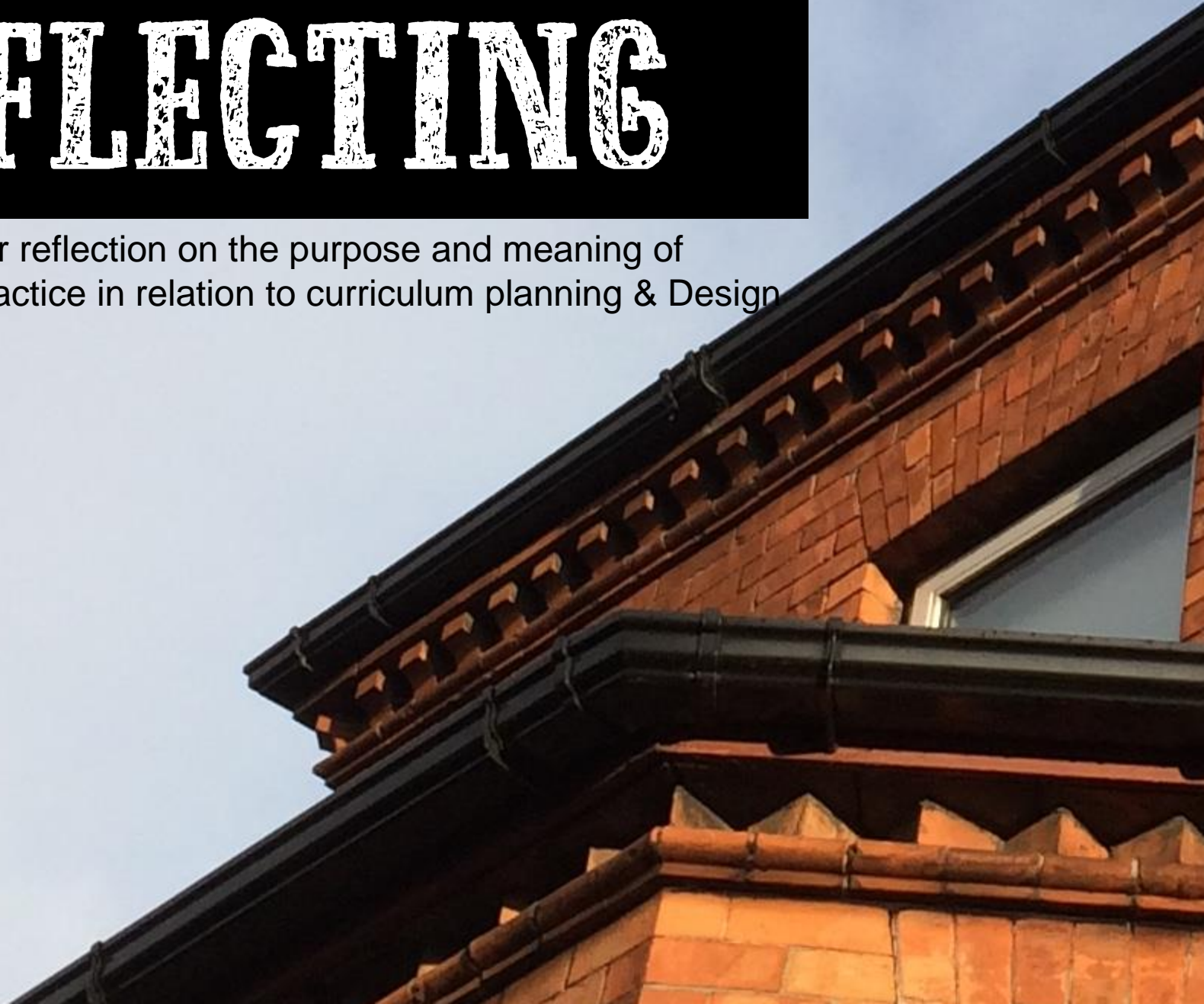


REFLECTING

Artist – Teacher reflection on the purpose and meaning of personal art practice in relation to curriculum planning & Design



Introduction

To what extent did the workshop practice support the development of my scheme plan?

I will be discussing this in terms of:

- ❑ Concepts
- ❑ Skills
- ❑ Knowledge
- ❑ Attitudes



**PHOTOGRAPHY
WORKSHOP**

*Painting
Workshop*

SCHEME

Concepts

As part of our photography workshop we were given a brief to explore our urban surroundings. I chose to investigate one particular locality that I had a personal fascination for. It was from this primary source that my concepts began to developed...

Visual Investigation

URBAN DECAY
Juxtaposition



Space and Time

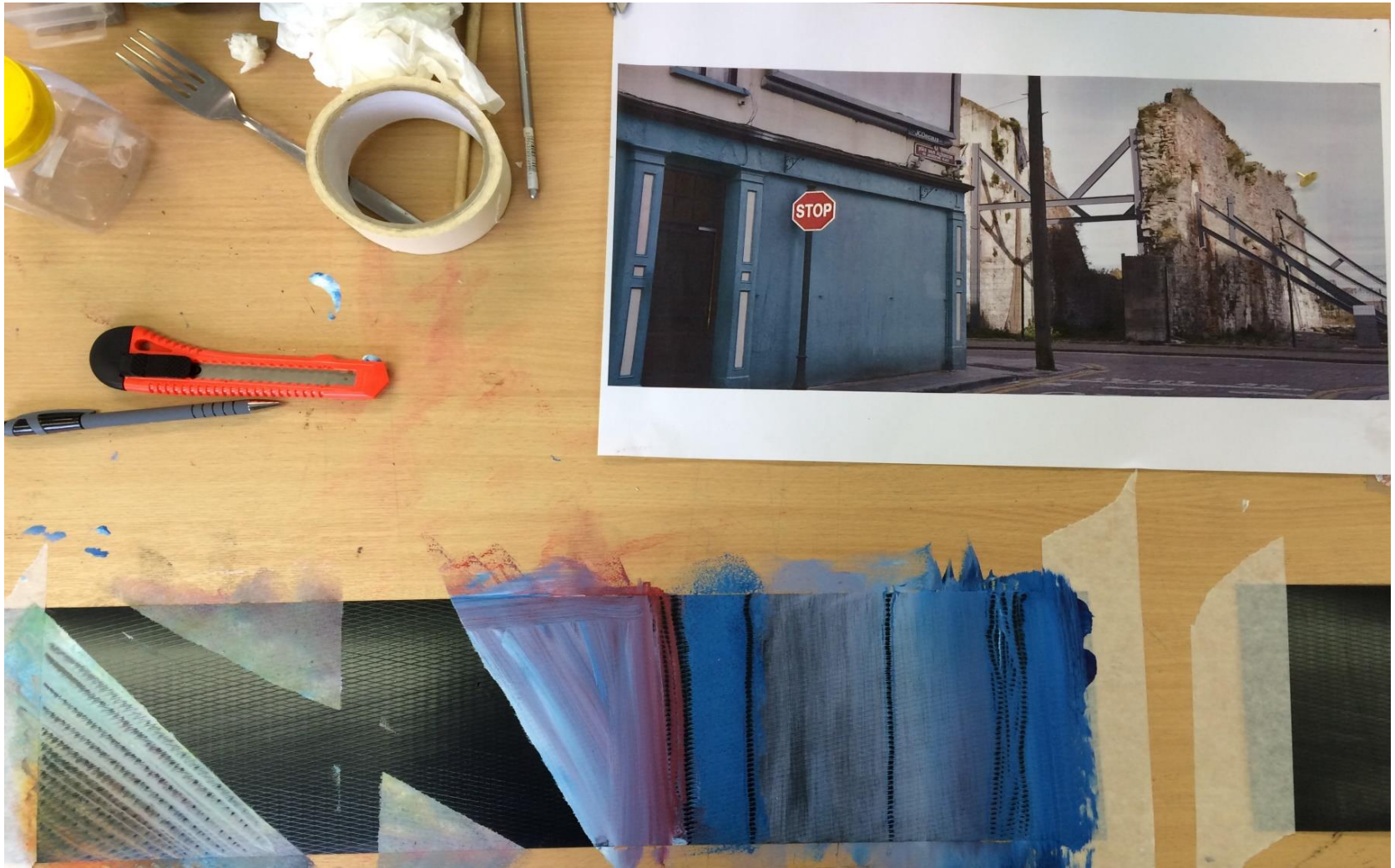
HISTORIC CONTEXT

Light and Shade

Strong Lines

Visual Translation

After the photography workshop I set about translating the visual aspects that interested me most into a painted format



Skills

The workshop encouraged me to practice some old skills and to experiment with some new ones that I could then apply to my scheme.

□ Colour Mixing

During the workshop, in order visually translate the photographic material I was attracted to into paintings it was necessary for me to focus on identifying hues and accurately mixing different tints tones and shades. It required me to practice the discipline in quite an orderly, clean organised fashion, which is not usually my natural way of working. I enjoyed

This became a strong learning outcome focus in the scheme

□ Paint Application

In the painting workshop I experimented with different grounds and surfaces to work on.

I experimented applying paint with pallet knives and using tape to create contrast and strong lines.

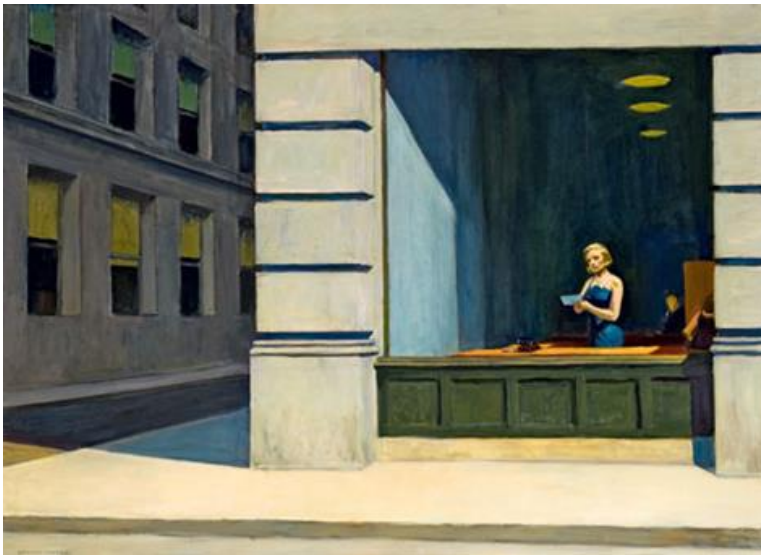
This also became a strong emphasis in regards to the aims of the scheme



Knowledge

□ Contextual Studies & Artist Research

As part of this scheme I wanted to teach students the value and importance of research as a part of the creative process. As well as appreciate art, I wanted students to understand how artist research is integral to developing ones personal practice.



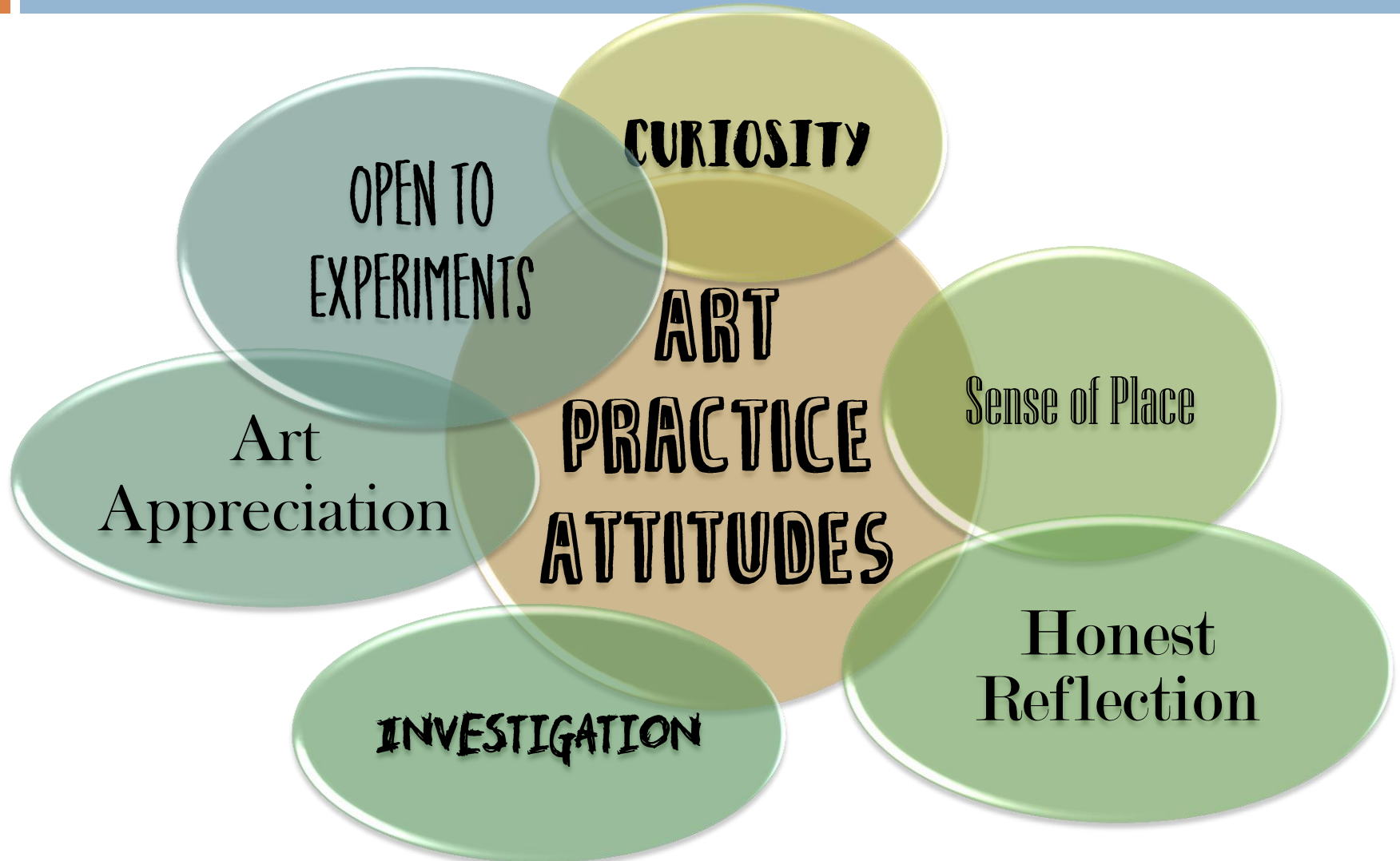
Edward Hopper



Charles Sheeler

Attitudes

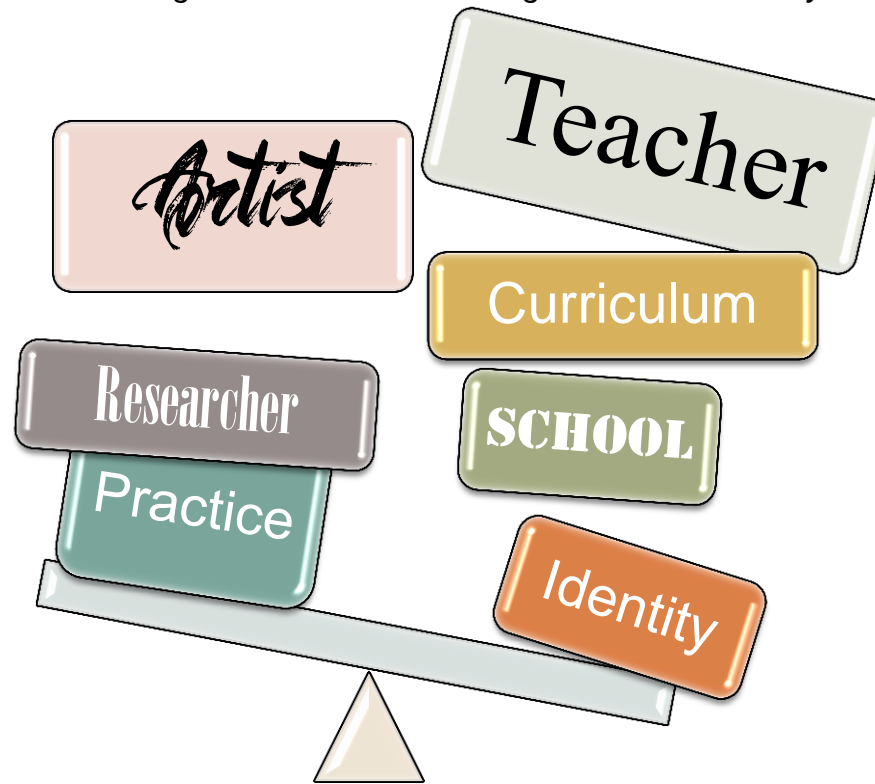
Writing the scheme I hoped to foster in students certain attitudes in them towards them selves and their art practice. The attitudes are undoubtedly fed by what I enjoy in my own art practice and how I feel about art itself.



Artist – Teacher Vision

“There are those within the profession who strongly believe in importance of art & design teachers continuing their own art-based practises as a way of informing how and what they teach their students. Other teachers might view both practices as separate parts of their identity, which do not necessarily overlap”

(Addison, Nicholas and Lesley Burgess. *Learning To Teach Art And Design In The Secondary School*. 1st ed. London: Routledge, 2007.)



Curriculum Design

Considering the relevance of the scheme within a longer term curriculum plan. Identifying the extent to which the aims and objectives of the scheme address those of the national Art & Design syllabus

Leaving Cert Art Syllabus

My Painting Scheme Aims

Observational Studies

Sketches and studies in black and white and colour of natural forms and man-made

objects: **buildings and landscapes under varying conditions:** human figures.

These studies should serve to build up a store of visual images necessary for creative activity in Imaginative Composition, Design and Craftwork.

Imaginative Composition and Still Life **Experimentation with a variety of media in an attempt to find the vehicle of expression**

that best suits the temperament of the individual and the nature of the composition

Aims:

To help pupils to:

- Look at their **urban environment in different ways by describing, investigating and conveying the qualities of the subject matter** through recording information with photography and preliminary drawing to inform their paint application.
- **Develop new skills, concepts and techniques in drawing and painting to facilitate and explore the disciplines in the contexts of how they can use them to record and interpret** our urban environment, while discovering its potentials and limitations.
- Understand colour mixing as an essential element of painting. Experiment with different paint application techniques.

Candidates may present an Abstract Composition following either the Imaginative Composition or the Still Life option. Materials may include a wide variety of papers and media such as pencil, graphite, charcoal, ink and brush, crayons, paint, conté, etc.

The combining of various media and materials is acceptable.

A	Interpretation	20	<p>The degree to which the candidate visualises and conveys the essence of the descriptive passage based on its sense and meaning in the design of an Imaginative Composition or Still Life arrangement.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none">• the candidate's statement• relevance to the descriptive passage.• individual, expressive and imaginative qualities. <p>Shared Still Life = 15 marks maximum.</p>
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Learning Aims for the Scheme

- Investigate the subject matter through direct observational sketching and photographic compositions describing and documenting the qualities of the subject matter.

B	Composition	20	<ul style="list-style-type: none"> organisational art elements: positive and negative space, balance, tension, contrast, scale (relationship of image to size of page) etc. the translation of the candidate's interpretation to a 2D representation on the sheet in keeping with descriptive passage. <p>Shared Still Life = 15 marks maximum.</p>
C	Art Elements	20	<p>The degree to which the candidate utilises art elements to create an individual interpretation and expressive response to the chosen question.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> employment of art elements: line, tone, shape, form, texture, colour where intended, the manner in which the 2D representation suggests 3D solidity by using any medium of technique (or combination), including line.
D	Personal Creative Response	20	<p>The degree to which the candidate makes a personal response to the question.</p> <p><i>Refer to</i></p> <ul style="list-style-type: none"> the candidate's individual style in the use of media and materials in response to the chosen question relating to the descriptive passage. media, style and expressive elements.

Learning Aims for the Scheme

- Develop their awareness of the significance of comprehensive visual research of the subject matter and the importance of careful selection of appropriate use and application of colour and painting techniques in conveying, line, shape, colour and atmosphere.
- Identify the lines, shapes and forms within the photographs and transfer these elements onto their paintings using initial pencil drawing and then blocking technique with masking tape strips.

Curriculum Planning

□ **If I were to integrate this scheme into academic year plan**

1. The beginning of this scheme was originally devised to be rooted in theoretical and practical photography by students. I soon realised though that the students would need much more of a foundation in photography to be able to carry out what was intended. So with that in mind, in the future I would separate this scheme into two separate schemes. A photography scheme first so students could properly develop the skills to create their own photographic source material to bring forward into the painting scheme.
2. There is a huge amount of potential projects this scheme could develop or lead into once complete. In the future I would plan for this scheme to lead into a design based project, perhaps to develop the photography and paintings into some graphic quality. This could be in the form of poster design, lino cuts, fabric printing ect.