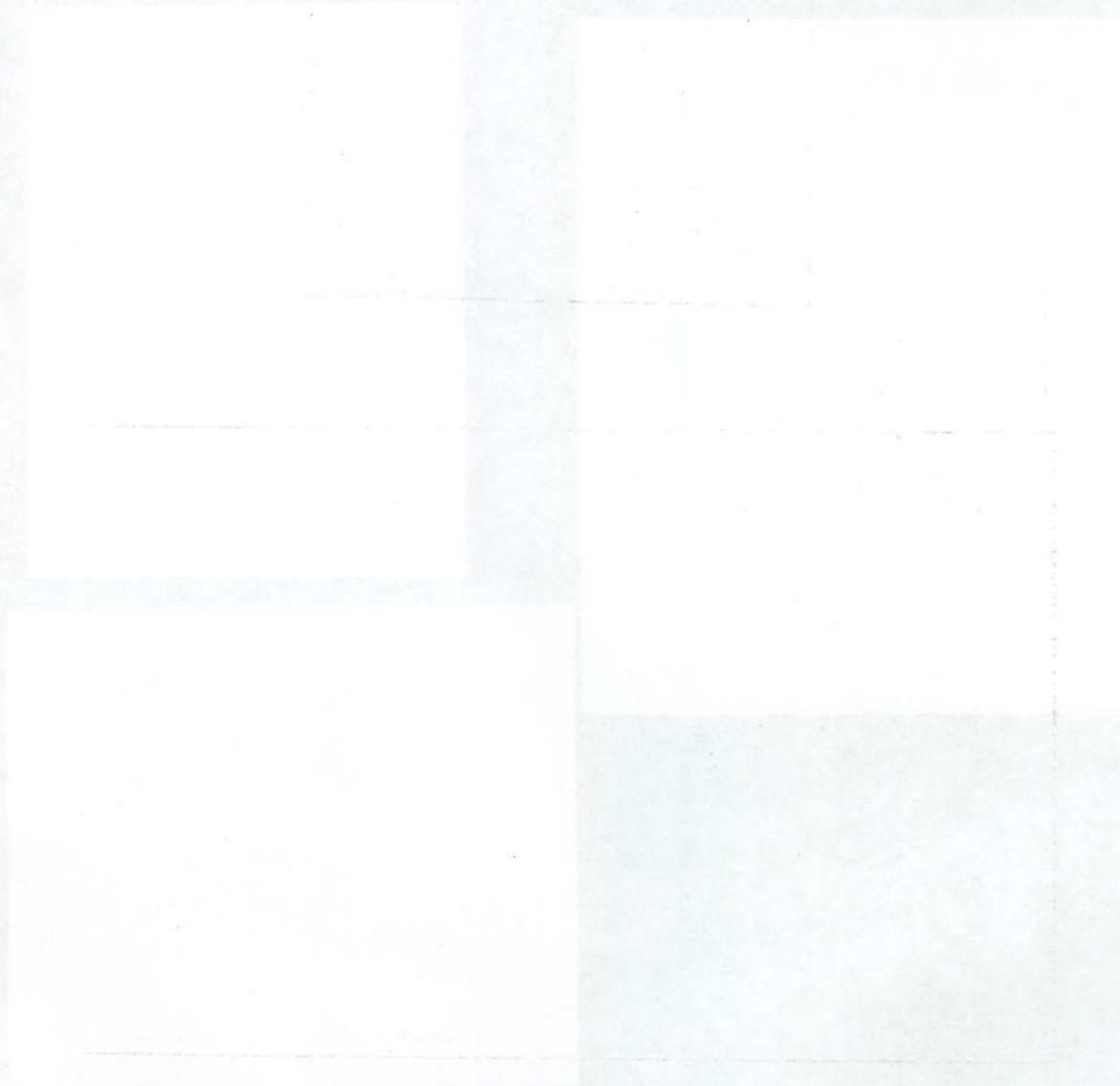
Visual aids were used to illustrate the task in conjunction with lengthy demonstrations, during which the visual aids were referred to repeatedly, in order to clarify and/or recap on particular points. Examples of artists' lino-prints were introduced in the form of support studies, in relation to the learning experience. Particular reference was made to the lino-prints of Escher and Frans Masereel, which were extremely relevant to the theme and nature of the students' work. Qualities of line, pattern and positive and negative shape, were identified in these prints.

A brief history of print was outlined and illustrated with examples from the past to the present day, in the form of support studies. It was felt that the effective use of relevant visual teaching aids throughout these lessons led to greater understanding of the art elements and the development of the students aesthetic sensitivities.



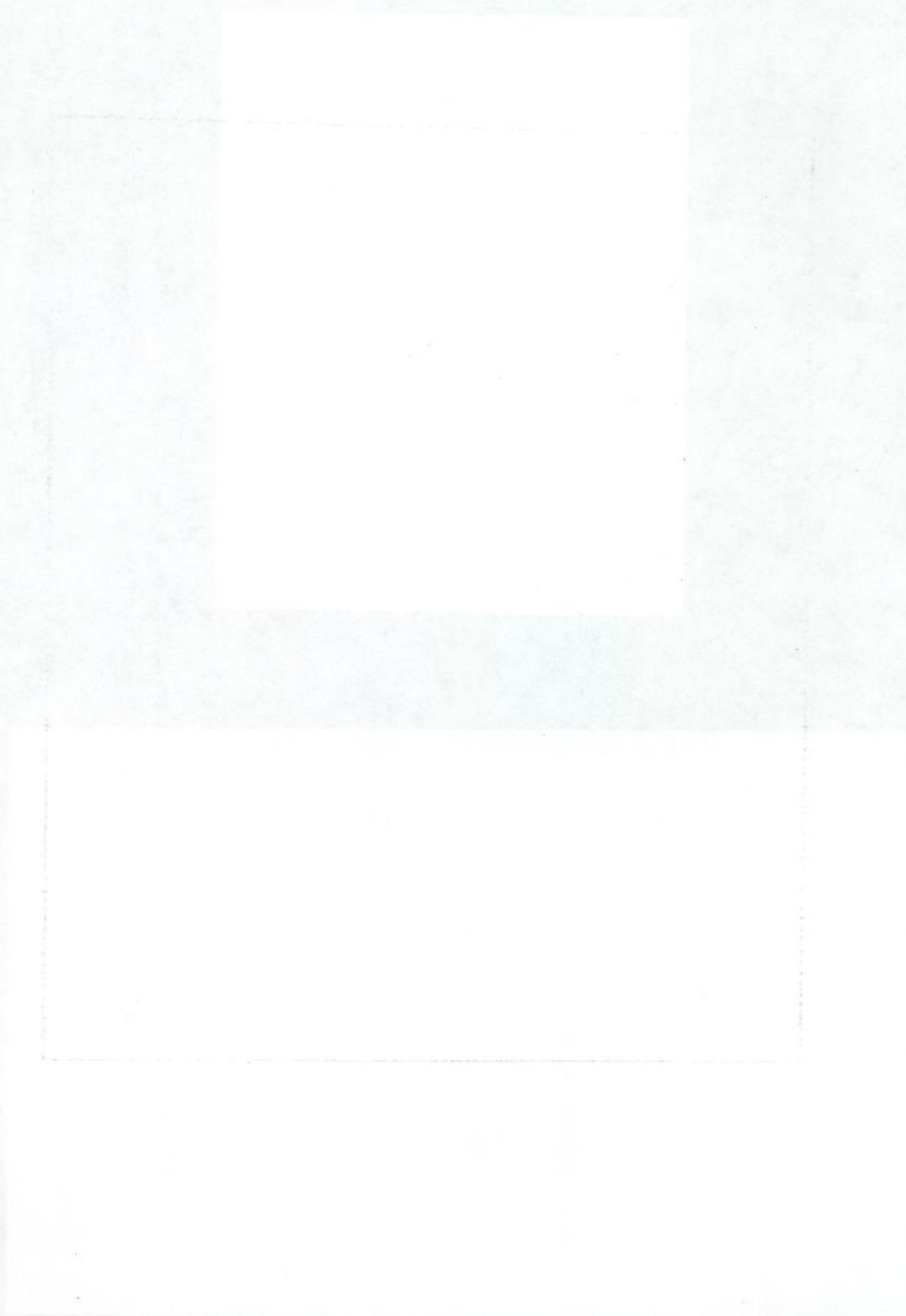
17. & 18. Escher : Linoprints.

Examples of support studies illustrating the theme, and displaying qualities of line, linear texture, and positive and negative shape.



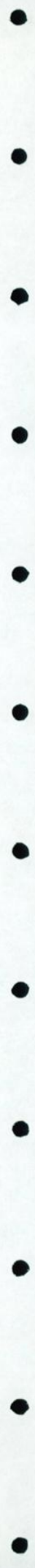


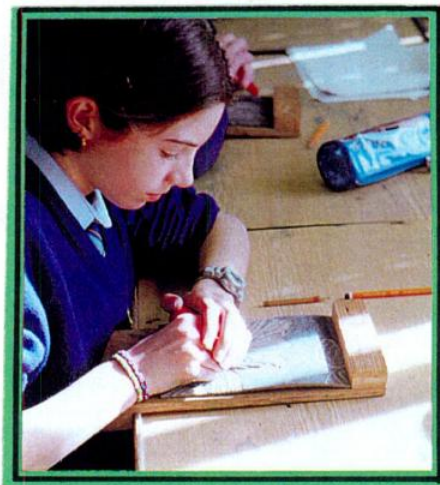
19. Student Work : positive and negative shape designs for linoprint.





20. Frans Masereel : Woodcuts, (as book illustrations) Example of Support Study, illustrating design, and purposes of printing process.





21. Students at work.



WEEK SEVEN:**COLOUR - PRINTING**

This was the final lesson of the scheme and was activity based. The students were presented with an example of an Andy Warhol repeat-image flower print. During a discussion of the work, they were asked to identify the predominant elements and principles of design within the support study, and they responded by naming colour, shape, repetition, and contrast. Students displayed an understanding of the art and design elements, and articulated their responses using appropriate vocabulary.

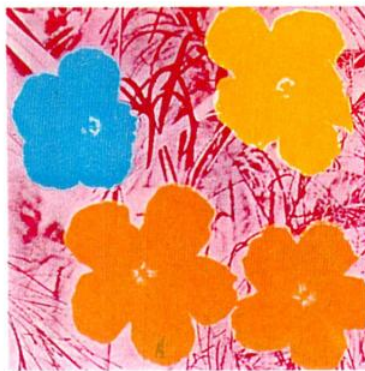
A visual aid (teachers own) was then shown, demonstrating a number of approaches to printing, which included the use of various colour combinations, and qualities of paper. Students were asked to identify the differences between the prints, and to respond to the different moods created by each one. This led into a discussion on colour and the theory of complementary pairs, during which the students were asked to identify sets of complementary colours in Warhol's print.

It was then agreed upon discussion, that harmonious colours, were those of a similar shade or hue, such as blue and green, or pink and red. The students felt that harmonious colours such as these, could create a certain feeling when placed together, for example shades of blue and green a suggested cool, calm,

peaceful mood or atmosphere. In order to reinforce this idea an example of such a colour scheme was then produced in the form of a Margaret Preston print. Using the prepared lino as a visual aid, the technique of taking a print from a lino-block was demonstrated to the students. The task of printing each block, proved exciting and absorbing and the students were engaged in activity for a considerable time.



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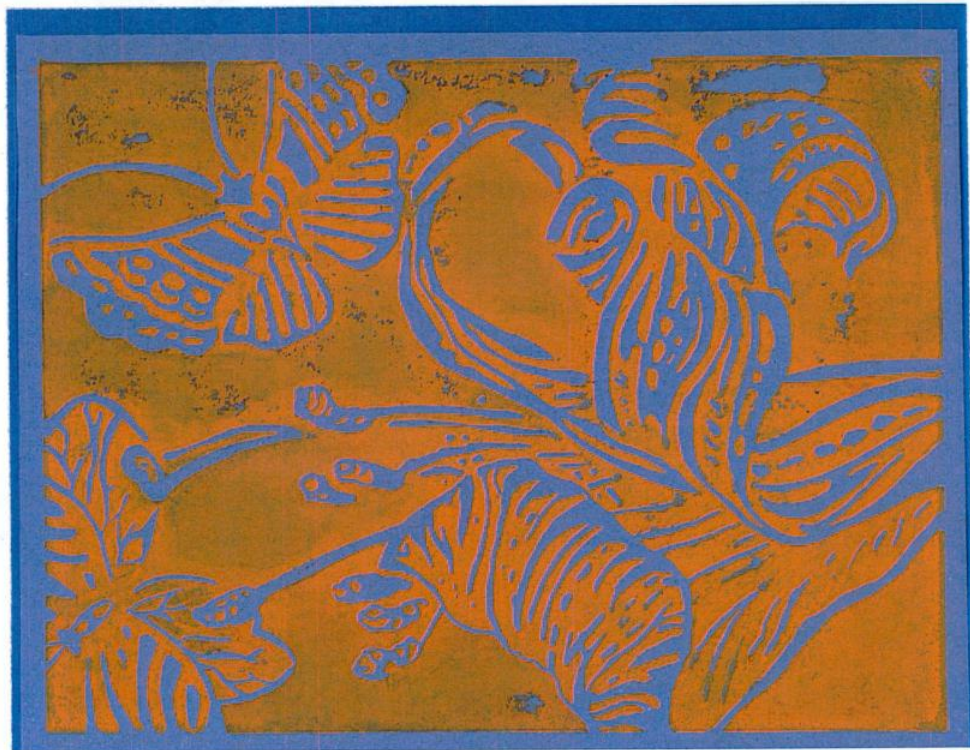
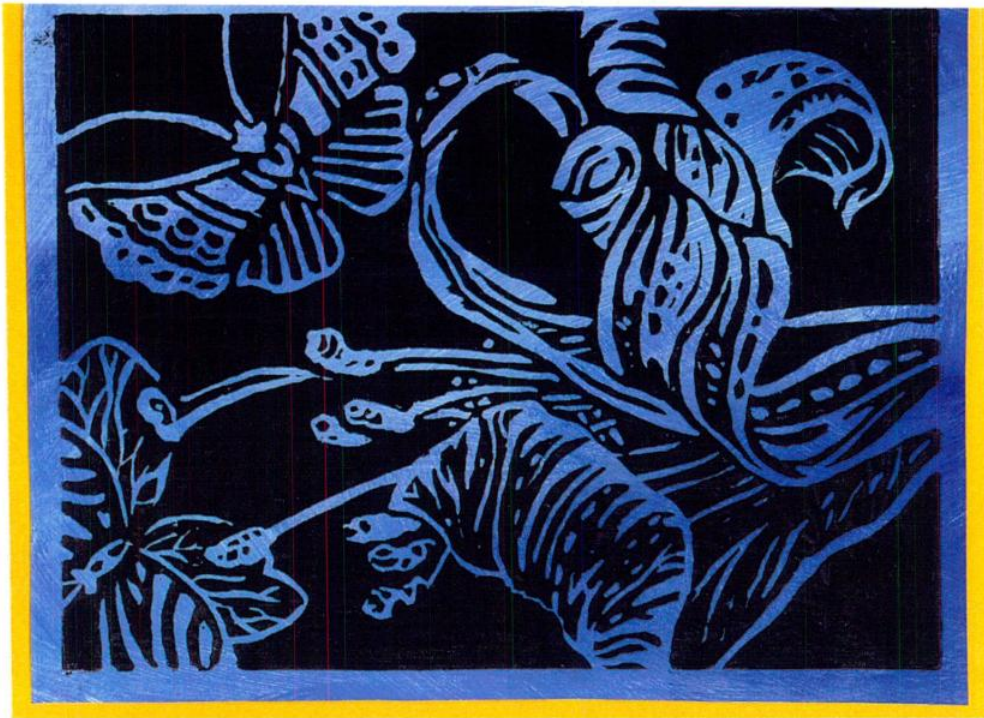


22. Andy Warhol : Repeat Print of flowers.

23. Margaret Preston : Linoprint of flowers.

Examples of Support Studies to illustrate colour.





24. & 25. E. Crossan : Linoprints, Visual Aids.





26. Students at work.



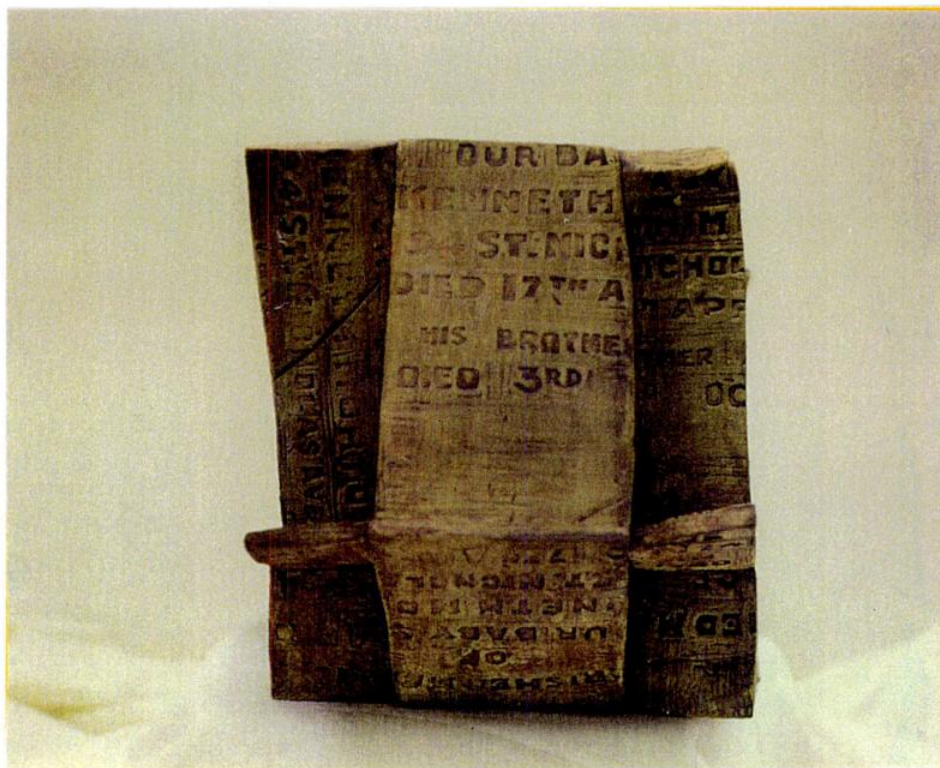
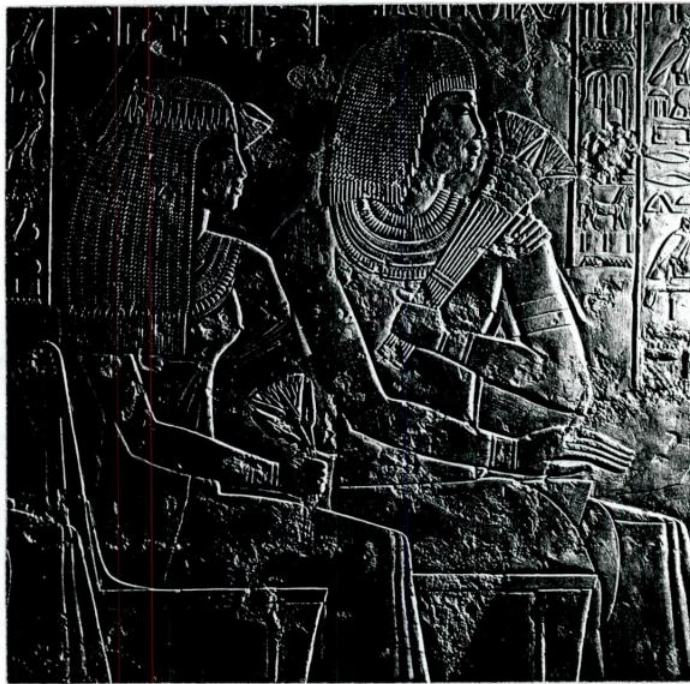


27. Student work .



SCHEME DEVELOPMENT

By way of introducing the students to clay, the scheme was extended into the development of a low-relief claytile, using the same theme. The duration of the scheme was three weeks, and during each lesson, students were shown appropriate visual aids and support studies. I worked on my own clay tile visual aid, during each demonstration, and I feel that this greatly helped to clarify the task. I feel, again, that the success of the scheme was due to the quality of visual aids and support studies used.



28. Egyptian Relief Panel, Support Study.

29. Catherine Morton : ceramic piece, Support Study.





30. E. Crossan : Low Relief Clay Tile, Visual Aid.





31. Student Work.



FOOTNOTES : CHAPTER FIVE

1. National Council for Curriculum and Assessment, Junior Certificate Art, Craft and Design Syllabus (Dublin : An Roinn Oideachais, 1987),p.5.

CONCLUSIONS AND RECOMMENDATIONS

Art cannot be taught effectively without visual imagery. As stated in the Junior Certificate Syllabus Aims and Objectives, each learning experience should incorporate appropriate support studies and visual aids. As can be seen from the description of my scheme, every successful lesson taught, included visual imagery in the form of visual aids and support studies.

An interesting aspect regarding the effectiveness of the visual aid was discovered during the first two lessons. In the first lesson the students were shown a number of line drawings, by way of illustrating the task. These visuals were taken from a book of botanical drawings, and were overly detailed and slightly advanced for a second year group. Although the students' drawings were satisfactory, I felt that they could have achieved greater results, had the task been more clearly illustrated. In the second lesson, I produced two simple drawings, which I felt clearly illustrated the transition from a line drawing, to a linear texture drawing. These were used as visual aids during the lesson, and I observed that the students responded to the task with greater understanding, as can be seen in the work produced. As a result of these findings, I would conclude that visual aids must be relevant and accessible if they are to be used as an effective learning tool.

In this scheme of work the students were constantly being visually stimulated by a wide variety of forms and images, and their understanding of the task is apparent from the quality of both their visual research and end products. The success of the scheme of work is, I feel, due to the clarity of teaching, and this in turn, is due primarily to the quality of visual resources employed.

I recommend that visual teaching aids be used as an integral part of every learning experience in the art class, at both Junior Certificate and Leaving Certificate level. The development of the students aesthetic awareness is dependent on their understanding of visual form and the visual qualities inherent in each form, and this understanding necessitates a working knowledge and appreciation of the elements of art and design. This can only be achieved through direct experience and observation of a wide variety of visual forms and images, in the form of visual aids and support studies.

Appendices

Appendix 1

The Junior Certificate Course Structure:

The Core Syllabus

• **Drawing:**

Observation / Analysis]
Recording]

Drawing]

Art]

• **Two Dimensional**
art, craft and design:

Image making]
Image Manipulation and Development]
Lettering]
Lettering and Image]

Painting]
Printmaking]
Basic Photography]
Graphic Design]

Design]

Elements]

• **Three-Dimensional**
art, craft and design:

Additive]
Subtractive]
Constructional]

Modelling/Casting]
Carving]
Construction]

Support]

Studies]

Appendix 2

LIST OF OBJECTIVES FOR EACH LESSON

LESSON 1

1. To increase the students understanding of Shape through simple outline drawing.
2. To introduce the students to linear texture, through the study of the surface textures of flowers.
3. To develop the students observational drawing skills.

LESSON 2

1. To increase the students understanding of Linear Texture through the study of the surface textures of flowers.
2. To develop the students mark - making skills.
3. To improve the students observational drawing skills.

LESSON 3

1. To further develop the students understanding of line and linear texture.
2. To further develop the students observational drawing skills.
3. To create an awareness of the distinction between Primary and Secondary Sources.

LESSON 4

1. To introduce the students to the design process through the principle of balance.
2. To create an awareness of positive and negative shape in a balanced composition.
3. To emphasise the benefits of combining Primary and Secondary source information, at the design stage.

LESSON 5

1. To further develop the students awareness of positive and negative shape.
2. To develop skills in the accurate transference of a design onto lino.
3. To create an understanding of the printing process.

LESSON 6

1. To reinforce the students understanding of line, shape and texture
2. To develop the students lino-cutting skills.
3. To create a knowledge of the history of printmaking.

LESSON 7

1. To develop the students understanding of the printing process.
2. To develop the students skills in the use of printing tools and materials.
3. To create an awareness of colour and mood, through a variety of colour combinations.

Appendix 3:
SCHEME SHEET

OLAISTE NAISIUNTA EALAINÉ IS DEARHTHA - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
 AOUT FOR SCHEME OF WORK

STUDENT NAME: EVELYN CROSSAN.											
THEME: A FLORAL GARDEN.											
AIM OF SEQUENCE: TO DESIGN AND MAKE A RELIEF PRINT IN LINO, USING THE THEME of a FLORAL GARDEN.											
Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
1	2ND YEARS 1.25/2.40	THE ELEMENTS - Recap . Stress Line + TEXTURE. Introduce theme + scheme. Look at flowers - S.S. of Van Gogh.	1. Simple drawing of outline shape using line. 2. Filling in surface texture. Look at my V.A. Talk about focusing.	(PRIMARY) FLOWERS.	LINE SHAPE TEXTURE.	observational drawing of flowers - first in outline then using line texture.	observational drawing skills	Pencil, Paper, flower.	VAN GOGH. Visual Aids of line drawings, + line texture.	Gather images of flowers or gardens. Try pressing flowers.	
2	"	Recap: LINEAR Texture, VAN GOGH INTRODUCE MARK-MAKING Identifying linear marks, S.S. and Visual Aids	1. Make a grid showing 4 different linear marks. 2. Make close up drawing of flower using linear texture.	(PRIMARY) FLOWERS.	LINE TEXTURE (LINEAR)	Complete mark- making grid. OBSERVATIONAL DRAWING LINEAR TEXTURE (CLOSE-UP)	Mark- making skills. OBSERVATIONAL drawing skills.	Pencil, Paper, flower.	VAN GOGH. Visual Aids of mark-making + flowers.	Make detailed drawing of flower using linear texture.	
3	"	RECAP: FLOW INTRO SECONDARY SOURCES. SHOW SUPPORT STUDIES OF HOKUSAI. Discuss LINEAR ASPECTS OF DRAWING	Discuss Visuals - examine Pattern. Draw insect - discuss size and movement. Also different views.	(SECONDARY) MAGAZINES, NATURE BOOKS.	LINE PATTERN.	Complete a number of drawings of insects using line + linear texture.	Awareness of Pattern. Mark-making skills OR. Drawing skills.	Pencil, Paper, Visuals, (See Source)	Hokusai, Hockney. Visual Aids of insect drawings.	Drawing of animal or insect incorporating texture + pattern.	
4	"	Review drawing. INTRODUCE DESIGN STAGE: COMPOSITION TALK about Balance - interesting comp. - cropping. Show Support Studies Discuss Pos/Neg Space	show creating a design from drawings with Teach Paper - cropping etc. show colouring B+W - illustrate Pos/Neg Space.	All DRAWINGS	SHAPE. (BALANCE)	Make two designs for lino, using teaching paper. Colour in Black + White.	Design Skills. Understanding of Positive + Negative Space.	Tracing Paper, Pencil, Drawings, Black markers. etc.	Picasso. Robert Rauschenberg. Hockney. Hokusai - (cropping).	Finish colouring the design Ready for transferring into Lino.	
5	"	Recap on last week's class. Question/TAKE THE process so far (illustration). Talk about Pos/Neg Space	Emphasize Accuracy Demo Transferring Design onto Lino. Demonstrate effect of Reversing the design. V.A. My Lino.	Finished Design.	Pos/Neg Shape. (VARIETY)	① Transfer design onto Lino Block. and Colour in B+W.	Tracing Skills. Manipulation of Tools. Accuracy.	Lino, Block, Tracing Paper, - Design. Marker Carbon Paper	Escher, Bridgesley	Collect some examples of images or types that have been printed.	
POTENTIAL LESSON DEVELOPMENT:											
6	"	Recap - safety Talk Intro to cutting	Cutting techniques - safety - benchwork - blades V/U - blades etc.	Lino Block.	LINE TEXTURE (Surface)	Finish Cutting Block. Make Prints from block (experimenting with colour combinations)	Cutting skills Accuracy + Manipulation of tools. Knowledge of colour theory.	Lino, Blades, Benchhook, Ink, Roller, Glass plate, Paper.	MARGARET PRESTON. HOCKNEY.		
7	"	Recap - intro to printing. - colour	Registration with block, print - accuracy.	Lino Block.	COLOR						



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Taylor, Rod. **Educating for Art - Critical Response and Development.**
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OTHER SOURCES

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