

Leaving Certificate Art



Oide



Introduction to the Specification

Winter 2023

McCroy, M, Blister Salt, silversmith



Leaving Certificate Art

Leaving Certificate Art Seminar

Amalgamation of National Seminars Day 1, 2 and 3

Participants will have the opportunity to:

- Familiarise themselves with the specification.
- Discuss the aim and rationale for the new Leaving Certificate specification.
- Examine the specification's strands and the associated learning outcomes.
- Explore the Visual Studies Framework and how it can support teaching and learning in both students' practical and written work.
- Examine how formative assessment can enhance various aspects of teachers' classroom practice.

| Date | Venue | Time |
|------------------------------|------------------------------|-----------------|
| Thursday 30th November 2023 | Dublin West Education Centre | 9.30am - 3.30pm |
| Thursday 30th November 2023 | Navan Education Centre | 9.30am - 3.30pm |
| Wednesday 6th December 2023 | West Cork Education Centre | 9.30am - 3.30pm |
| Wednesday 6th December 2023 | Donegal Education Centre | 9.30am - 3.30pm |
| Wednesday 13th December 2023 | Clare Education Centre | 9.30am - 3.30pm |
| Wednesday 13th December 2023 | Athlone Education Centre | 9.30am - 3.30pm |

Click here to register: <https://oide.ie/apply-book-now/teachers/>

www.oide.ie

[@Oide_Art_VisArt](https://twitter.com/Oide_Art_VisArt)

The Oide Visual Art/ Art team is pleased to offer teachers of Visual Art/Art, who did not have the opportunity to attend previous seminars on the new Leaving Certificate Art Specification, an opportunity to attend the following professional learning events.



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Who is Oide?

Oide is a new Department of Education support service for schools, officially launched on September 1st, 2023. The service is the result of the integration of CSL, JCT, NIPT, and PDST, bringing together a wealth of expertise and resources to better support our education system.



Support for Art/Visual Art



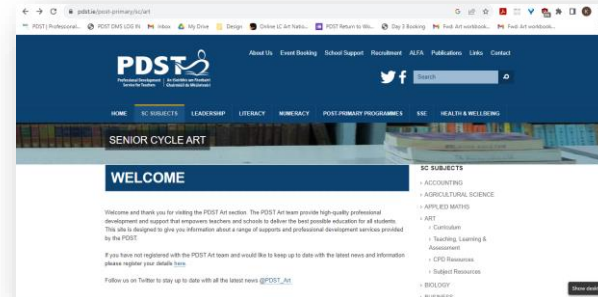
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www.oide.ie



www.jct.ie



www.pdst.ie

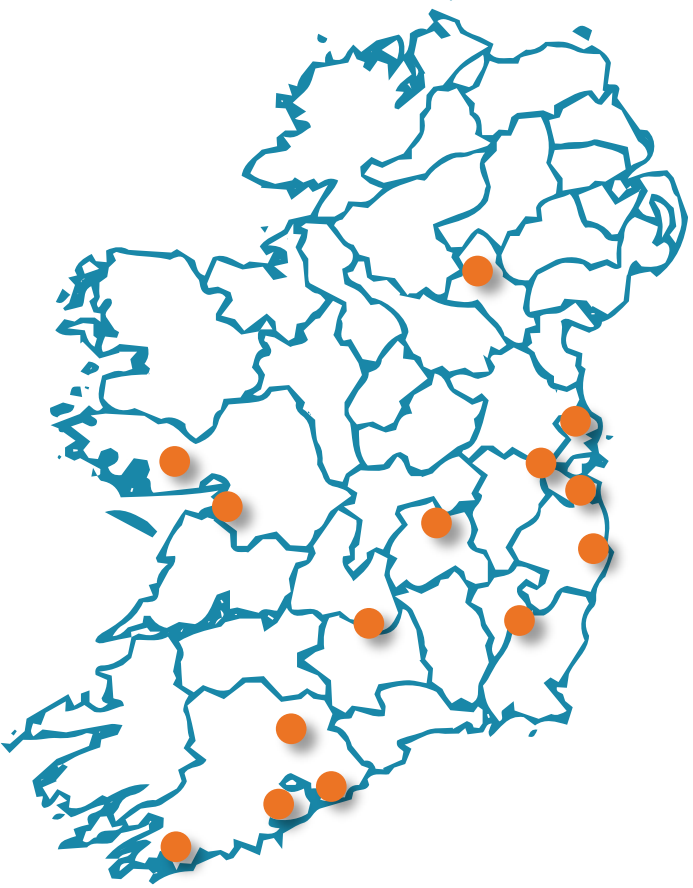
Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoil agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

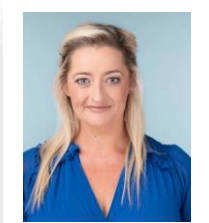
Meet the team



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Gemma Tierney
Senior Leader



Stephanie Hodgers
Professional Learning
Leader



Melissa Murphy
Professional Learning
Leader



Kathleen McCormack
Professional Learning
Leader



Orla Doyle
Professional Learning
Leader

&
Associate teachers from around the
country



Control Bar Features

Look at the **Control bar** on the bottom of your **DESKTOP** window

Click on the blue icon with the camera

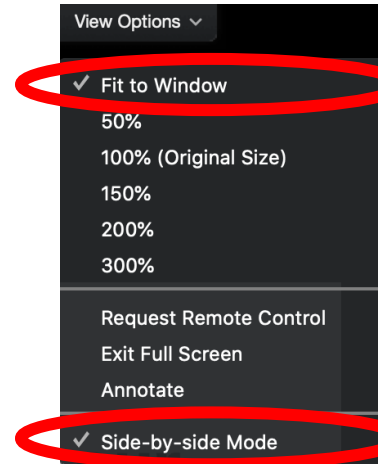


Zoom Features

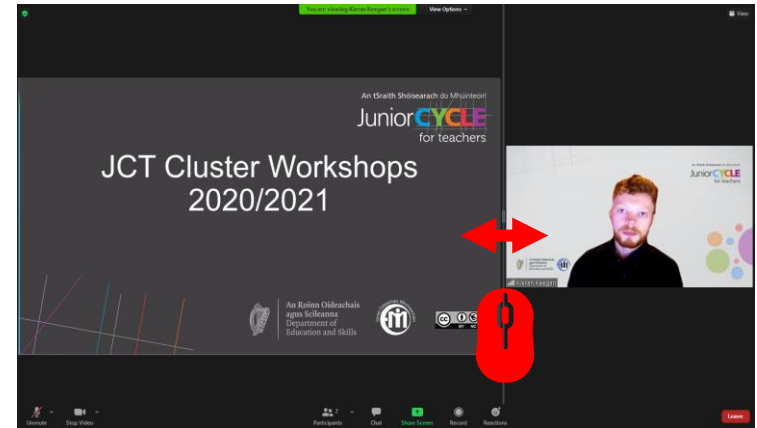
Side-by-side allows us to see both the content and the host simultaneously

Click **View Options** and select Side-by-Side view

Click on the centre line to adjust the sizes of each window



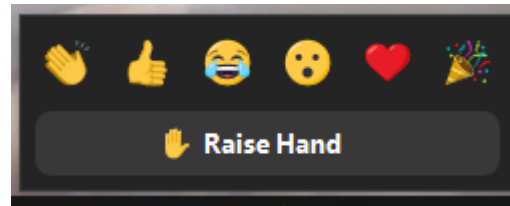
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Zoom Features

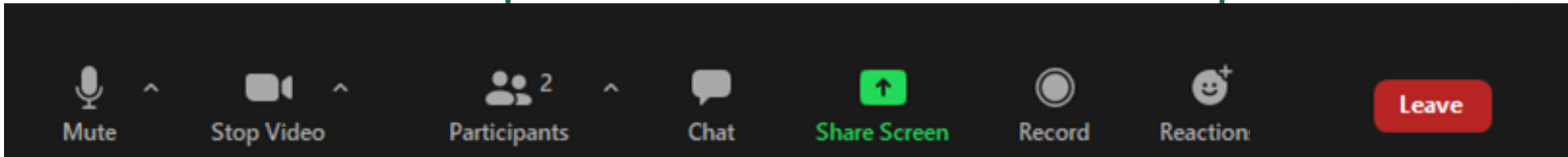


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Participants

Reactions

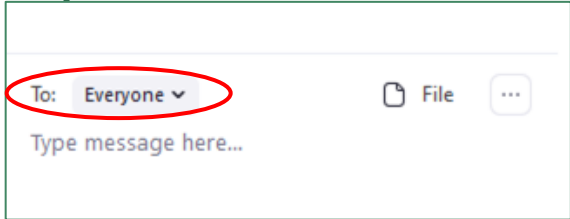
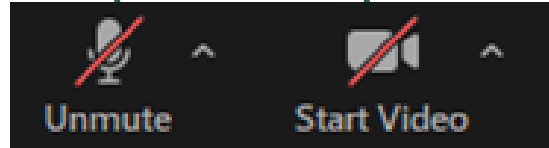


Microphone

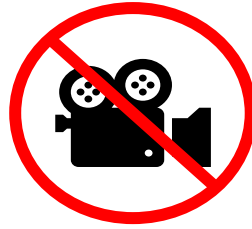
Camera

Chat

To leave the meeting



Meeting Protocol



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This Zoom meeting **will not** be recorded

To respect the privacy of all participants
we would request that you do not record
or take screenshots of participant



Overview of the Meeting

Participants will ...

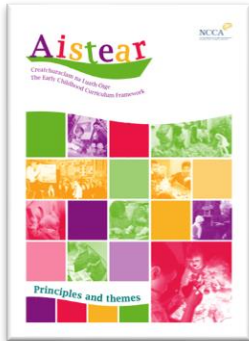
Become familiar with the Leaving Certificate Art Specification

Explore the Specification's Strands, Strand Units and associated Learning Outcomes

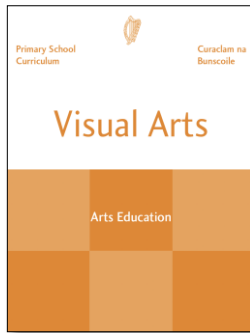
Examine Visual Studies; the Framework and the Content Areas



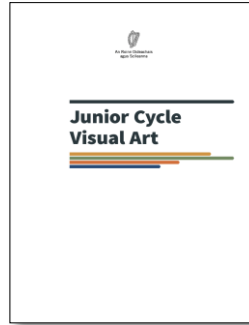
Continuum of Student Learning



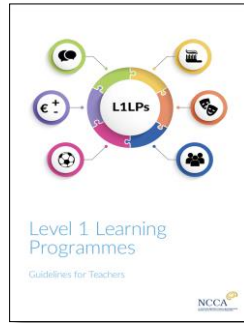
Aistear: the Early Childhood Curriculum Framework



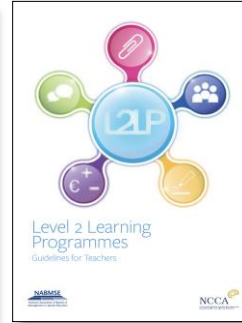
Primary Visual Arts



Junior Cycle Visual Art



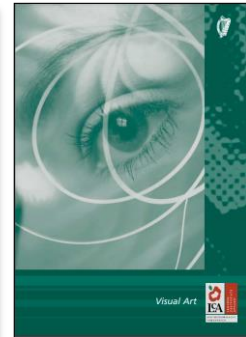
Level 1 and Level 2 Learning Programmes



Leaving Certificate Art



Leaving Certificate Applied Craft and Design



Leaving Certificate Applied Visual Art

Rationale, Aim and Objectives



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Rationale

This specification is built around the artistic process and how it supports learning.

Aim

Leaving Certificate Art aims to develop in learners the knowledge, skills, understanding and values needed to bring an idea to realisation and to respond to, understand, analyse and evaluate their own work and the work of others.

Leaving Certificate Art Specification, page 6 & 7

Rationale, Aim and Objectives



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Objectives

The objectives of Leaving Certificate Art are to enable learners to:

- ▶ develop aesthetic awareness and understanding
- ▶ develop critical, practical, conceptual, manual and problem-solving skills as well as an understanding of the iterative² approach that will be involved
- ▶ develop research, communication and reflective skills
- ▶ engage with current practitioners and connect with current practice, galleries, museums and contemporary art spaces, real-life encounters and the wider art community
- ▶ appreciate and respond critically to their own work, that of their peers as well as society and their environment
- ▶ gain an understanding of Visual Studies and the critical and visual language that supports it
- ▶ appreciate and enjoy the processes involved in researching, creating and responding to Art as a lifelong skill.

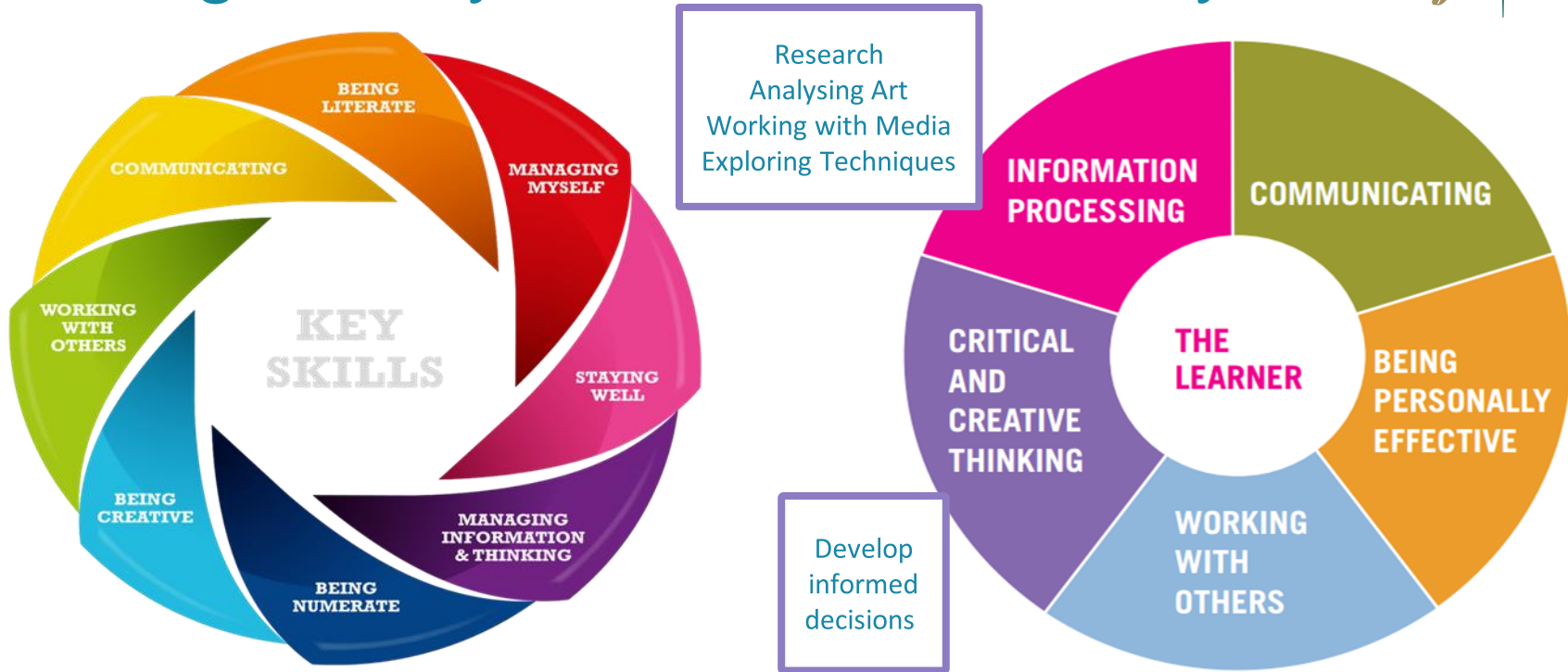


Leaving Certificate Art Specification, page 7

Building on Key skills from Junior Cycle



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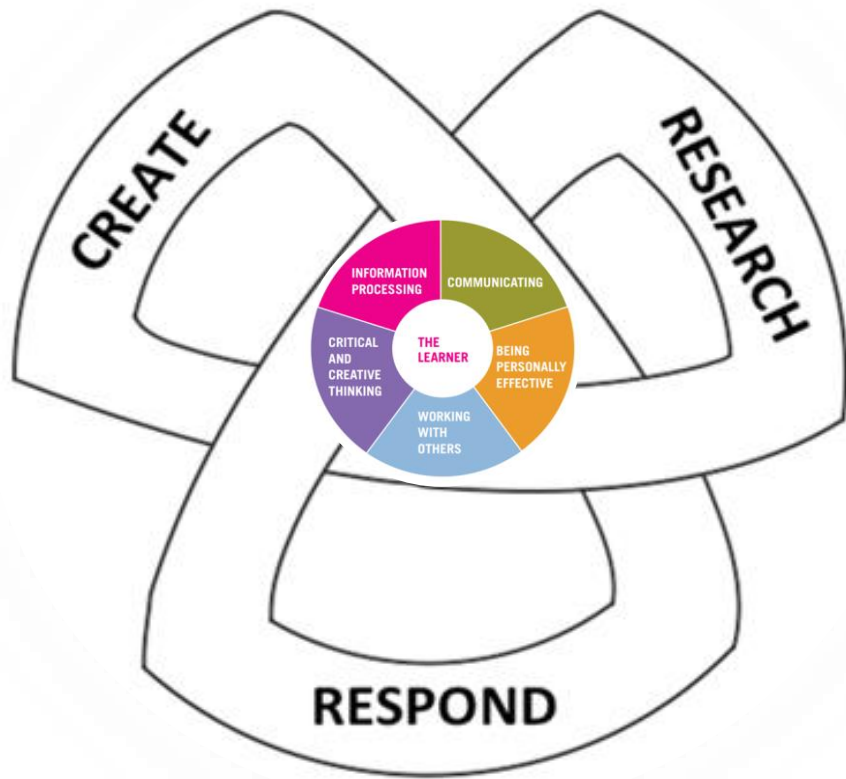


What will this look like for the learner?

Strands and Strand Units



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Create Strand Unit
2.1 Making
2.2 Contextual enquiries
2.3 Process
2.4 Realisation/ Presenting

Research Strand Units

- 1.1 Looking
- 1.2 Recording and documenting
- 1.3 Experimenting and interpretation
- 1.4 Contextual enquiries
- 1.5 Process

Respond Strand Units

- 3.1 Analysis
- 3.2 Contextual enquiries
- 3.3 Impact and value
- 3.4 Critical and personal reflection
- 3.5 Process

Strands and Strand Units



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Research

While the learning outcomes associated with each strand are set out separately this does not imply they are to be studied in isolation. The learner's engagement and learning are optimised by a fully integrated experience of all three strands.

Leaving Certificate Art Specification, page 12

3.5 Process

The Learning Outcomes



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| Respond Strand | | Research Strand | | Create Strand | |
|--------------------------|--|--------------------------------------|--|--------------------------|--|
| Students Learn About | Students should be able to | Students Learn About | Students should be able to | Students Learn About | Students should be able to |
| 3.1 Analysis | <ul style="list-style-type: none"> ➤ discuss examples from Visual Studies ➤ recognise the artistic thinking and elements in their own work and that of others ➤ question established and new ideas and work | 1.1 Looking | <ul style="list-style-type: none"> ➤ analyse an artwork ➤ recognise an art style and identify relevant features ➤ use critical and visual language to describe an artwork ➤ experience the natural and built environment as a source of inspiration ➤ identify the sources that support the development of their work | 2.1 Making | <ul style="list-style-type: none"> ➤ develop concepts in imaginative and creative ways ➤ interpret primary sources including the natural and built environment and the human figure as a source of inspiration ➤ apply appropriate skills, knowledge and techniques ➤ create realised work based on their research |
| 3.2 Contextual enquiries | <ul style="list-style-type: none"> ➤ locate their own work in relation to other artwork within a particular context/s (stylistically, socially, politically, ethically, etc) | 1.2 Recording and documenting | <ul style="list-style-type: none"> ➤ collate information from a variety of sources and media ➤ record visual information through a variety of media and techniques ➤ capture their interpretation of the world in a physical/digital way ➤ justify their rationale for their choice of media | 2.2 Contextual enquiries | <ul style="list-style-type: none"> ➤ apply the art elements and design principles in creating and evaluating their work ➤ critique the work of others and their own ➤ translate their experience of Visual Studies into their practical work |
| 3.3 Impact and value | <ul style="list-style-type: none"> ➤ value their own work and the work of others ➤ argue the merit of a work using appropriate contextual information ➤ experience art through sensory and/or emotional responses | 1.3 Experimenting and Interpretation | <ul style="list-style-type: none"> ➤ discriminate and extrapolate information from research ➤ produce an annotated visual record of their enquiry ➤ experiment with ideas, media and techniques ➤ use problem-solving skills to develop ideas | 2.3 Process | <ul style="list-style-type: none"> ➤ describe their motivation/area of enquiry ➤ illustrate sources of information ➤ create a selection of drawings, studies and realised work |

It is important to remember that Learning Outcomes should be achievable to each learner's ability level.

Leaving Certificate Art Specification, page 13



Learning Outcomes

Statements in curriculum specifications to describe the **knowledge, understanding, skills and values** students should be able to demonstrate after a period of learning.

Learning outcomes provide the building blocks for teachers to plan their teaching, learning and assessment.

The Learning Outcomes



Create

Strand Units

Students learn about

Learning Outcomes

Student should be able to

2.3 Process

- describe their motivation/area of enquiry
- illustrate sources of information
- create a selection of drawings, studies and realised work
- develop, experiment with and edit their work justify their selection of relevant visual responses understand the properties of media and apply them appropriately
- Explain the rationale for their choice
- **relate their research, processes and decisions that led to their realised work**

Action Verbs



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| Create | |
|--------------------------------------|---|
| Strand Units Students learn about | Learning Outcomes Student should be able to |
| 2.3 Process | relate their research, processes and decisions that led to their realised work |

Action Verb: Relate: associate, giving reasons

By choosing this Learning Outcome what do we want the student to **Know, Understand And Be able to do?**



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Questions?



Breen, D 2022, Brainstorm, Ceadogán Rugmakers-Le

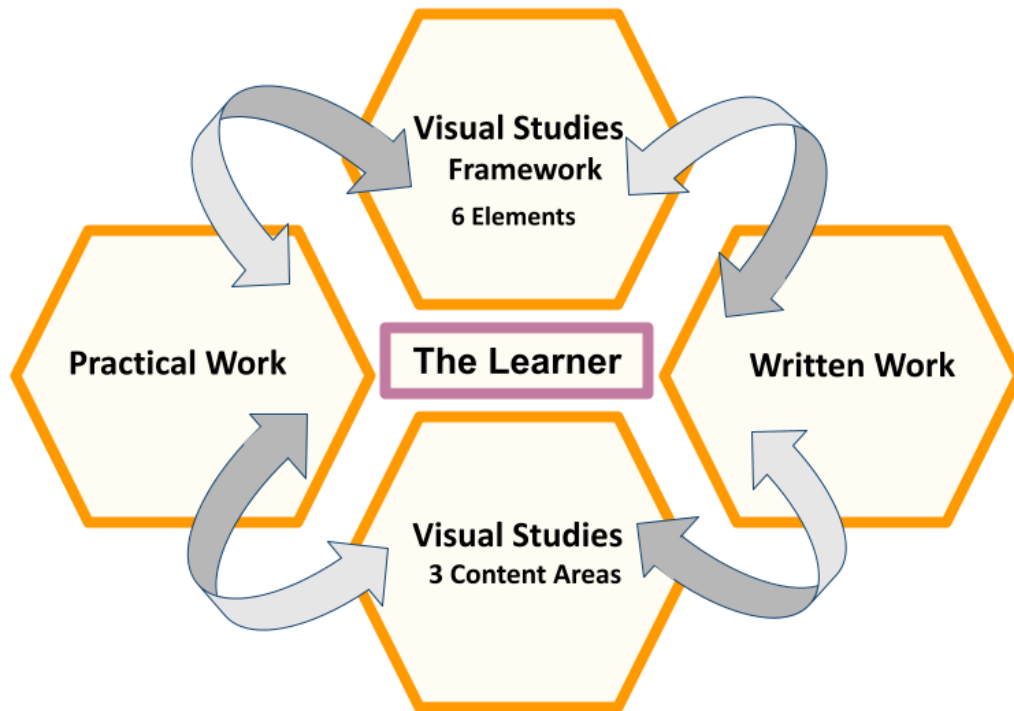
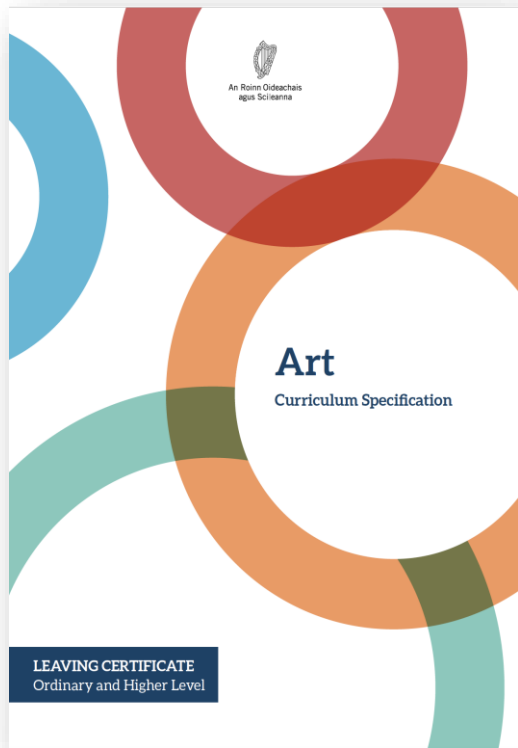
Visual Studies



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The study of the visual expressions of all aspects of culture, created by past, recent modern and contemporary societies, is called Visual Studies. By researching, creating and responding to work, students will learn to know and understand the work they make as well as works by other artists.

Visual Studies Framework





Visual Studies Framework

- Before the period/movement
- The period/movement
- After the period/movement

6 Framework Elements

Context

Artists and Artworks

Analysis

Art Elements and Design Principles

Media and Areas of Practice

Innovation and Invention

Visual Studies Content Areas

1. Europe and the wider world
2. Ireland and its place in the wider world
3. Today's world

Visual Studies Content Areas and the Related Sections of Focus



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1. Europe & the wider world

- Romanesque and Gothic(c. 1000 – 1500s)
- The Renaissance – Proto, Early, High Renaissance & Mannerism (c. 1300 – 1600s)
- Baroque (c. 1600 – 1700s)
- Realism, Impressionism and Post-Impressionism (c. 1850 – 1900s)
- Modernism (c. 1900 – 1960s)
- Post 1960

For the written component one section of focus within content area 1 must be studied

3. Today's world

- Artists: Theory and thinking
- Artists: Processes and media
- Art as Social Commentary or Commentator
- Art and the Environment

For the written component students will study all sections of focus in content area 3

2. Ireland & its place in the wider world

- Pre-Christian (c. 4,000 BCE – 500 CE)
- Insular (c. 500 – 1100s)
- Late Medieval Architecture and Art (c. 1100 – 1550s)
- Georgian period (c. 1720 – 1800s)
- Irish Art and Modernism (c. 1880 – c. 1960s)
- Post 1960

For the written component one section of focus within content area 2 must be studied

Visual Studies Content Areas and the Related Sections of Focus



It should also be noted that Content Area 3, Today's world, **should not be seen in isolation** and students need to be made aware that **links can be formed with Content Areas 1 and 2**, Europe and the wider world and Ireland and its place in the wider world.

Leaving Certificate Art Specification, Page 29.

The Visual Studies Framework Elements



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Visual Studies Framework

- Before the period/movement
- The period/movement
- After the period/movement

6 Framework Elements

Context

Artists and Artworks

Analysis

Art Elements and Design Principles

Media and Areas of Practice

Innovation and Invention

Description

Framework
Element

The Card Players, Paul Cézanne

Framework Elements: Context



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| Element | Description |
|----------------|--|
| Context | <p>This is information that reveals more about the circumstances surrounding a period, movement, artist, work, related works, artefact/s, setting, event, statement or idea, and which explains it in more detail.</p> <p>This should include, where relevant, the historical, political, social, economic and ideological contexts of the time. Students should consider how these inform their reading of an artwork and how contexts impact on the appreciation of artists and the value of their work. Students should also learn to identify, study and understand artworks in ways that speak to them.</p> <p>In understanding the context of the period/movement being studied, it is also important that students look at how patrons and agencies promote art and artists past and present. This will help students to understand how and why the work became popular, why artworks are valuable, why some are curated for exhibition and how this in turn affects how the work is viewed.</p> <p>Students should also study a range of other examples of works that represent the visual culture that existed around their chosen area/s of study. For example, and this list is not exhaustive, architecture, landscape and urban/rural design, film, advertising, new media, UX design for websites or apps, fine art, craft, design, photography, fashion and more.</p> |

Applying the Framework



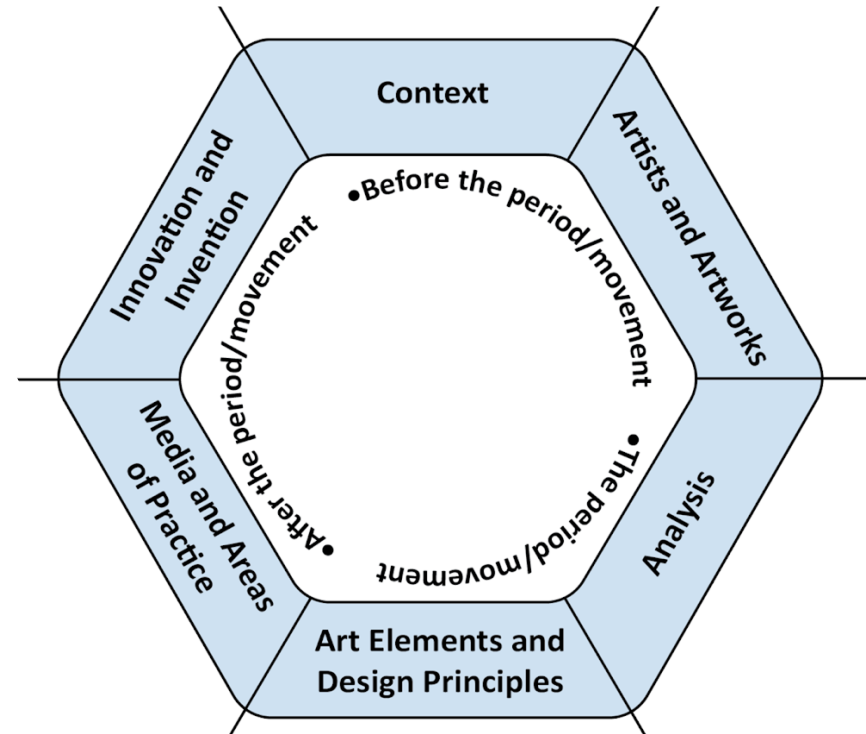
Students should understand and be able to describe, explain and discuss;

Before the period/movement

The period/movement

After the period/movement

They achieve this by using the six framework elements.





After

- Post impressionism
- More emphasis on expression of emotions

- Realism
- Salon → Subject matter
- nude & classical, Religious subject

* Invention of photography

dejeun sur l'herbe

Visual Studies Content Areas

Visual Studies and the Written component

One section of focus, including recognised artists and their artwork¹, from content areas 1 and 2 must be studied. All sections of focus in content area 3 must be studied.

1. Europe and the wider world

Sections of focus

- Romanesque and Gothic (c. 1000 – 1500s)
- The Renaissance – Proto, Early, High Renaissance & Mannerism (c. 1300 – 1600s)
- Baroque (c. 1600 – 1700s)
- Realism, Impressionism and Post-Impressionism (c. 1850 – 1900s)
- Modernism (c. 1900 – 1960s)
- Post 1960

2. Ireland and its place in the wider world

Sections of focus

- Pre-Christian (c. 4,000 BCE – 500 CE)
- Insular Art (c. 500 – 1100s)
- Late Medieval Architecture and Art (c. 1100 – 1550s)
- Georgian period (c. 1720 – 1800s)
- Irish Art and Modernism (c. 1880 – c. 1960s)
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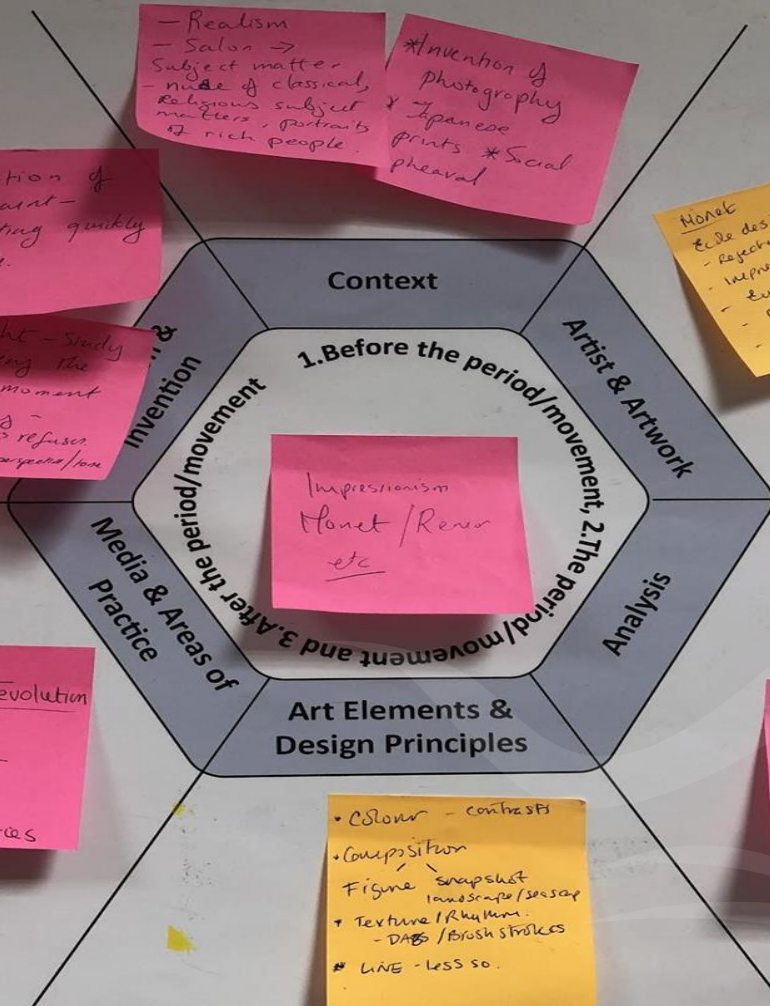
- Industrial Revolution
- Camera
- Prints - Japanese
- African masks
- etc

Ina Soc

* Pl
* Libt
phot
* Work
white p

* Did not
Black p

* LINE - less so.



- Realism
 - Salons →
 Subject matter
 - ~~nuance~~ of classical,
 Religious subject
 matters, portraits
 of rich people.

* Invention of
 photography
 → Japanese
 prints * Social
 upheaval

dejeuner sur
 l'herbe
 Impression
 Sunrise.

Monet
 Et de Peas Ach
 - Reflected by Salons
 - Impressionist Sunrise
 - En plein Air
 - Colour: light
 - ~~texture~~

Manet
 Monet
 Renoir
 Dejeuner
 Peas Ach
 Sunrise

After
 - Post impressionism
 - More emphasis on
 expressive nature of
 colour, shape &
 flat areas of colour

Invention of
 oil paint -
 painting quickly
 outside.

* Light - study
 capturing the
 fleeting moment
 * Shocking -
 Salons de refusés
 ↳ Not using perspective

Complete
 change in
 subject matter.
 Industrial revolution
 ↳ social upheaval

- Industrial Revolution
 - camera
 - prints - Japanese
 - African masks
 - ~~etc~~

Impressionism
 Monet / Renoir
 etc

* En plein air
 * Composition
 * light
 * Drawing ordinary
 everyday people.

* Painting in
 a series
 * Optical
 mixing.

* Colour - contrasts
 * Composition
 Figure snapshot
 landscape / seascape
 * Texture / Rhythm
 - DAB / Brush strokes
 * Line - less so.

oil paints
 industrial revolution
 (in tubes)
 en plein air
 Alla prima
 landscapes
 Painting in a series

* Photography
 * Working from
 photography
 * Working on a
 white primed surface.

* Did not use
 black paint.



Visual Studies Content Areas

Visual Studies and the Written component

One section of focus, including recognised artists and their artwork¹, from content areas 1 and 2 must be studied. All sections of focus in content area 3 must be studied.

1. Europe and the wider world

Sections of focus

- Romanesque and Gothic (c. 1000 – 1500s)
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2. Ireland and its place in the wider world

Sections of focus

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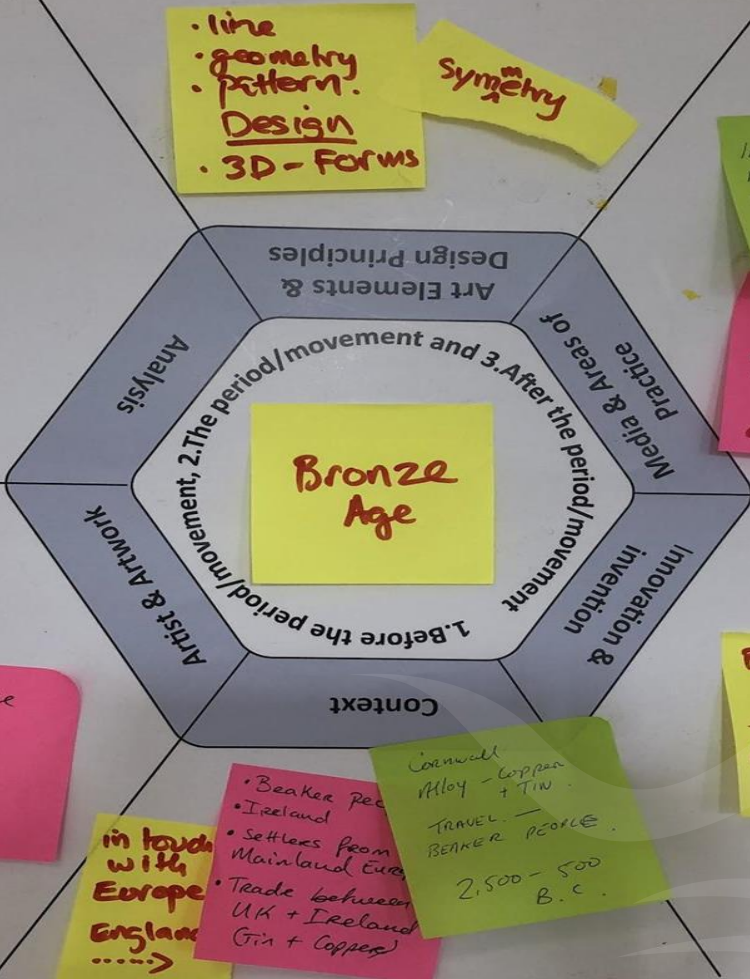
• line
• geometry
• pattern.

Symmetry

stone carving techniques

mining
(more sophisticated)
↓
gold

England (Tin + Copper)



• line
• geometry
• pattern.
Design
• 3D - Forms

Symmetry

Gold.
Incision
Repousse
twisting
cutting
DESIGN
GEOMETRIC
ABSTRACT

stone carving techniques

Clay - pottery
Burial
Beakers
gold vessels

mining
(more sophisticated)
↓
gold

Bronze Alloy - copper + Tin
Artes
→ weapons

Cornwall
Alloy - copper + Tin
TRAVEL
BEAKER PEOPLE
2,500 - 500 B.C.

• Beaker people
• Ireland
• Settlers from Mainland Europe
• Trade between UK + Ireland (Tin + Copper)

in touch with Europe
England
.....→

~~Weapons~~
- Knives
Tools
Swords ...
etc.

Decorative + functional
Rank in Society

evidence of where they lived.

*Sun Discs
Lunula
Gorget
fibula
Bulla
Toes

connections with stone age + iron
relationships land/rituals/

- Gold working techniques
- Development from abstract to recognisable designs

Today's World: Content Area 3 and its Related Sections of Focus



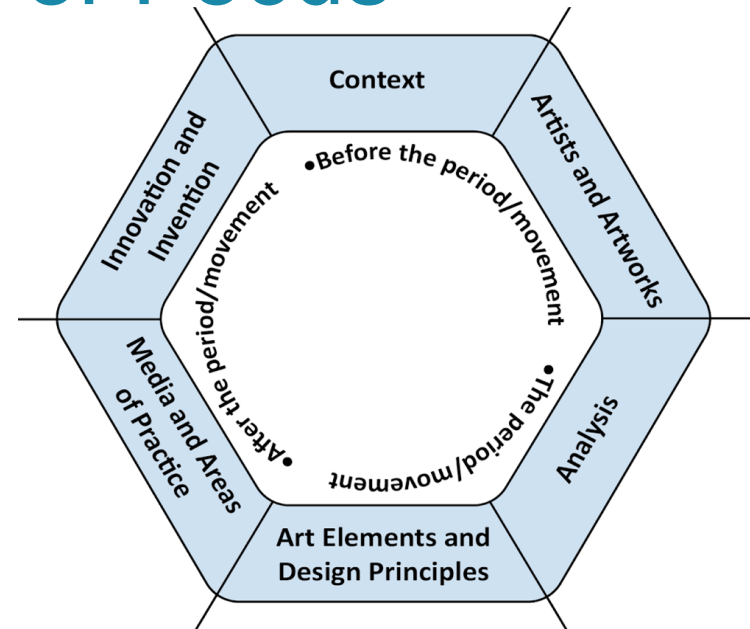
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Artists: Theory and Thinking

Artists: Processes and Media

Art as Social Commentary or Commentator

Art and the Environment



Students should refer to the Visual Studies framework elements (Context, Artists and Artworks, Analysis, Art Elements and Design Principles, Media and Areas of Practice and Innovation and Invention) when studying content area 3. Leaving Certificate Art Specification, page 29

Section of Focus



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| Section of Focus | Description |
|--------------------------------|---|
| Art and the environment | <p>This section of focus recognises the importance of the environment to artists and how it can be a primary source for inspiration and use as a medium in its own right. It also acknowledges that students are surrounded by their own local environment, which can be a source of inspiration. Art and the environment includes a range of artistic practices encompassing both historical depictions and traditional approaches to nature in art. More recent developments have seen environmental artwork that addresses social and political issues, which can include the use of the environment itself as the medium and/or the message. How an artist uses or responds to an environment reflects how they are often sensitive to questions such as the preservation of built heritage, cultural lives of people in the community, ecology and nature, etc. and recognise its importance to themes of identity.</p> <p>Using the Visual Studies Framework, the environment can be explored as a resource which sees artists often elaborate on the unique characteristics peculiar to that environment and enhance or comment on it in some way. Architecture, Land Art and the landscape itself, Street Art, Public Art, Environmental Design, urban/rural design, issues and ideas around Education for Sustainable Development, Consumer/Product Design, Interior Design, and even Online Environments are among many of the rich sources for visual research and study in this section of focus.</p> |



Today's World and Related Sections of Focus

Artists: Theory and Thinking

Artists: Processes and Media

Art as Social Commentary or Commentator

Art and the Environment

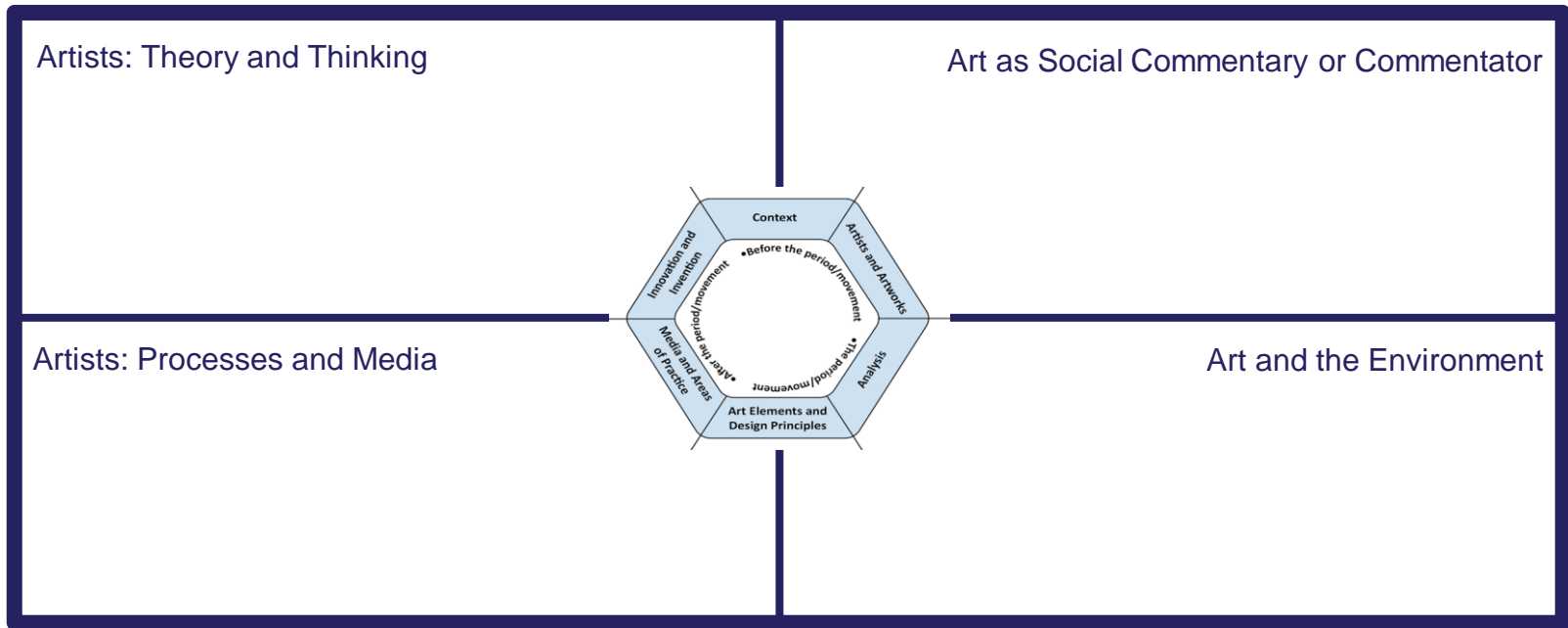
To varying degrees, all four sections are interconnected and should be referred to, where relevant.

Leaving Certificate Art Specification, page 29

Graphic Organiser



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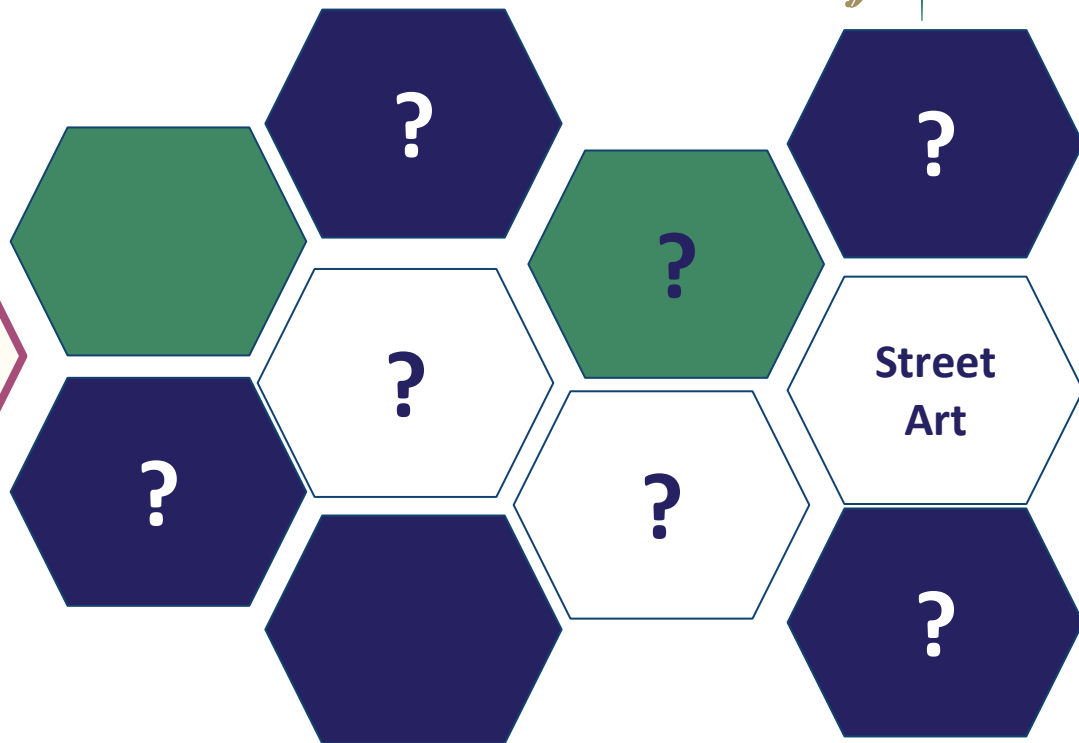


Students should refer to the Visual Studies framework elements (Context, Artists and Artworks, Analysis, Art Elements and Design Principles, Media and Areas of Practice and Innovation and Invention) when studying content area 3.

Leaving Certificate Art Specification, page 29

3. Today's world

- Artists: Theory and thinking
- Artists: Processes and media
- Art as Social Commentary or Commentator
- Art and the Environment



What **Art-Led experiences** might your students engage with?

Leaving Certificate Art Overview



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Overview of Assessment

Assessed at both
Ordinary and Higher level

Practical Coursework 50%

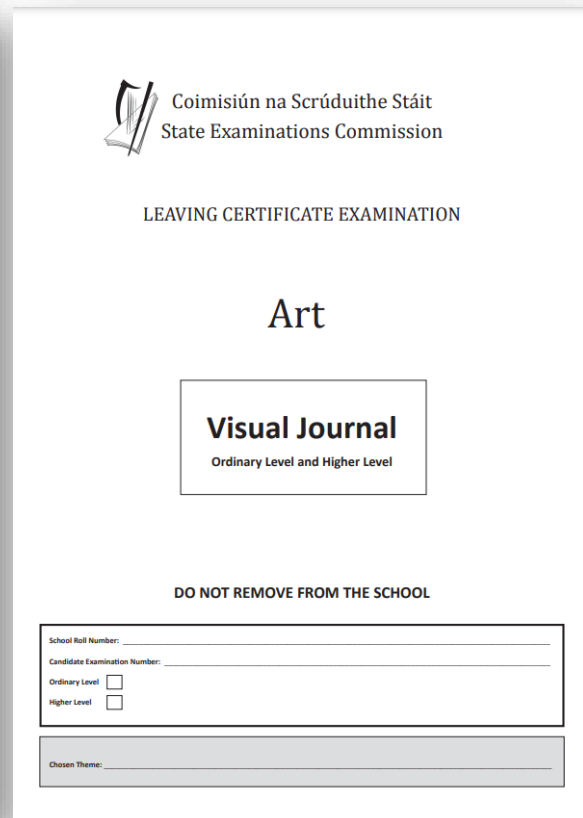
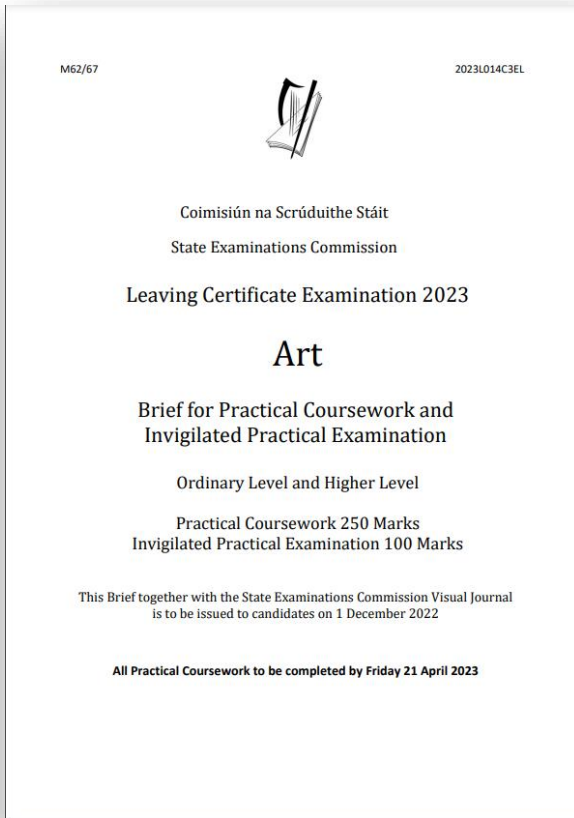
Practical Examination 20%

Written Examination 30%

Overview of Assessment



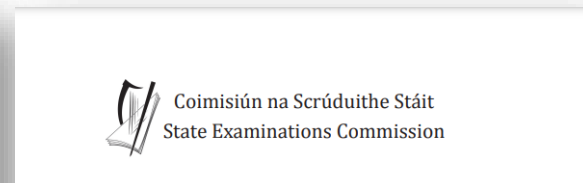
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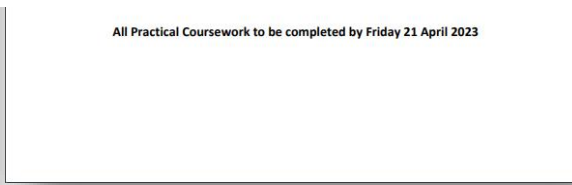
Overview of Assessment



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| The Project | | |
|----------------|--|---|
| Duration | Practical Coursework – 12 weeks | Invigilated Practical Examination – 5 hours |
| Work completed | <ul style="list-style-type: none">• Visual Journal (development for Artefact A and for Artefact B)• Realisation of Artefact A | <ul style="list-style-type: none">• Realisation of Artefact B |
| Marks | 250 | 100 |



Candidate Examination Number: _____

Ordinary Level

Higher Level

Chosen Theme: _____



Areas of Practice

There are a range
of areas of practice
available within Art
for learners to
study

The Written Examination



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Written Examination

| | |
|--|----------|
| Today's World | 50 Marks |
| Europe and the Wider World | 50 Marks |
| Ireland and its Place in the Wider World | 50 Marks |



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Questions?



Breen, D 2022, Brainstorm, Ceadogán Rugmakers-Le





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Featured Workshops

These elective workshops are open to teachers of all subjects.



Botanical Watercolour Painting

Oide Creativity and Kilbenny County Council Arts Office in collaboration with botanical artist Mary Dillon presents a two-day elective workshop, open to all teachers.

This workshop offers participants an opportunity to:

- experiment with mark-making, scale, proportion, perspective and composition through observation of organic forms.
- utilise a limited colour palette and hot press papers to explore light, tone and transparent colour to create form.
- experiment with layering, wet and dry watercolour techniques and colour mixing to add depth and texture.
- discuss how botanical watercolour approaches may be utilised in classroom practice.

| Date | Time | Venue |
|---|------|--|
| Wednesday 1st November 2023 10.00 am - 1.00 pm Thursday 2nd November 2023 10.00 am - 1.00 pm | | Kilbenny Education Centre R68, B908 |

Please Note: Participants must be able to attend both workshop dates.

 **Mary Dillon** has a fascination for botanical art as a personal process while at the same time striving for excellence in her art practice. Capturing the essence of a plant with its sensitivity and beauty defines her work. Her painting 'Tulip Black Parrot', was chosen as the signature image for the recent National Gallery of Ireland exhibition 'Garden from Nature: Her work belongs in the collections of many institutions, including the Hunt Institute for Botanical Conservation in Pittsburgh. She was the founding Chairperson of the Irish Society of Botanical Artists and an elected member of the International Society of Painters. In 2022, Mary's work was awarded as Best in Show at the American Society of Botanical Artists' 20th International Exhibition in New York.

Places are limited. A waiting list will apply. Register on www.creativity.oide.ie

We strive to host inclusive, accessible events that enable all individuals to engage fully. To request an accommodation or for enquiries about accessibility, please contact creativity@oide.ie

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Green Fingers

Organic growing and creative garden design

Oide Creativity, in collaboration with organic horticulturist **Colman Power**, presents a one-day elective workshop, open to teachers from all subject disciplines.

This workshop offers participants an opportunity to:

- explore practical and creative approaches and techniques to starting an organic garden, which may support your classroom practice.
- create an organic garden design considering how to implement diverse, resilient ecosystems that support a wide range of plant and animal life.
- consider the benefits of biodiversity and the maintenance of soil health through sustainable organic growing practices.
- evaluate the economic, social, and wellbeing benefits of sustainable organic growing for young people.

| Date | Time | Venue |
|-----------------------------|--------------------|--|
| Saturday 17th November 2023 | 10.30 am - 3.30 pm | Croaghlan, Luncarty, CO M09XH98, 16H-0420 |

 **Colman Power**, the author of *The Power of Organic Fingers*, is an expert in organic horticulture. He holds a master's degree in Organic Horticulture and has extensive experience in education and nutrition. His ultimate mission is to instil a deep-seated appreciation for the fundamental role of healthy living by empowering individuals through education about the benefits of organic systems. He believes in the power of growing locally sourced organic whole foods, connecting with nature, leaving an active footprint, and leaving positivity as an legacy.

Places are limited. A waiting list will apply. Register on www.creativity.oide.ie

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DesignCIRCLE 2023 - 2024

Call for expression of interest

We are delighted to announce that Oide Creativity in collaboration with professional designers, makers and artists will offer DesignCIRCLE 2023 - 2024 from November 2023.

DesignCIRCLE is open to all teachers interested in exploring their own creativity and reflecting their working practice through an opportunity to engage in a series of active community of practice sessions.

The emphasis will be on collaboratively explore, create, share and reflect on your own creative processes in a safe, supportive and experiential space.

Designers, makers and artists work in the area of fashion, jewellery, print, textiles, ceramics and glass design. Regardless of the discipline of the designer, maker or artist assigned to your group, you can choose to work through any medium.


- This online community of practice will commence with an introductory presentation and opening session for participants in November. Date and time to be confirmed.
- Each group will engage in a total of three on-line sessions from November 2023 to April 2024, at times negotiated by the group.
- A feedback event for all participants will take place in April. Date and time to be confirmed.

Expressions of interest may be submitted through www.creativity.oide.ie

Spaces are limited. A waiting list will apply. Register on www.creativity.oide.ie

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Thank you

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