

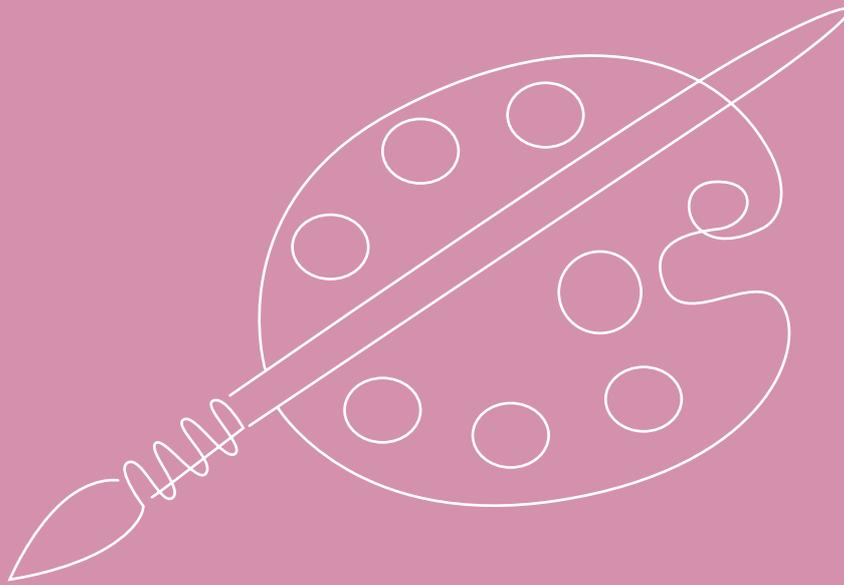
POST-PRIMARY

Art, Craft, Design

Guidelines for Teachers of Students with

MILD

General Learning Disabilities



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Introduction

These guidelines are designed to support the Art, Craft, Design teacher within the context of a whole school plan for students with special educational needs.

These guidelines are intended to support the teacher of students with mild general learning disabilities who are accessing the Junior Certificate Programme in Art, Craft, Design.

Similar materials have been prepared for teachers working with students accessing the *Primary School Curriculum*. Continuity and progression are important features of the educational experience of all students; for students with special educational needs they are particularly important. Therefore, all the exemplars presented here include a reference to opportunities for prior learning in the *Primary School Curriculum*.

In *Approaches and methodologies* individual differences are emphasised and potential areas of difficulty and implications for learning are outlined and linked with suggestions for teaching strategies for classroom use.

The exemplars in these guidelines draw on the Junior Certificate syllabus for Art, Craft, Design. The checklist for teacher observation and the table of potential areas of difficulty have relevance for all teachers of students with mild general learning disabilities.

The exemplars have been prepared to show how students with mild general learning disabilities can access the curriculum through differentiated approaches and methodologies. It is hoped that from these exemplars teachers will be able to provide further access to the remaining areas of the Art, Craft, Design curriculum. A strong emphasis is placed on using an active approach to learning while using concrete experiences that relate to the students' environment and prior learning. A range of assessment strategies is identified in order to ensure that students can receive meaningful feedback and experience success in learning.

Approaches and methodologies

There are many advantages to using a thematic approach in Art, Craft, Design. The potential for curriculum integration using a theme has the advantage of enabling the teacher to make explicit the connections between different areas of knowledge/learning.

It is important to remember that while the Art, Craft, Design programme offers opportunities for illustrating and recording learning in other subject areas, it should be taught as a subject in its own right. For the student with mild general learning disabilities, a comprehensive art, craft, design education can play a substantial role in his/her cognitive and emotional development.

Working thematically

A theme can provide the stimulus for a whole body of work in a variety of subject areas. It could be suggested by an event, a book, a television character, or an incident in the school day. Learning in areas like history, geography, and science can be enhanced through integration with Art, Craft, Design and other subjects. Equally, the student's life and the world in which he/she lives can be the catalyst for work that not only develops cognition but also enables the student to explore 'the self' and thus develop self-concept, self-esteem, and an awareness of her or his learning strategies.

Creating real contexts for learning through art

The student with mild general learning disabilities needs to have the basics of communication and learning explicitly presented to him/her, and needs to be afforded maximum opportunities for learning. In practical terms, the teacher should concern himself/herself with creating contexts for art learning that are relevant to the student's overall learning and that also allow Art, Craft, Design to inhabit the domain that is embodied in the cliché art for art's sake. Just as words are all around us, so too are visual images.

The graphic quality of art can be explored in the making of books, posters, magazines, and greetings cards, in responding to advertisements, and a variety of media.

By making art and responding to art the communicative and expressive characteristics of it are understood; art is a visual language in its own right. It is imperative that the student develops visual literacy skills and assimilates the symbolic nature of visual art, so that he/she may interpret the world around him/her and be able to use other communication options when oral or written language are not effective for him/her. By providing access to a complete *Art, Craft, Design curriculum*, the student is enabled to decode and find meaning in colours, visual conventions, graphic representations and text that he/she may not be able to read. For example, by training the student to assess typefaces and lettering styles the student can know a comic book from a book of prose. By understanding the meaning attached to graphic images he/she can know signs/posters that indicate danger and can get excited by the poster or book about the circus.

The student will need to learn that visual imagery is everywhere, that it is a critical component of living, and that making aesthetic decisions affects the quality of a person's life. There are artistic choices to be made in arranging food on a plate, in setting a table, in choosing furnishings, and in presenting oneself. The teacher can help students to appreciate the value and importance of such choices in many ways. The social aspect of art can be explored by tuning into art projects in the student's community. How art is used to enhance the environment and how it empowers people can be examined. The art of disabled artists and art/crafts of the travelling community can be viewed and discussed. The cultural dimension of art can be examined by comparing, contrasting, and experimenting with the art of different peoples and by exploring the imagery of ethnic groups such as native Australians, Africans, and native Americans. Examples of traditional Irish imagery both in the work of the past and in contemporary art, for example Celtic motifs, the man made landscape, and native craft traditions can be examined and explored.

It is important to focus on the historical dimension of art by linking events to art production. Examples, among many others, might include the recent upsurge in commissioned public sculpture, the prevalence of portraiture in continental Europe amongst the bourgeoisie in the 16th and 17th centuries, and the dearth of native Irish art during the famine. Art through the ages should be discussed and paintings, sculptures, and buildings analysed to find out what they tell us about life in times gone by.

The art process is an ideal forum for an exploration of self-concept and the concept of individuality. The student with mild general learning disabilities may have difficulties in these areas. Lack of confidence and low self-esteem can cause feelings of inadequacy. Art activities should focus on process and can be open-ended in terms of product, allowing for difference and a variety of possible personal responses.

The importance of knowing the stages of art development in the child

In art education, as with all teaching, the teacher needs to be aware of the developmental nature of learning. When the student's current stage of learning and development is determined, his/her learning needs can be established and catered for. The *Art, Craft, Design curriculum* and an exploration of the elements involved can be accessed by the student when the learning task is adapted to meet his/her needs. Interestingly, the stage at which the student functions in terms of drawing offers the teacher a wealth of information about the student's general learning.

Talking about art

There are clearly important links between thinking about art, making art, and talking about art. Talking about art develops learning, clarifies meaning, and is important for responding.

Oral language has a role in developing ideas, in clarifying experiences, and in suggesting ways in which one might proceed with an idea. The *Primary School Curriculum* suggests guided discovery as a means of encouraging the student to discover the expressive possibilities of a variety of materials and tools. Teacher talk is an essential component of the guided discovery process. By identifying the student's developmental stage the teacher can place verbal emphasis on areas that will help the student to explore fully the potential of the stage he/she is at, and so pave the way for future development.

As the student progresses the teacher should tailor discussion of the student's artwork to his/her ability, working through the concepts to be learned. It is important that discussion of this nature is open-ended, through which the teacher facilitates learning by gently eliciting from the student information about the process, content, and meaning of the work. By talking about his/her work, the student is learning about his/her creativity and how he/she perceives the world.

It is important to bear in mind the need for clear and concise verbal instruction in demonstrating techniques or the use of tools, in describing situations, objects, or tasks, and in responding to the work of others. For some students, a task will need to be broken down into short sessions of instruction. Reinforcement of the ideas discussed and the elements explored will also be important.

Emphasising the language of responding

The language of responding needs to be focussed upon and constantly be revisited, using a variety of contexts. Such language is invaluable in its potential application and the concepts that underpin it form the basis for living skills. 'What I like' and 'what I don't like' are fundamental to self-concept and aesthetic sensibility.

Individual differences in talents, strengths, and needs

All students will benefit from a variety of teaching styles and classroom activities. Students with mild general learning disabilities will benefit particularly if the teacher is aware of their individual talents, strengths, and needs before embarking on a new activity. Consultation with and/or involvement in the Individual Education Planning process as well as teacher observation will assist the Art, Craft, Design teacher in organising an appropriate learning programme for a student with mild general learning disabilities. Such an approach will assist the teacher in selecting suitably differentiated methods for the class. If learning activities are to be made meaningful, relevant, and achievable for all students then it is the role of the teacher to find ways to respond to that diversity by using differentiated approaches and methodologies.

This can be achieved by

- ensuring that objectives are realistic for the students
- ensuring that the learning task is compatible with prior learning
- providing opportunities for interacting and working with other students in small groups
- spending more time on tasks
- organising the learning task into small stages
- ensuring that language used is pitched at the students' level of understanding and does not hinder understanding the activity
- using task analysis outlining the steps to be learned/completed in any given task
- posing key questions to guide students through the stages/processes and to assist in self-direction and correction
- using graphic symbols as reminders to assist in understanding the sequence/steps in any given task/problem
- modelling task analysis by talking through the steps of a task as it is being done
- having short and varied tasks
- creating a congenial learning environment by using concrete and, where possible, everyday materials, and by displaying word lists and laminated charts with pictures.

Teaching strategies

When planning for teaching and learning in the area of Art, Craft, Design a variety of teaching strategies needs to be considered.

These will respond to potential areas of difficulty students with mild general learning disabilities may have such as oral and written communication, problem-solving, and the retention of facts and concepts. The tables that follow list some of these, and suggests appropriate strategies for classroom use.

It is important to remember that not all students with mild general learning difficulties experience all of these difficulties. Neither is it an exhaustive list. These are strategies which help overcome some of the most commonly found areas potential of difficulty.

Addressing potential areas of difficulty for students with mild general learning disabilities

▲ Potential area of difficulty	= Implications for learning
Communication and language	<ul style="list-style-type: none"> • The student may experience a delay in the acquisition of oral language skills. • The student may be unable to express himself/herself and may have difficulty with the concept of conveying thoughts through the medium of oral language or art activity. • The student may have difficulties understanding instructions and, therefore, may not be able to work through a given task. • The student may have trouble in expressing the difficulty he/she is having and this can result in a refusal to attempt a task.
+ Possible strategies	
<ul style="list-style-type: none"> ■ The teacher works on the concept that a picture is <i>'talking'</i> to us, as in an advertisement, a sculpture, etc. ■ Instructions should be clear and the teacher should ascertain that the student has understood. ■ Activities can be broken down into step-by-step stages that are described and demonstrated by the teacher. ■ The teacher should anticipate difficulties and intervene using positive interjections, such as <i>'That's coming on, do you need a little help?'</i> ■ The teacher should create a warm classroom environment that fosters respect for other students and that encourages the student to take risks with his/her artwork. 	

▲ Potential area of difficulty	= Implications for learning
Short-term memory	<ul style="list-style-type: none"> • The student may have difficulty remembering the different stages of more complex processes. • The student may be unable to remember the names of tools, materials or concepts discussed earlier. • Students may have some problems in recalling events and experiences that, in turn, may affect their ability to imagine.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Describe and carry out more complex tasks one step at a time. ■ Allow the student enough time to finish each stage and provide plenty of opportunities for reinforcement. ■ Use images, objects, colour, and word cards where appropriate. ■ Use story, songs, poetry, and images to help the student to recall and visualise scenes, people, places, and creatures. ■ Always keep in mind that the imagination is fuelled by experiences. 	

▲ Potential area of difficulty	= Implications for learning
Visual impairment	<ul style="list-style-type: none"> • The student may not attend to the teacher and the learning situation, since difficulties with vision may isolate the student. • The student may become frustrated if his/her needs are not being addressed.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Ensure that the student's eye-functioning is assessed appropriately. ■ The student should be seated in the best possible position for viewing the teacher/visual aids/demonstrations. ■ Use pointing and other cues when possible to illustrate learning. ■ Allow opportunities for the student to access information and understanding through auditory, tactile, and kinaesthetic perception. ■ Provide a balanced Art, Craft, Design curriculum that emphasises process and provides for tactile and kinaesthetic activities. 	

▲ Potential area of difficulty	= Implications for learning
Challenging behaviour	<ul style="list-style-type: none"> • The student does not attend to the learning situation. • Other students are disrupted by the inappropriate behaviour of the student. • The student may become over-stimulated in less structured situations. • Scissors, burners, knives, and other potentially dangerous equipment can become a safety risk.
+ Possible strategies	
<ul style="list-style-type: none"> ■ The teacher should ensure that he/she has the attention of the student. For optimum learning the student should be seated close to the teacher rather than where he/she chooses to sit. ■ Check that the student is attending by reinforcing and questioning. ■ Involve the student by allowing him/her to help in demonstrating, etc. ■ Encourage the student and ensure adequate opportunities for success. ■ Count all dangerous tools and double check the count after lesson. If appropriate, give the student a special responsibility for distributing and collecting art equipment. ■ It is important to find a balance between creating an environment that encourages experimentation and risk-taking and one which is structured. 	

▲ Potential area of difficulty	= Implications for learning
Visual - perceptual discrimination	<ul style="list-style-type: none"> • There may be some difficulty in identifying shapes and colours and in perceiving patterns.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Offer the student a multi-sensory approach to learning about 2-D and 3-D shapes. ■ Focus on a particular colour and its various shades and tones, and provide plenty of reinforcement, for example have a green (or any colour) table or classroom for a week, and ask students to mix as many shades of green as they can. ■ Identify shapes in pictures, in nature, and in the class, and use word cards for reinforcement. ■ Use printing as a medium for exploring pattern, such as repeating patterns and mirror patterns. 	

▲ Potential area of difficulty	= Implications for learning
Emotional immaturity	<ul style="list-style-type: none"> • The student may appear restless or may be disruptive. • The student may present with attention difficulties. • Motivation may be poor. • The student may be obsessed with details and may sometimes focus only on the end product.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Be conscious of areas of sensitivity for the student, such as a bereaved parent or family difficulties. ■ The classroom can be a safe haven for the student if a culture of mutual respect pervades. ■ Focus on themes of special interest to the student, for example horses or a favourite pop group. 	

▲ Potential area of difficulty	= Implications for learning
Lack of social skills	<ul style="list-style-type: none"> • The student may have difficulty working in a group situation. • The student may experience low self-esteem and feelings of non-acceptance or isolation. • The responses of the student may be inappropriate. He/she may be antagonistic to others or anti-social, causing disruption.
+ Possible strategies	
<ul style="list-style-type: none"> ■ The teacher should provide opportunities for success and building self-esteem. ■ When assigning a student to a group for art it is useful if roles and boundaries are clearly defined for the task. ■ The teacher might sit in on this group to begin with and revisit it periodically. ■ Advise the student to examine his/her responses before making a comment. ■ Help the student to reflect on the consequence of his/her actions and words. 	

▲ Potential area of difficulty	= Implications for learning
Poor spatial awareness	<ul style="list-style-type: none"> • The student may present as being clumsy or awkward. • Artwork may lack the spatial awareness commensurate with his/her class level. • The student may experience difficulties when conveying 3-D objects onto a 2-D plane.

+ Possible strategies

- Give the student plenty of opportunities for learning through multi-sensory stimulation.
- Encourage the student to think about his/her own thinking.
- Enable the student to think more carefully about the shapes, forms, etc. that he/she wishes to make by visiting the content orally, by talking about what the student will draw/make, and by discussing the details and context.
- Ask questions that help the student to think more clearly about his/her artwork. For example, which is bigger, the man's head or his tummy? Is there a pattern or buttons on the clothes?
- When teaching about 2-D and 3-D shapes provide the student with tangible examples.
- Examine pictures with the student and ask questions such as, 'How do you know the boy is far in the distance?' 'Who is nearer, the boy or the girl?' 'How do you know?'
- Teach the vocabulary of space, for example wide, behind, in front of, beside, underneath, between, and use images and objects to support this learning.

▲ Potential area of difficulty	= Implications for learning
Short attention span	<ul style="list-style-type: none"> • Tasks may be abandoned in an unresolved state. • In his/her urgency to finish a task the student may not allow time for exploration or experimentation, thus causing him/her to miss out on perceptual and conceptual learning. • Art activity time may become a time of disruption.

+ Possible strategies

- Break down tasks into a series of stages.
- Visit students during each stage and probe them about what they are doing, asking them to explain what they are making, how they are making it, etc.
- Ask the students to look at other students' work with you, and ask them to comment on it.
- Encourage students to show their work to the class and ask them to talk about it.
- When a student is at the point of giving up, encourage him/her to talk about the work, and provide assistance in finishing/mounting/framing/exhibiting it.
- Tailor the task to the student's attention level, and involve him/her in a group.

▲ Potential area of difficulty	= Implications for learning
Lack of confidence and self-esteem	<ul style="list-style-type: none"> • The student may be reluctant to involve himself/herself in the art process or refuse to become involved. • Pages may be torn up or sculptural work may be smashed or dismantled in frustration. • A student may feel that work that does not achieve naturalistic realism is not considered worthy of presentation. • The student may opt out to avoid an activity.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Provide students with activities that develop self-esteem. ■ Enhance the student's self-concept by using the body as a resource for direct mark-making, hand/feet painting, etc. ■ Focus on '<i>doing an experiment</i>' or '<i>making marks</i>' using paint or other media rather than the daunting task of '<i>making an artwork</i>'. ■ Validate the student's work by creating an environment that is supportive. ■ Comment positively on students' work. 	

Exemplars

Introduction to the exemplars

The exemplars presented here are designed to show how the strategies outlined above can work in classrooms, and to model practice that can meet the particular learning needs of students with mild general learning disabilities.

Structure of the exemplars

Each of the exemplars is preceded by a summary in the form of two tables. The first table is an introduction to the exemplar. It outlines the relevant sections of the primary, *Junior Certificate (Ordinary level)* and *Junior Certificate School Programme (JCSP)* curricula. It also highlights some of the potential areas of difficulty for students with mild general learning disabilities that relate specifically to the area covered in the exemplar and lists some of the strategies used. In addition a time scale and a list of resources are provided. The second table outlines the exemplar in more detail by providing suggested outcomes, supporting activities and assessment strategies for a lesson/series of lessons.

Exemplars provided

No.	Syllabus Topic	Exemplar Title	Page
1	Observation and drawing	My home and its surroundings	13
2.	3-D	Mask Making	35
3.	Ceramics – First Year	Make a model of a bird	42
4.	Ceramics – Third year	Decorative head piece	52
5.	Graphic design	Research based graphic design	57
	Appendices to exemplars		62

Exemplar 1: Art, Craft, Design

Syllabus topic: Observation and drawing

My home and its surroundings

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Visual Arts Strand: Drawing Strand unit: making drawings</p> <p><i>The child should be enabled to</i></p> <ul style="list-style-type: none"> experiment with the marks, lines, shapes, patterns and tones that can be made with different drawing instruments on a range of surfaces, demonstrating increasing sensitivity and control. 	Observational Drawing	<p>Drawing</p> <p>The student can use a range of drawing techniques to record and communicate information visually.</p>

Time scale: Five weeks

Potential areas of difficulty

- Poor co-ordination and fine motor control
- Poor short term memory
- Short attention span
- Poor communication
- Difficulties with sequencing
- Lack of self-esteem

Strategies used in this exemplar

- Discussion
- Demonstration
- Reference to wall-charts
- Free experimental work

Resources

- Photographs and relevant pictures of the theme, for example Vincent van Gogh's 'Washerwomen on the Canal Bank' (Reed pen and china ink) or 'View of Arles' (Reed pen and Indian ink)
- Work by artists who drew from observation, such as Matisse, Cezanne, Rembrandt, Coldstream, da Vinci, Durer, Giacometti, Pisanello, Hockney, Ingres, and Japanese and Chinese artists
- Lead, graphite, and charcoal pencils of varying grades
- A range of brush sizes
- Papers
- Coloured pencils
- Still life objects

Exemplar 1: **Art, Craft, Design**

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <p>Week 1: Line</p> <ul style="list-style-type: none"> • understand the basic rudiments of line drawing • develop expressive and exploratory mark making • develop an awareness of the drawing approaches of other artists • use an art and design vocabulary to evaluate and appreciate one's own work and that of other artists 	<ul style="list-style-type: none"> • Discuss the work of Vincent van Gogh who has used a variety of marks in his drawings. • The teacher demonstrates <ul style="list-style-type: none"> • pencil pressure • qualities of line (thick, thin, freehand, ruled, etc.) • movement (continuous, fast, slow, zigzag, stop/start, wavy, curvy, etc.) • cross-hatching. <p>Students work on worksheets 1, 2, 3, 4.</p> <p>Students may engage in free experimental work, leading to discussion of marks used. Worksheet 5 may be useful for this.</p> <ul style="list-style-type: none"> • Refer to a wall chart where some relevant words and art terms are written in lower case. 	<ul style="list-style-type: none"> • The teacher observes the student's drawing and mark making. • Student use self and peer assessment to identify qualities, movement, and pressure in their own and other students' work.

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>Week 2: Outline</p> <ul style="list-style-type: none"> • understand the basic rudiments of outline drawing • develop an awareness of geometric shapes in everyday environment • develop an awareness of expressive and exploratory mark making 	<ul style="list-style-type: none"> • The teacher distributes a handout of geometric shapes. (cube, cone, cylinder, circle, pyramid, etc.) • Handout 1. • The students look around for shapes and structures that are made up of basic geometric shapes. These would include the house, furniture, equipment in the house, etc. They make line drawings to include some of these. • They discuss the work of artists using suitable contextual references. • They create wall chart, adding new vocabulary and art terms as appropriate. <p>Activity 5</p> <ul style="list-style-type: none"> • The students look for and describe, in line drawings and in text, objects based on geometric shapes. <p>Homework Activity</p> <ul style="list-style-type: none"> • The students repeat the class exercise at home finding different examples. 	<ul style="list-style-type: none"> • Students identify and make drawings of geometric shapes they see around them. They describe and assess their own drawings and mark makings both during and after the activity in conversation with another student/the teacher, discussing their feelings of competence with this skill. They engage in discussion of whether it helps or not to be conscious of geometric shapes when drawing objects. • Has the student used the techniques outlined to complete the task? • Oral evaluation can be done through general teacher interaction, i.e. discussion, question/answer, and listening. • Students can discuss homework with some feedback from home perhaps.

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>Week 3: Texture</p> <ul style="list-style-type: none"> • become familiar with the different ways of drawing by mark-making • understand the basic rudiments of drawing • develop expressive and exploratory mark making 	<p>The teacher initiates a discussion/ demonstration of texture. This should be directed towards giving the students an understanding of the following features of texture:</p> <ul style="list-style-type: none"> • texture refers to the surface of a material and its tactile quality (the look and feel of the surface quality, rough, smooth, etc.) • different materials have different tactile qualities • we only see that a surface is textured because of the effect of light and the shadows that it casts • if the light is at an angle to the surface, it will show the texture more clearly than if the same surface is directly lit • the illusion of texture on a 2D surface can be achieved by taking rubbings, which can be effectively used for backgrounds to more accurate renderings • the teacher demonstrates the technique of creating and recording texture (rubbings, smudging, sharp strokes, etc.) • visuals and discussion should be used during the demonstration • relevant new vocabulary and art terms should be added to the wall chart. 	<ul style="list-style-type: none"> • Students can be engaged in individual and group discussion about textures they like and dislike. • Students can be asked to role play an expert/famous texture artist, explaining how he/she goes about his/her work. • Encourage students to do home assignments and ask them to get feedback from someone outside of the class on their work. • Ask for feedback when reviewing homework.

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>Week 3: Texture (Continued)</p>	<p>Activity 6</p> <ul style="list-style-type: none"> Each student is given a page divided into sections to record found textures in their environment and to write words describing the textures. Worksheet 6 <p>Activity 7</p> <ul style="list-style-type: none"> Students look at the work of Van Gogh. Hockney, and Japanese Prints and record how they have treated various surfaces. They draw several squares and render each with a different texture. They describe in words (spoken or written) the different surface qualities. (Hint: offer a choice of words for the students) <p>Activity 8</p> <ul style="list-style-type: none"> Students make a drawing of a small everyday object in a way that makes it look as though it were made of a different material, for example making an aerosol can look as if it were made of wood or a hammer as if it were made of rubber. This exercise can be repeated. 	<ul style="list-style-type: none"> Students' engagement with, enjoyment of and ability to complete found textures on a sectioned page Teacher observation of student <i>'doing'</i> the work In Activity 8, students can be asked to identify what material is represented in each other's work.

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>Week 3: Texture (Continued)</p>	<p>Activity 9</p> <p>Students record some of the following:</p> <ul style="list-style-type: none"> • using a pen—wood end grain, surface grain, rubber, foam, fabrics • using a pencil—glass or transparent plastic, textured plastic, reflective plastic or metal, concrete or Styrofoam. <p>Homework Activity</p> <ul style="list-style-type: none"> • Students observe the different lines, patterns, and textures on the outside surfaces of their houses and their surroundings. • They make an A4 size drawing of what can be seen, showing the different shapes, patterns, and textures of the different surfaces, such as the sky, the roof, the chimney, the walls, the windows, the doors, the garden, the gates. 	

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>Week 4: Form: Creating Tone</p> <ul style="list-style-type: none"> • use techniques and skills learned to create tone through drawing with confidence and ability • develop expressive and exploratory mark making • combine elements of the visual language <ul style="list-style-type: none"> • understand the term 'Outline' 	<ul style="list-style-type: none"> • Visuals and discussion should be used in showing what features the students will aim for in these activities. <p>Activity 10</p> <ul style="list-style-type: none"> • The teacher distributes 'ladder' diagrams for student to complete gradations from light to dark. Worksheet 7 <p>Activity 11</p> <ul style="list-style-type: none"> • Using a pencil, students create a 'jigsaw' pattern by freely shading areas of dark, medium, and light to suggest a 3D surface. <p>Activity 12</p> <ul style="list-style-type: none"> • Class results are compared and discussed. <p>Activity 13</p> <ul style="list-style-type: none"> • Using the outline geometric shapes as before, the teacher uses light, medium and dark tonal shading to represent the effect of light being directed from one angle. • The teacher distributes a handout of geometric shapes. (cube, cone, cylinder, circle, pyramid, etc.) • The students look for objects based on geometric shapes • They look for shapes and structures that are made up of basic geometric shapes. (These would include the house, furniture, equipment in the house, etc.) 	<ul style="list-style-type: none"> • Teacher can assess the support students need to complete the task. • The teacher can assess whether the student understands the concept of 3D images on a flat surface. <ul style="list-style-type: none"> • As students identify the various common geometric shapes and associate them with objects in the environment, the teacher involves them in talk and discussion, and observes them as they pose questions to each other. • The teacher assesses how successfully the students make line drawings of furniture/ equipment that include some geometric shapes.

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>Week 5: Light and atmosphere in 3D</p> <ul style="list-style-type: none"> • use techniques and skills learned with confidence • understand the terms covered • develop expressive and exploratory mark making • combine elements of the visual language • develop an awareness of drawing as a personal language through developing specific skills for recording, using a variety of media and techniques • become aware of the drawing approaches of other artists • evaluate and appreciate own work and that of other artists using an art and design vocabulary. 	<ul style="list-style-type: none"> • The teacher leads a Discussion / demonstration using visuals showing that what we draw is dictated by the object we wish to depict. <p>Activity 14</p> <ul style="list-style-type: none"> • A shiny or reflective surface or object is given to each student to draw, for example a tin can or a scrap of foil. Students move and adjust their position until they can see an interesting pattern of light and dark shapes reflected in the object. They record the pattern of light and dark using pencil or charcoal. <p>Activity 15</p> <ul style="list-style-type: none"> • The teacher leads observation and discussion of paintings and photographs, in which effects of light and atmosphere are obtained by using broken light effects, as in paintings by Seurat, Van Gogh, Turner, Manet, etc. <p>Homework Activity</p> <ul style="list-style-type: none"> • Students make a tonal study of a highly reflective object using the techniques learned in weeks 1-4. Worksheet 8 <p>Activity 16</p> <ul style="list-style-type: none"> • On worksheet 8 students reflect on techniques used. 	<ul style="list-style-type: none"> • Does the student show an understanding of the characteristics of lead pencil through making marks and linear drawings? • The teacher observes students engaging in talk about how to draw 3D images on a flat surface. • Has the student used the techniques outlined to complete the task? Student might underline the drawing elements they have used on a quiz sheet, or point to those terms on the teacher's wall chart. • The teacher can observe whether students use subject-related language in their comments on their own and others work, and whether they respond to other people's use of it?

Exemplar 1: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>Activity17</p> <ul style="list-style-type: none"> • This last exercise would be followed on with drawing from imagination. • Discuss the work of artists who drew from imagination, for example Klee, Picasso, Miro, Kandinsky, Goya, Sutherland, Ernst and Beardsley. • Draw from imagination using the range of drawing elements—point, line, tone, texture, pattern, form, space, and proportion—as previously explored. Discuss the drawing elements commenting on such aspects as mood/feeling. Introduce music-interrelationship of sound and drawing. Encourage discussion in pairs or threes on the purpose and intention of the work produced. 	<ul style="list-style-type: none"> • The teacher can assess the student's ability for sustained engagement with a task.

Exemplar 1: Visual Arts

Worksheet 1

Using the pencil indicated fill in the boxes below.

	Light definite strokes	Simple diagonal cross-hatching	Cross-hatching with even weight	Soft, slightly curved cross-hatching	Write words here to describe line
Lead pencil					
HB pencil					
2B pencil					
4B pencil					

Note: A list of words is supplied to students for the folder, and is displayed with illustrations in classroom.

Exemplar 1: Visual Arts

Worksheet 2

Record linear techniques with a Graphite pencil.

Mesh-like cross hatching	
Cross-hatching in two directions only	
Short-stroked cross-hatching	
Lightly curved lines to give movement to cross-hatching	
Different directions and pressure	
Varied pressure	

Exemplar 1: Visual Arts

Worksheet 3

Record linear techniques with charcoal pencil.

Rapid detached strokes	Loose cross-hatching	Dense cross-hatching	Dense lines with even pressure
Over-lapping diagonal lines, heavily drawn	Cross-hatching slightly smudged	Over-lapping vertical lines	Interwoven lines in different directions and of different pressure

Note: Samples of all of the above are illustrated on a handout for the students.

Exemplar 1: Visual Arts

Worksheet 4

Record linear techniques with brushes of varying sizes.

	Brush No.1	Brush No.2	Brush No.3	Brush No.4
Dry-tipped brush				
Semi-dry brush				
Heavy straight strokes				
Curved strokes				
Curved cross-hatching				
Rapid brush strokes				
Patches broken up by gaps				
Areas of cross-hatching with strokes going in different directions				

Note: Samples of all of the above are illustrated on a handout for the students

Exemplar 1: Visual Arts

Worksheet 5

Using line only, describe the following:

(This is a group activity. Working in pairs/groups will support students who may have difficulty with reading and understanding the text for this activity.)

Speed	Wind	Snow
Fire	Cracks	Rain
Smoke Drifting	Fireworks Exploding	Water Falling

Exemplar 1: **Visual Arts****Worksheet 5 (continued)**

Using line only, describe the following:

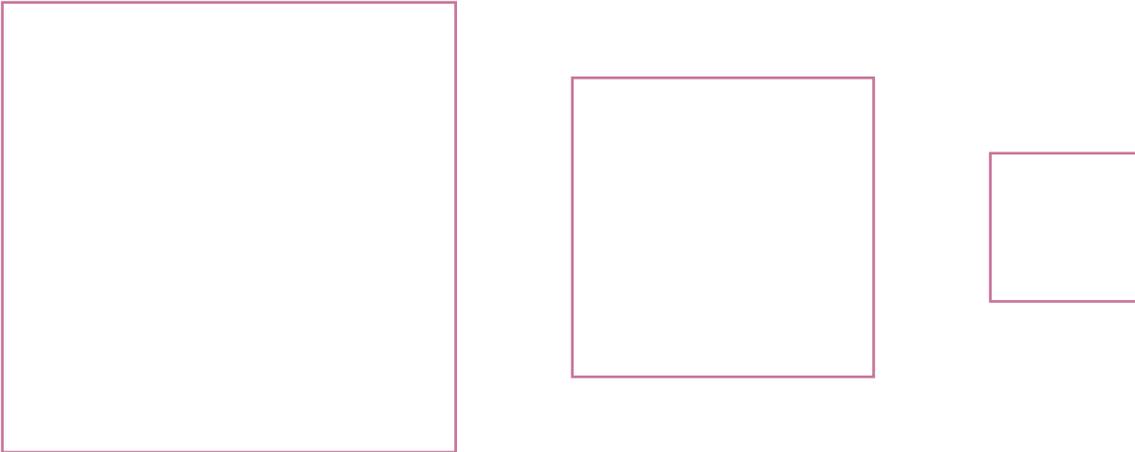
(This is a group activity. Working in pairs/groups will support students who may have difficulty with reading and understanding the text for this activity.)

Fear	Anger	Sadness
Loneliness	Happiness	Nervousness
Gentleness	Excitement	Boredom

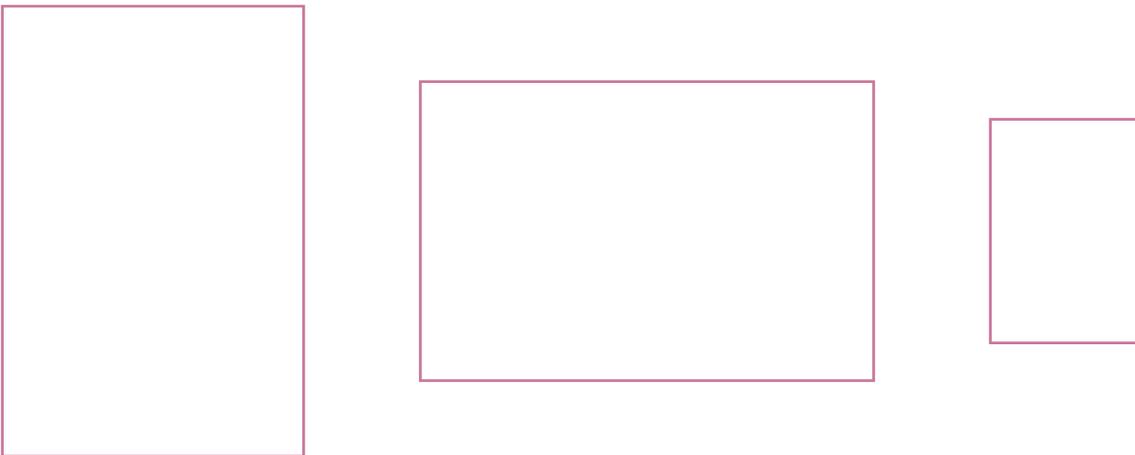
Exemplar 1: Visual Arts

Handout 1: Geometric shapes

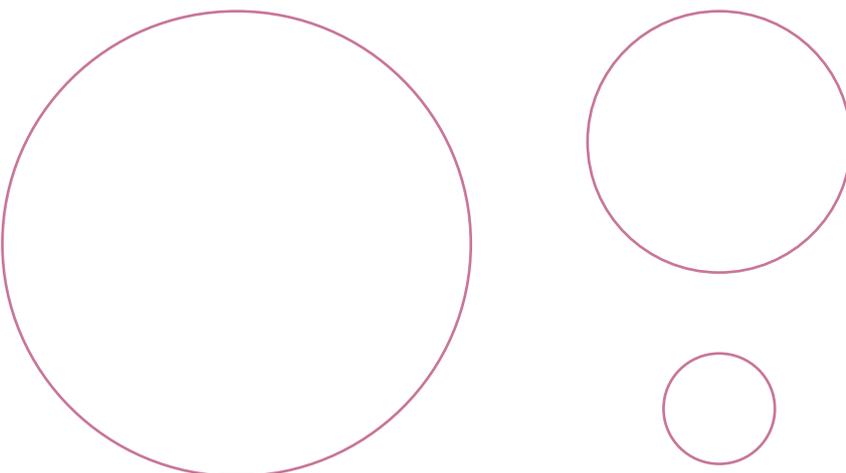
Squares



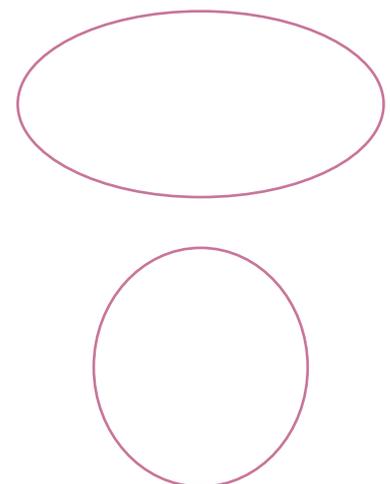
Rectangles



Circles



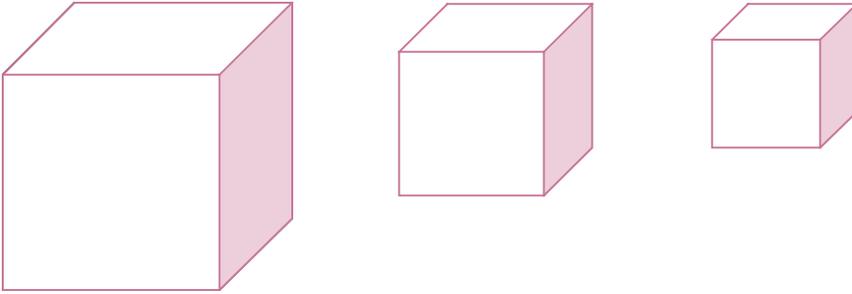
Ovals



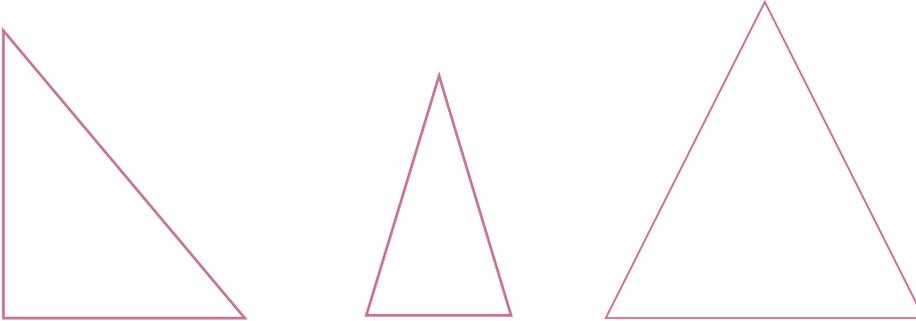
Exemplar 1: Visual Arts

Handout 1: Geometric shapes (continued)

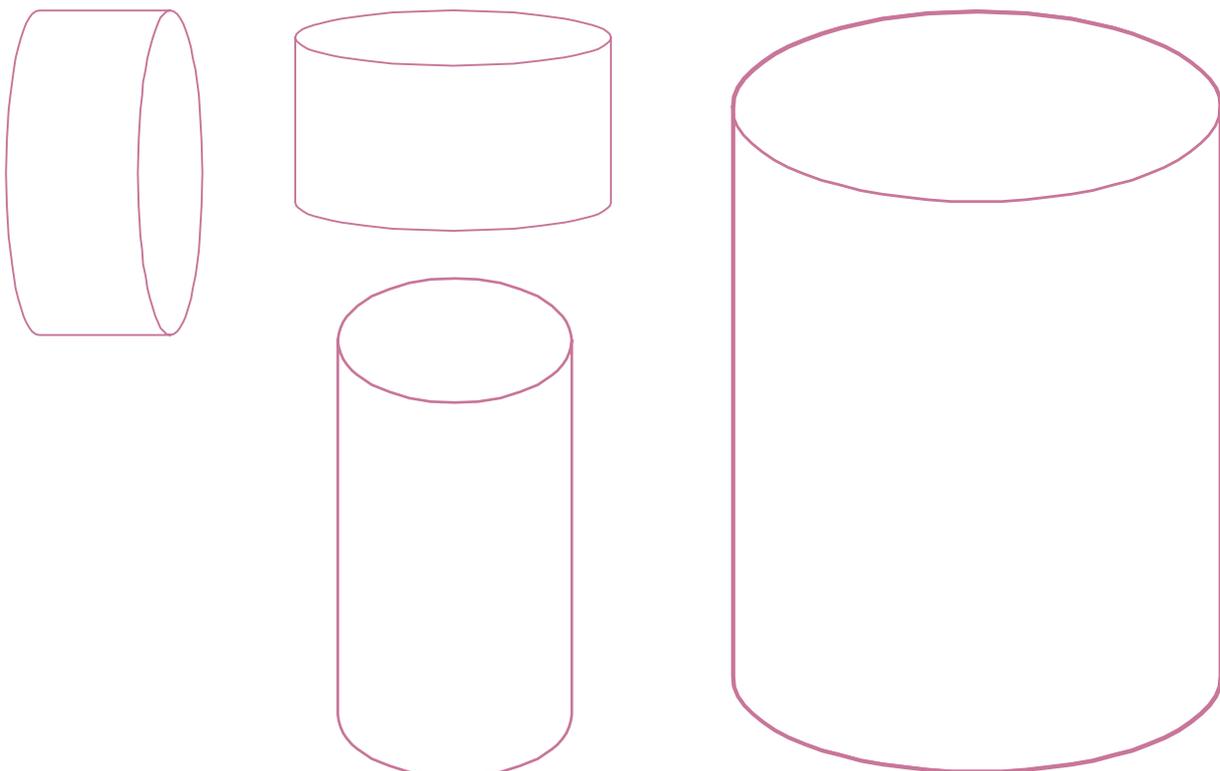
Cubes



Triangles or pyramids



Cylinders



Exemplar 1: Visual Arts

Worksheet 6

(Activity 6)

Representative textures. Record textures found around the house or in your environment.

--	--	--	--

Write a word to describe each texture.

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Exemplar 1: Visual Arts

Worksheet 7

(Activity 10)

Creating tone with

- a) Lead pencil
- b) Graphite pencils

Complete this tonal ladder as smoothly and evenly as possible using ONE of your lead pencils.

(A chart should be available to students illustrating variance in shading from light to dark.)

Light as possible	Slightly darker	Darker	Darker still	Dark as possible

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Complete this tonal ladder as smoothly and evenly as possible using ONE of your graphite pencils.

Light as possible	Slightly darker	Darker	Darker still	Dark as possible

Exemplar 1: Visual Arts

Worksheet 8

Homework Activity

Note: These instructions will need to be communicated carefully to the students, as the reading level would be too difficult. Modelling the activity and working through its stages should prepare them for an unsupervised assignment.

Make a tonal study of a highly reflective object.

Pick ONE from the following: a shiny kettle, a shiny teapot, or a shiny saucepan.

1. Set up your object in good light with interesting reflections.
2. Observe carefully the play of light and shade across the object.
3. Record details and any shadows that you see.
4. Think carefully about the angle at which you arrange your object.
5. Think how you compose your drawing on the page.
6. You will need pencils, an eraser and a sharpener.
7. First lightly draw the object with a sharp HB pencil.
8. Use a range of B pencils such as 2B, 3B, 4B, etc. to apply the shading.

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You will be assessed on

- a) how you have set up the object
- b) your ability to observe the object carefully
- c) your ability to use tone to represent the form of the object
- d) your ability to use the full range of tone seen in the object.

Reflection

When you have finished your drawing refer to the list below and underline which of the following drawing elements you have used.

point	line	tone	texture	form
proportion	pattern	composition	ellipse	space

Exemplar 1: Visual Arts

Pair/Group Evaluation

To help evaluate your work please answer the following questions.

1. What did we do?
2. How did we do it?
3. Are you happy with the result?
4. Which parts of the work did we like doing?
5. Which parts of the work did we not like doing?
6. What did we find most interesting?
7. Did the work turn out the way we expected it would? Comment on why it did or did not.
8. What have we learned about drawing in the last few weeks?
9. What have we discovered about the materials we have used? What was new or exciting?

Exemplar 1: Visual Arts

Interview to find out what Materials/Techniques Students Prefer

Find someone who is a young artist in your school. Ask that person to complete the statements below.

I, _____ (person's name) am part of the art world at _____ (school).

The kind of art activities that I do are _____

In order to do these things, I needed to know how to and/or be able to _____

I do these activities in these kinds of places: _____

I think art is important because _____

Ask this person to suggest another person in your school who is involved in the school art world.

I, _____ (person's name) am part of the art world at _____ (school).

The kind of art activities that I do are _____

In order to do these things, I needed to know how to and/or be able to _____

I do these activities in these kinds of places: _____

I think art is important because _____

Exemplar 2: Visual Arts

Syllabus topic: 3D

Mask Making

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Visual Arts Strand: Construction Strand unit: making constructions</p> <p><i>The child should be enabled to</i></p> <ul style="list-style-type: none"> Explore and experiment with the properties and characteristics of materials in making structures. 	<p>Three dimensional art, craft and design</p>	<p>Three Dimensional work:</p> <p>Apply the knowledge and skills necessary to plan and complete a work in three dimensions.</p>

Time scale: Three - four weeks

Potential areas of difficulty

- Poor perceptual-motor skills and spatial awareness
- Short attention span
- Communication/oral language difficulties
- Lack of self esteem

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Strategies used in this exemplar

- Multi-sensory stimulation and learning
- Providing students with tangible examples
- Exploring shape and form details
- Breaking down tasks into a series of stages, and talking to students during each stage about what they are making and how they are making it
- Encouraging student to talk about, to add to, and to exhibit their work
- Focusing on themes of special interest to the student
- Discussion

Resources

- Support studies involving visits to museums/galleries that have examples of masks from various cultures
- Researching contextual information in libraries, on the internet, etc.
- Researching ethnic masks and gargoyles in books
- Viewing slides of masks

Exemplar 2: Visual Arts

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <ul style="list-style-type: none"> • understand what a mask is • do preparatory work showing the development of the student's own idea for a mask. • use cultural examples for inspiration • know the location of the country of origin of a particular mask • learn about the world of masks and how used in different cultures • gain a greater perspective of traditions and cultural beliefs 	<ul style="list-style-type: none"> • Students undertake the task of making a mask conveying a special message about the times we live in. • The teacher leads discussion on the topic, What is in a face? • This is followed by student work and display. <p>a) Students focus on facial elements. They</p> <ul style="list-style-type: none"> • are amazingly interesting and intricate works of art • reveal a variety of designs • are expressive of a wide range of emotions. <p>b) Students assemble a mask focusing on distortion and emotion by</p> <ul style="list-style-type: none"> • collecting numerous faces cut out from newspapers and magazines • cutting out different elements of the faces • assembling them together to create a new face to express an idea or emotion. <p>c) Students display the completed artwork and see if the other students can guess the emotion or idea being expressed.</p>	<p>The teacher and the students can be aware of and discuss the students'</p> <ul style="list-style-type: none"> • engagement • enjoyment • disposition • difficulties throughout the mask making activities. • Students display the results of their work and ask peers to guess intended emotion. • Students are encouraged to talk about the emotions/ideas they were trying to achieve. • Students can comment on their likes and dislikes in relation to the masks discussed. • Students can be encouraged to list some differences between traditional masks and contemporary masks while the teacher observes. • The teacher observes ongoing practical investigation. • Students make observations about the process of making the mask, and these can be recorded. • The teacher observes the students working in pairs or small groups discussing how well the mask portrays the message intended. • Students evaluate their own work both in progress and on completion.

Exemplar 2: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<ul style="list-style-type: none"> • use techniques and skills learned, confidently • engage in systematic experimentation with media • acquire a craftsmanship in forming and in finishing work. 	<p>What are masks used for? Why wear a mask?</p> <p>The teacher leads a discussion exploring this topic. The discussion should cover some of the following:</p> <ul style="list-style-type: none"> • masks help us to pretend to be someone or something else • they can express the emotions of the characters created • a mask may have several meanings and serve more than one purpose • masks may be used for protection, transformation, entertainment, or decoration or they may have medicinal, religious, funerary, or social significance. <p>Students can be asked to suggest examples for each of these.</p> <p>What is the shape of the mask?</p> <p>Through discussion the teacher elicits the following features of masks:</p> <ul style="list-style-type: none"> • masks may be any kind of shape, for example round, square, triangular, or star • they may be plain and simple and can be 2D or 3D • they may also be layered to allow for a moveable jaw or other facial depictions. 	<ul style="list-style-type: none"> • Students explain to friends the process involved and what they have learned, and the teacher observes this. • Students may role play ‘<i>experts</i>’ on mask making, answering questions put by their peers and the teacher. • The students mount a display for the school community/parents, and this will form part of the assessment process.

Exemplar 2: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>What is the size of the mask?</p> <p>Through discussion the teacher elicits the following features of masks:</p> <ul style="list-style-type: none"> • normally a mask is designed to fit a wearer’s face, but for different purposes it may be smaller or larger than the face • it may even cover the entire head and shoulders • it is sometimes considered part of an accompanying costume. <p>What materials are used in mask making?</p> <p>Through discussion the teacher elicits the following features of masks:</p> <ul style="list-style-type: none"> • masks from all over the world demonstrate a variety of materials and forms • in the past materials depended on the geographical location, the time, and the resources available to the creators • masks may be constructed from a variety of materials, such as wood, clay, feathers, latex, leaves, plaster, papier-mâché, shells, seeds and lightweight and strong synthetic materials, and materials found around the house, such as paper bags, boxes, cans, aluminium, foil cloth card straws, buttons, newspapers, magazines, plastics, etc. • such materials may be used individually or in combination, and elaborated on in many different ways. 	

Exemplar 2: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>Steps to making a mask Preparatory activities:</p> <ul style="list-style-type: none"> • encourage students to read background material • visit a museum where masks are on display • explore links on the internet • learn as much as possible about masks from different geographical locations • examine about the various purposes of masks in different cultures • analyse the role of masks as functional and aesthetic objects • compare the similarities and differences of different masks. <p>Use the strategy of brainstorming to encourage students to</p> <ul style="list-style-type: none"> • start with visualisation • use imagination and creativity to generate several ideas • use illustrated cards with words such as, exaggeration, distortion, decoration, simplification remind them of the characteristics involved • draw their ideas on paper • decide which of their ideas they would like to develop further • take account of their abilities and the time available • determine the type, shape, size, features, and purpose of the masks they would like to create or that interest them • choose the methods, techniques, and strategies to make their masks. 	

Exemplar 2: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<ul style="list-style-type: none"> • collect the necessary materials and tools • use recyclable materials. <p>When the masks are completed</p> <ul style="list-style-type: none"> • different students can address the class and explain how they constructed them, describing the process involved • all the students can wear their masks and move rhythmically to appropriate music • students can mount a display for the school community/ parents. 	

Exemplar 2: Visual Arts

Notes for a teacher led discussion for the introduction of the topic

Display selection of masks that reflect different cultures and locations as well as pictures of ethnic masks alongside everyday masks, such as a hurler's mask, a welder's mask, a beekeeper's mask, or a Halloween mask. Find out about masks in various cultures. Emphasise that masks are not only visually interesting but also things that have significant meaning and purpose. As students examine the visuals on display discuss

- the various function of masks to-day
- their universal appeal
- the function of masks in different cultures, in relation to themes of life and death, worship, ritual dance
- whether masks were considered works of art among tribal societies, and whether they are considered so today
- whether we can appreciate the design and expression of a traditional mask from a culture other than our, and the reasons for this
- mask-making in terms of materials, technology, cultural traditions, and skills
- the meaning behind the image, and the emphasis placed on the use of symbols, colour, and pattern
- the emotive power of the mask; the feelings they arouse as we respond to colour, decoration, materials, and design.

After the discussion (which may take a number of class periods) encourage the students to

- do close observational drawing and painting of the collected artefacts
- research further information about the culture from which they came
- share contextual information about their geographical origin
- write stories/poetry/music about their masks
- create a mask that reflects cultural issues in to-day's society, placing emphasis on the use of symbols, colour, and patterns, etc.

Exemplar 3: **Visual Arts****Syllabus topic:** Ceramics – First Year

Make a model of a bird

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Visual Arts Strand: Clay Strand unit: Developing form in clay</p> <p><i>The child should be enabled to</i></p> <ul style="list-style-type: none"> • explore and discover the possibilities of clay as a medium for imaginative expression • use clay to analyse and interpret form from imagination. 	<p>Three dimensional art, craft and design</p> <p>Additive process</p>	<p>Three Dimensional work</p> <p>Apply the knowledge and skills necessary to plan and complete a work in three dimensions.</p>

Time scale: Six weeks

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Potential areas of difficulty

- Poor spatial awareness
- Communication/oral language difficulties
- Short attention span
- Poor motor skills
- Emotional immaturity

Exemplar 3: Visual Arts

Strategies used in this exemplar

- Provide the student with tangible visually stimulating examples when teaching about 2-D and 3-D shapes
- Teaching the vocabulary of space, for example wide, behind, in front of, underneath, between, and using images and objects to support this learning
- Breaking down activities into step-by-step stages that are described and demonstrated by the teacher
- Giving clear instructions teacher and ascertaining that the student has understood them
- Encouraging talk
- Visiting students during each stage of their work, discussing how it is going, review, and then planning next step
- Tailoring the task to the student's attention level, working on a smaller scale, and involving them in group work
- Giving students plenty of opportunities for multisensory stimulation and learning
- Create opportunities for success for the students
- Ensuring that displaying students' work validates it

Resources

- Sieves
- Rollers
- Clay Tools
- A variety of small items for impressing into clay
- Wooden guides
- A water sprayer
- Newspapers
- Sketchbooks
- Opportunities to explore a wide range of both contemporary and historical cultures
- White earthenware clay
- Kilns
- Decorating slip
- Body contextual resource material from stains

Exemplar 3: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities, students should be enabled to</p> <ul style="list-style-type: none"> • understand different ways to manipulate and decorate clay • engage in systematic experimentation with the clay • understand the terms used • understand some of the characteristics and properties of clay • use cultural examples for inspiration • select and use a range of reference and resource material to help establish and develop ideas for their work • engage in preparatory work showing the development of the idea • be confident in their ability to use the techniques and skills they have learned • understand the process involved in the activity • compare and contrast artefacts from within the class and from different cultures • acquire craftsmanship in forming and in finishing work. 	<p>Week 1</p> <ul style="list-style-type: none"> • The teacher introduces and demonstrates different ways of manipulating clay, including coiling, rolling and pinching. <p>Week 2</p> <ul style="list-style-type: none"> • Teacher demonstrates different ways of manipulating clay, including modelling and slabbing. <p>Week 3</p> <ul style="list-style-type: none"> • Teacher demonstrates ways of decorating clay, including impressing, engraving, glazing, using oxides and decorating slip. <p>Class activity each week</p> <p>Student activities should include</p> <ul style="list-style-type: none"> • manipulating and producing clay samples based on teacher demonstrations • discussing different elements, for example shape, form, decoration • discussing homework and sharing discoveries • discussing the work of artists using appropriate contextual references, for example Picasso, Degas, East African and Japanese potters • using flash cards and adding new vocabulary to the wall chart each week. 	<p>Both student and teacher maintain an awareness of</p> <ul style="list-style-type: none"> • the engagement of the student in the task • how the student is disposed towards it • her/his enjoyment of the task • difficulties as they arise • the quality of students' display' and engage in ongoing discussion and evaluation of the quality of clay samples <p>Oral evaluation can be done through</p> <ul style="list-style-type: none"> • general teacher/student interaction, i.e. discussion, question/answer, listening • the teacher providing a self evaluation questionnaire • work in progress review • discussion and evaluation of the final pieces • appropriate display of the students' finished work.

Exemplar 3: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>Homework Activity 1</p> <ul style="list-style-type: none"> The students should make collections of rubbings in their sketchbooks. <p>Homework Activity 2</p> <ul style="list-style-type: none"> The students should collect a variety of small items/objects to create patterns by impressing in clay. <p>Homework Activity 3</p> <p>In researching ideas and planning designs for the model of a bird students will find the following supports helpful:</p> <ul style="list-style-type: none"> visiting, if possible, a natural history museum where displays of birds are available finding links on the internet learning as much as possible about birds from different geographical locations using the strategy of brainstorming. <p>Students can</p> <ul style="list-style-type: none"> start with visualization use imagination and creativity to generate several ideas draw their ideas on paper decide which of their ideas they clear would like to develop further in the context of their abilities and the time available determine the type, shape, size, and features of the bird they would like to create or that interests them 	

Exemplar 3: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<ul style="list-style-type: none"> • choose the methods, techniques, and strategies to make the bird • collect necessary tools. • assess and evaluate their work. <p>Weeks 4 and 5</p> <p>To support the student in working in a self-directed manner the following questions might be helpful:</p> <ul style="list-style-type: none"> • How will it look? • What techniques/processes will be used to make it? • How will the time be planned? <ul style="list-style-type: none"> • A small model of a bird is made as a final piece as follows: • the methods, techniques and strategies previously learned are recalled and applied to the making of the bird • the teacher initiates a discussion about clay work in the context of the model being created 	<p>Students are encouraged to</p> <ul style="list-style-type: none"> • discuss homework and share discoveries • review progress so far • look at their previous samples and recall techniques. <p>A student experiencing difficulty may wish to refer to wall chart on which the process is broken down step by step in basic form.</p> <p>Regular progress review by teacher and student together.</p>

Exemplar 3: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<ul style="list-style-type: none"> • the kiln is loaded and fired • the clay work is biscuit-fired. <p>Homework Activity 4</p> <ul style="list-style-type: none"> • Students are encouraged to find other artistic examples that relate to the models they are making. <p>Homework Activity 5</p> <ul style="list-style-type: none"> • Students are encouraged to complete a worksheet indicating the terms they have used. <p>Week 6</p> <ul style="list-style-type: none"> • The methods, techniques, and strategies previously learned are recalled and applied to the decoration of the bird. • The kiln is loaded and fired. 	

Exemplar 3: Art, Craft, Design

Review sheet on ceramics

(The teacher works through this review with the students because reading it without support would be difficult for some.)

Name _____ Class _____ No. of weeks in unit _____ No. of homeworks _____

I must know about	I must be able to	I can	Assessment for learning	My results	
				DATE	GRADE
<ul style="list-style-type: none"> ■ the art materials I will need, how to look after them and where to store them ■ ways of working with clay, for example coiling, rolling, pinching, modelling, slabbing ■ ways of decorating clay, for example impressing, engraving, glazing, using oxides and decorating slip ■ the work of artists who worked with clay, for example Picasso, Degas, East-African and Japanese potters ■ how to use a kiln. 	<ul style="list-style-type: none"> • record key words • make and decorate clay samples • make and decorate a final clay piece • take great care when handling and storing my final piece • complete my questionnaire on clay terms • make judgements about my own and other people's work • research information, in the library, on the internet, in the museum, etc. 		<p>I will complete the following homework tasks:</p> <ul style="list-style-type: none"> → record and learn key words → research how clay can be used to create different forms → resign clay forms → complete the questionnaire on ceramics. 		
			My Personal Target		

<p>KEY WORDS</p> <p>(Match key words with illustrations.)</p>	<p>Biscuit fired Earthenware</p> <p>Greenware Coiling Pinching</p> <p>Modelling Glaze-firing Oxides</p> <p>Decorating Slip Slab building</p> <p>Impressing Graffito</p> <p>Kneading Slurry Kiln Firing</p>	<p>How did I make my final piece?</p>
----------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------

Exemplar 3: Art, Craft, Design

Ceramics questionnaire

(The teacher can read or provide a tape of this worksheet to help students to complete it successfully.)

Pair/group activity

1. Where does clay come from?	a) Clay is a man-made substance and is manufactured in factories.	
	b) Clay is a natural substance and comes from the ground.	
	c) Clay is a natural substance and is made from the bark of a tree.	
2. Kneading is	a) a method of texturing the surface of a pot	
	b) a method of decoration	
	c) a method of folding clay in on itself to remove bubbles.	
3. Which of the following is used when joining clay?	a) Slurry	
	b) Glue	
	c) Glaze	
4. Coiling is	a) a method of applying decoration to a clay object	
	b) a method of building clay forms using long sausages of clay	
	c) a method of removing air bubbles from clay.	

Exemplar 3: **Visual Arts**

5. Thumb-pot is	a) a pot made in the shape of a thumb	
	b) a pot made by joining coils of clay one on top of the other	
	c) a pot made by pinching the clay between your finger and thumb.	
6. Which of the following is a method of decorating clay?	a) Glazing.	
	b) Kneading	
	c) Throwing	
7. What is a kiln?	a) An oven	
	b) A type of pot	
	c) A clay-modelling tool	
8. Firing refers to	a) building forms using cheese-hard clay	
	b) baking the clay in a kiln	
	c) the fine cracks that appear on glazed surfaces.	

Exemplar 3: **Visual Arts**

9. Biscuit-ware is	a) the name given to any large clay pot used for holding plants	
	b) the name given to clay, which is earth-brown in colour	
	c) the name given to pottery, which has been fired once.	
10. Recycling clay means	a) making a bicycle out of clay	
	b) softening hard clay so that it can be used again	
	c) returning scraps of clay to the earth.	

Exemplar 4: **Visual Arts****Syllabus topic:** Ceramics –Third Year

Decorative head piece

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Visual Arts Strand: Clay Strand unit: Developing form in clay</p> <p><i>The child should be enabled to</i></p> <ul style="list-style-type: none"> • explore and discover the possibilities of clay as a medium for imaginative expression • use clay to analyse and interpret form from imagination. 	<p>Three dimensional art, craft and design</p> <ul style="list-style-type: none"> • Additive process: Modelling/ Casting • Support studies 	<p>Three Dimensional work</p> <p>Apply the knowledge and skills necessary to plan and complete a work in three dimensions.</p>

Time scale: Six weeks**Potential areas of difficulty**

- Communication and language difficulties
- Lacking confidence and self-esteem
- Poor perceptual skills, poor motor skills, poor spatial awareness

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Strategies used in this exemplar

- Giving clear instructions and ascertaining that the student has understood them
- Breaking activities down into step-by-step stages that are described and demonstrated by the teacher
- Anticipating difficulties and intervening with positive interjections, such as ‘That’s coming on, do you need a little help?’
- Developing self-esteem by, for example, modelling being an artist and making artist’s decisions with the student, making ‘mistakes’ and illustrating how they could be rectified showing how it could be done differently the next time
- Describing and carrying out more complex tasks one step at a time
- Allowing the student enough time to finish each stage and providing plenty of opportunities for reinforcement
- Enabling the student to think more carefully about the shapes, forms, and so on that he/she wishes to make by visiting the content orally, by talking about what the student will make, and by discussing the details and context

Resources

Sieves, Rollers, Clay Tools, A variety of small items for impressing into clay, Wooden guides, A water sprayer, Newspapers, Sketchbooks, Oxides, Whirlers, Glaze, White earthenware clay, Kilns, Decorating slip, and Body stains

A wide range of contextual resource material from both contemporary and historical cultures

Exemplar 4: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <ul style="list-style-type: none"> • understand different ways to manipulate clay • understand the terms used • understand some of the properties of clay • use cultural examples for inspiration • learn about the world of masks • compare and contrast masks from various cultures • gain a greater perspective on traditions and cultural beliefs 	<p>Weeks 1, 2 and 3</p> <p>The teacher introduces and demonstrates</p> <ul style="list-style-type: none"> • techniques learned previously • new techniques, such as slab rolling, slab building, and cylindrical forms, using appropriate joining techniques. <p>Class Activity 1</p> <ul style="list-style-type: none"> • Students are introduced to the design process. This will be relevant for every each lesson. (See Appendix 1.) <p>Homework Activity 1</p> <ul style="list-style-type: none"> • Students are given a list of new relevant vocabulary. (See Appendix 2.) • Students research ideas, plan a clay form for the headpiece (mask, headdress, or other), and record studies in their sketchbooks. 	<p>Throughout this topic the teacher assesses the students’</p> <ul style="list-style-type: none"> • engagement with the process. • enjoyment of the activities. • disposition towards this topic. • difficulties encountered in her/his interaction with the topic and activities. <p>The teacher assesses students’ ability to talk about what they are required to do and how they will carry out the task.</p> <p>Students evaluate their own preparatory work by talking through the development of the idea. They may do this with teacher or another class member.</p> <p>The teacher assesses the student’s demonstrates ability to use research to support a task, and to describe this process.</p> <p>The teacher observes</p> <ul style="list-style-type: none"> • students’ personal responses to stimuli that are offered • their use of techniques that are demonstrated • their understanding of process • their recording of information about the process and the techniques employed • The teacher uses oral evaluation through general teacher/student interaction, i.e. discussion, question/answer, listening and observes the student’s use of appropriate language. <p>Students’ evaluate their work, individually, in pairs, and in small groups with assistance from the teacher.</p>

Exemplar 4: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<ul style="list-style-type: none"> • experience preparatory work showing the development of the idea • experiment systematically with the clay • have confidence and ability in using the techniques and skills learned • understand how to prepare clay for firing • understand the various options from which they can choose to decorate their work • understand how to pack a kiln • acquire craftsmanship in forming and in finishing work. 	<p>Class Activity 2</p> <ul style="list-style-type: none"> • Homework is discussed and findings are shared. • The teacher initiates a discussion based on appropriate contextual references, for example Mexican, African, or Asian headpieces. • Students become aware that these are not sculptures but rather part of a total costume, and are inspirational objects used in dance where rhythm, movement, and singing are integral. • To focus students' interest have them formulate, in writing, five or six questions about the piece. (These can be used to review and round off the lesson at the end of the period.) • The teacher leads students to an understanding of the visuals and the culture from which they come, through questioning, and by providing hints and information. • The teacher examines with the students the symbolism of the artefact, for example a headpiece (in the form of a mask a headdress, etc.) representing a wild animal, and asks, 'How is it like the real animal?' 'How is it different?' 'Why choose to represent this animal?' 'What does it signify?' <p>Note</p> <ul style="list-style-type: none"> • It is important to explain that we cannot fully understand the purpose and meaning of art unless we become familiar with the culture and era from which it came, the place of art in the lives of people of that culture, and the symbolism used. 	

Exemplar 4: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>It is also important to ask questions such as:</p> <ul style="list-style-type: none"> • ‘Is it art?’ • ‘Why is it art?’ • ‘Why is it not art?’ • ‘Does seeing the headpiece separately enhance its beauty or detract it?’ • ‘Why is this?’ • ‘What does the artefact tell us about the values, ideals, and customs of the artists who created it?’ <p>Class Activity 3</p> <ul style="list-style-type: none"> • Students are asked to design and make a 3D clay headpiece (mask, headdress, or other) that could be worn as a badge of membership in a club, or for participation in a specific ceremony or rite. • Students may do this by using the slab method of construction or by drape moulding a slab of clay over a ball of crumpled newspaper. The surface of the artefact could be embellished by the addition of coils, by stamping objects into the clay to form rhythmic patterns, or by incising into the surface. Pinching and piercing can also be used to give emphasis to various features contained within the form. Small openings at even intervals could be left around the perimeter to which students could later attach flowing ribbons, yarn, raffia, or strips of torn fabric to decorate it further. • The students’ progress should be reviewed regularly. 	

Exemplar 4: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>Homework Activity 2</p> <ul style="list-style-type: none"> • Students continue to research ideas and to plan, recording studies in their sketchbooks. (See Appendix 3.) • New vocabulary/art terms can be added to the worksheet. <p>Weeks 4 and 5</p> <p>Class Activity 5</p> <ul style="list-style-type: none"> • Homework is discussed and discoveries are shared. • The kiln is loaded and clay forms are biscuit fired. <p>Class Activity 6</p> <ul style="list-style-type: none"> • Glaze application and further methods of decoration are discussed. • Clay forms are decorated and glazed. • Clay forms are loaded in the kiln and glaze-fired. <p>Homework Activity 3</p> <ul style="list-style-type: none"> • Information and learning about the process and techniques employed are recorded. • Appropriate language is recorded and learned. <p>Week 6</p> <ul style="list-style-type: none"> • Class Activity 7 • A drama with music, based on artefacts produced, is created and produced. • The process is discussed and evaluated. 	

Exemplar 5: **Visual Arts****Syllabus topic:** Graphic Design

Research based graphic design

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Visual Arts Strand: Drawing Strand unit: Drawing</p> <p><i>The child should be enabled to</i></p> <ul style="list-style-type: none"> • Experiment with the marks, lines, shapes, textures, patterns and tones that can be made with different drawing instruments on a range of surfaces, demonstrating increasing sensitivity and control • Discover how line could convey movement and rhythm. 	<p>Two dimensional art, craft and design</p> <p>Lettering: Graphic Design and Support studies</p>	<p>Graphic Design</p> <p>Apply the knowledge and skills necessary to plan and complete a graphic design.</p>

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Time scale: Six weeks**Potential areas of difficulty**

- Communication/oral language difficulties
- Short attention span
- Poor spatial Awareness
- Poor perceptual-motor skills
- Poor social skills

Exemplar 5: Visual Arts

Strategies used in this exemplar

- Giving clear instructions and ascertaining that the student has understood them
- Breaking down the design task into a series of stages, visiting the student during each stage, and talking about the process
- Asking the student to look at other students' work and to comment on it
- Encouraging students who are experiencing difficulties with their work to talk about it, to try and develop it, and to think about exhibiting it
- Encouraging students to carry out more complex tasks one step at a time
- Allowing them enough time to finish each stage and providing plenty of opportunities for reinforcement
- Asking questions that help students to think more clearly about the work
- Assigning clearly defined roles for students in groups
- Offering support to groups when it is necessary, and visiting groups periodically

Resources

- Pencils, Crayons, Papers, Cards, magazines, Newspaper articles/cuttings, fashion magazines
- Water, Glue, Brushes, Calligraphy and typeface catalogues, visuals, felt-tip markers
- Visits to art galleries and museums that offer relevant examples from various cultures, contextual information available in libraries, on the internet, etc., cross-cultural comparisons spanning different historical periods

Exemplar 5: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <ul style="list-style-type: none"> • become familiar with the important words related to graphic design • access a range of reference and resource material to help establish and develop ideas for their work • use cultural examples for inspiration • use colour effectively • recognise different lettering styles • describe different lettering styles • draw, print, paint, cut, or tear out • lay out lettering with attention to visual spacing • link words to a suitable image • experience preparatory work showing the development of the idea • have confidence and ability to use the techniques and skills learned • understand the terms used • understand the process • select, use, and control the correct tools and equipment • acquire craftsmanship in forming and in finishing the work. 	<p>Weeks 1 and 2</p> <ul style="list-style-type: none"> • The teacher establishes the goals and objectives of the lesson. • Using an overhead projector the teacher shows examples of the use of words, symbols, and letters in popular culture, drawing attention to the use of words, numerals, letters, and symbols on billboards, greeting cards, advertisements, and packages. Different typefaces and font sizes can be used. <p>Class Activity</p> <ul style="list-style-type: none"> • The teacher discusses the expressive qualities of mechanical and hard-edge symbols, logos, letters, and words, using some of the above examples. The students record the examples they admire most. <p>Weeks 3 and 4</p> <ul style="list-style-type: none"> • The students are asked how letters and words found on designer labels and logos on articles of clothing, in corporate logos are advertisements assumptions, values, and priorities. • Students examine how different cultures exhibit different preferences for colours, materials, and forms, and analyse how pattern, shape, colour, texture, etc. are use to create particular effects. <p>Class activity</p> <ul style="list-style-type: none"> • The students record some of these examples and explain their selections. 	<ul style="list-style-type: none"> • The teacher and student should be aware of and discuss the students' engagement, enjoyment, disposition, and difficulties with the tasks and activities of the design process. • Oral evaluation can be done through general teacher/student interaction, i.e. discussion, question/answer, and listening. <p>The teacher</p> <ul style="list-style-type: none"> • observes ongoing practical investigation. • checks regularly on the entries of art terms and their meaning in students' journals. <p>Students can explain</p> <ul style="list-style-type: none"> • whether they understand what they are required to do • whether they know how to carry out the task.

Exemplar 5: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<p>Homework Activity 2</p> <ul style="list-style-type: none"> Students collect examples of words, letters, and numerals in different styles for analysis, for further reference, and as support studies. <p>Class activity</p> <ul style="list-style-type: none"> Using an overhead projector the teacher shows examples of letterforms and alphabets, pictograms, copperplate script, and mechanical typefaces, including gothic letters designed by Dürer, and if possible include Arabic, Hebraic, and Islamic styles. Students record some of these examples and make entries that explain their selections. The teacher <ul style="list-style-type: none"> prepares a number of sketches shows examples of Oriental calligraphy, noting how gestural and spontaneous the inked images appear emphasises the Oriental concern for simplicity, tranquillity, and the desire to reduce natural forms to their essence demonstrates how to use a brush and ink to create expressive lines encourages the students to compare them with Oriental letterforms asks the students to practice writing their own names with brush and ink to establish familiarity with the medium 	<ul style="list-style-type: none"> At the end of each lesson the teacher reviews the different learning outcomes. The teacher discusses aims for next lesson. Students evaluate their work both in progress and on completion. <p>The teacher</p> <ul style="list-style-type: none"> checks examples of typefaces the students have collected asks them if they are satisfied with what they have encourages them to discard some and substitute others that may be more appropriate. <p>The teacher checks</p> <ul style="list-style-type: none"> students' homework assignments their ability to make use of suggestions their ability to use appropriate vocabulary their ability to handle brush and ink expressively the amount and quality of the work they produce with brush and ink the extent to which they understand the process and exhibit this in class discussion.

Exemplar 5: **Visual Arts**

Suggested outcomes	Supporting activities	Assessment strategies
	<ul style="list-style-type: none"> • encourages them to use brisk, yet delicate movements with a bent arm while directing the brush • encourages them to keep the wrist firm and hold the brush almost vertically • instructs the students to experiment with different pressures with the brush and to use different amounts of ink on the brush in order to achieve varied effects. <p>Weeks 5 and 6</p> <p>The teacher encourages students to</p> <ul style="list-style-type: none"> • identify an idea that they wish to communicate in their work, and helps them to • consider the size, scale, tone, and colour they need to use in conveying feelings and telling stories • develop sensitivity in their choice of graphic design materials • take account of balance, harmony, contrast, rhythm, etc. • consider whether their letters suitable for the word or phrase they wish to use in their final piece • examine how the lettering can enhance the message they wish to communicate. <p>■ The students</p> <ul style="list-style-type: none"> • create a graphic piece influenced by their research • display their work. 	

Appendices

Appendix 1

The Design Process and an Inventory of Design Skills

These are the skills the student will acquire in engaging in the process of design.

Skills	Examples of development
Enquiry skills	Students are encouraged to examine everyday items, products, artefacts, aspects of the environment, etc. in the context of design.
Observational skills	Students are encouraged to observe, interpret, express, and record what they see, in words and drawings.
Problem-solving skills	Students address tasks or activities in which they identify the key requirements or constraints, and decide on appropriate solutions to different problems.
Research skills	Students are introduced to basic research methods and guided in sourcing, recording, analysing, and using appropriate research material in the design process.
Manipulative skills	Through working with materials, instruments, and equipment students develop dexterity and appropriate techniques.
Organisational skills	Through organising their own time and effort, students are empowered to plan, manage, and complete their tasks.

Appendix 2

The following is a sample vocabulary students might need.
It should be accompanied by a pictorial representation of the terms.

Sensory Elements	Non Objective
<p>Lines</p> <ul style="list-style-type: none"> ■ Straight lines ■ Curvilinear lines ■ Irregular lines 	<p>Formal organizational principles</p> <ul style="list-style-type: none"> → Strong contrasts → Low contrasts → Gradual transitions → Focal point → Rhythmic movement → Symmetry
Shapes	Asymmetrical balance
<ul style="list-style-type: none"> ■ Geometric or regular shapes ■ Natural or organic shapes ■ Vaguely defined shapes ■ Hard-edged shapes 	<ul style="list-style-type: none"> → Asymmetrical balance → Equal proportion → Contrasting proportions
Colour	Technical Features
<ul style="list-style-type: none"> ■ Warm colours ■ Cool colours ■ High intensity or bright colours ■ Low intensity or dull colours ■ Limited colour range ■ Extensive colour range 	<p>Two dimensional media</p> <ul style="list-style-type: none"> → Pencil, Ink with pen or brush → Charcoal, chalk or Conte crayon → Pastels or Coloured chalks → Transparent watercolour or gouache → Tempera, fresco or acrylic → Woodcut, lithography, stencilling or serigraphy → Engraving or etching → Stained glass → Mosaic → Photography or Computer graphics

<p>Value (Light and Dark)</p> <ul style="list-style-type: none"> ■ High values or lights ■ Low values or darks ■ Wide range of values 	<p>Two dimensional techniques</p> <ul style="list-style-type: none"> → Deliberate, controlled or precise strokes → Squeezed, splattered, dripped or poured pigment → Careful smudging, spreading, washes or blending → Stipples or cross-hatching → Swift or spontaneous strokes → Brush or tool marks left visible → Little evidence of brush or tool marks → Some areas uncovered
<p>Texture (Illusion or Actual)</p> <ul style="list-style-type: none"> ■ Rich texture ■ Smooth texture ■ Wide range of textures 	<p>Three dimensional media</p> <ul style="list-style-type: none"> → Three dimensional media → Free standing sculpture → High relief sculpture → Low relief sculpture → Mobile → Light sculpture
<p>Mass (Illusion and Actual)</p> <ul style="list-style-type: none"> ■ Mostly solid forms ■ Mostly open forms 	<p>Three dimensional techniques</p> <ul style="list-style-type: none"> → Carving, casting, modelling, assembling → Computer generated
<p>Space</p> <ul style="list-style-type: none"> ■ Extensions into space ■ Space breaking through ■ Masses 	<p>Four dimensional media</p> <ul style="list-style-type: none"> → Video or film
<p>Landscape (pastoral or rustic scene)</p> <ul style="list-style-type: none"> ■ Landscape (pastoral or rustic scene) ■ Cityscape ■ Seascape ■ Portrait ■ Still life ■ Fantasy ■ Genre scene ■ Commemoration of an event ■ Architectural ■ Zoological 	

Appendix 3

Students may use the following issues to structure their research.

1. Identification

Identify the artefact that is being considered as a source for ideas. List the artist, (if possible), the medium used, the date, and the culture to which it belongs.

2. Description

Describe the artefact in terms of

- its sensory and formal qualities
- its subject matter, if any (people, places and things depicted).

3. The art world

- Describe the art world within which the artefact was made.
- What role do/did artists play in that particular culture?
- How are/were the artists trained/educated?
- For whom was the artwork made?
- Who were its intended viewers?
- Where do/did people see/use the artefact (when it was new)?

4. The cultural meaning or purpose

What is/was the meaning or purpose of the artefact within its culture –

- sacred object
- used in a ritual or ceremony
- indicative status or membership in a special group?

5. Idea Source

Given the artefact's meaning and purpose in its culture, what aspects, if any, would the students consider using in their own artwork? Have them explain or sketch how they might use the idea(s).