

Junior Cycle Visual Art



Classroom-Based Assessment 1: From Process to Realisation
Example of Student Work 04

Strand: **Design**

Theme: **Hidden Treasures**

Learning outcomes:

Students should be able to:

- 3.2** use critical and visual language to explain their own designs and those of others
- 2.4** show they can use their drawings to observe, record and analyse
- 3.6** design a final work based on their drawings
- 3.7** describe examples of historical and contemporary design
- 3.11** examine their own and others' design work through the use of art elements and design principles
- 3.14** utilise media in their own design work based on a design brief

Task

Students chose their own theme and working from a primary source, based on that theme, they designed and realised a repeat-pattern composition on A2 paper or fabric.

Time

8 weeks

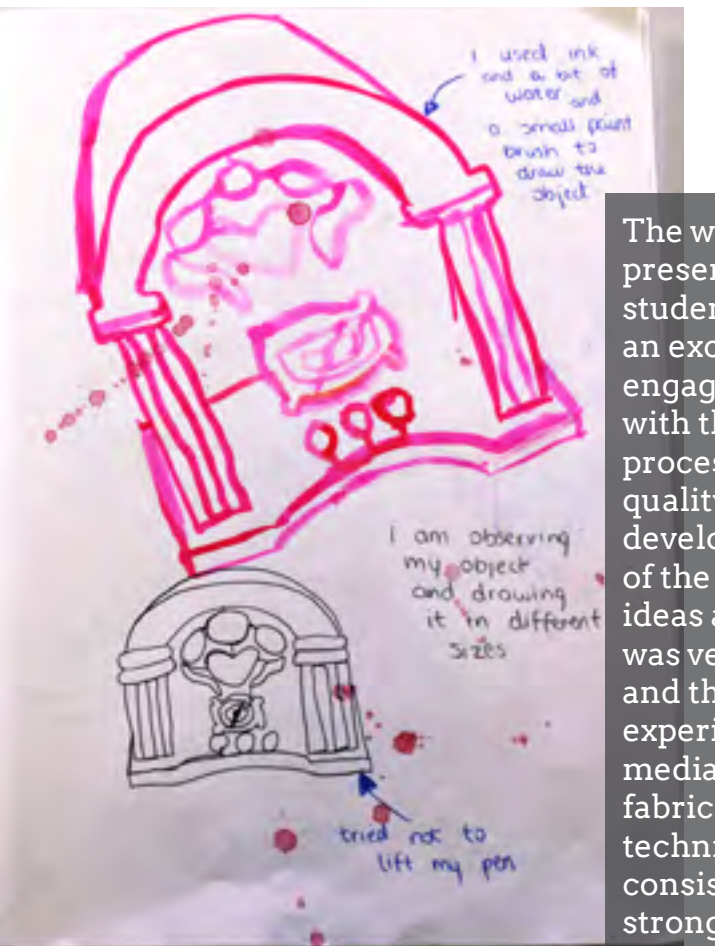
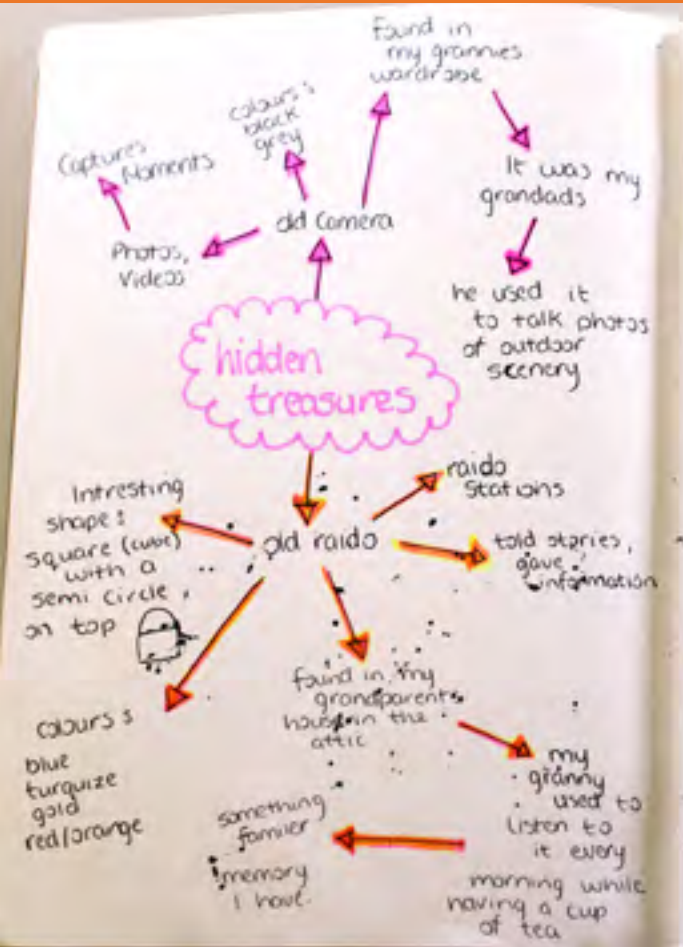
Background:

Students chose a theme from the three options (Hidden treasures/Light and shade/My viewpoint) and worked from a primary source that was based on that theme. The students designed and realised a repeat-pattern composition on A2 paper or fabric.

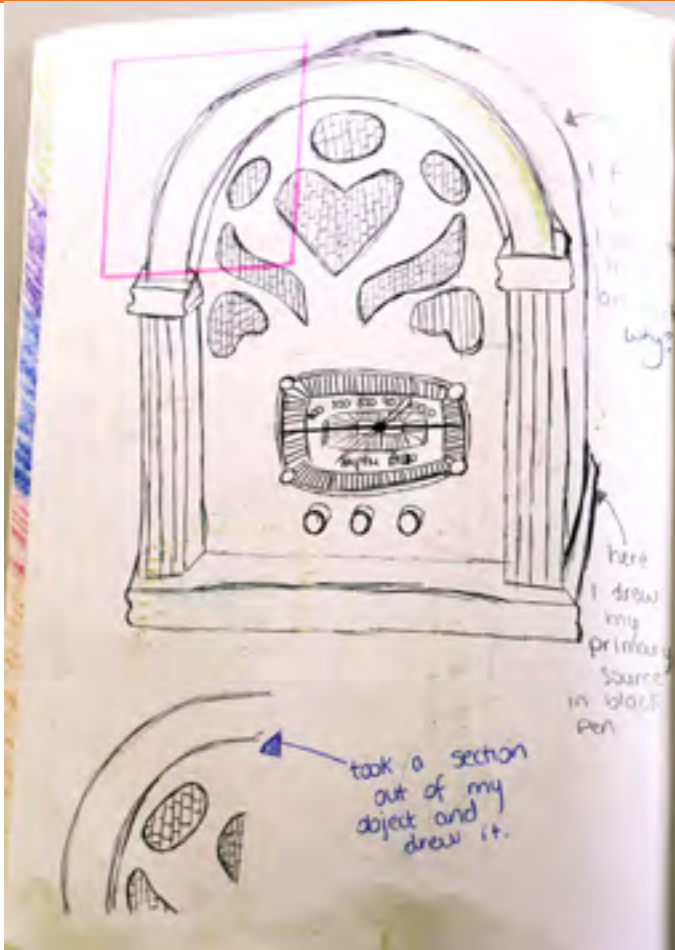
The students were learning to observe, record and analyse their primary sources using line, tone and colour as well as a variety of media. Students researched pattern and the principles of design and examined the work of well-known pattern designers.

Students applied their understanding of pattern-making to select an area of their drawings that would be appropriate to use as the motif for building a repeat pattern.

Evidence of process, including annotations, reflections on their decisions and development work as well as the realised design were collected in their Visual Art sketchpad.



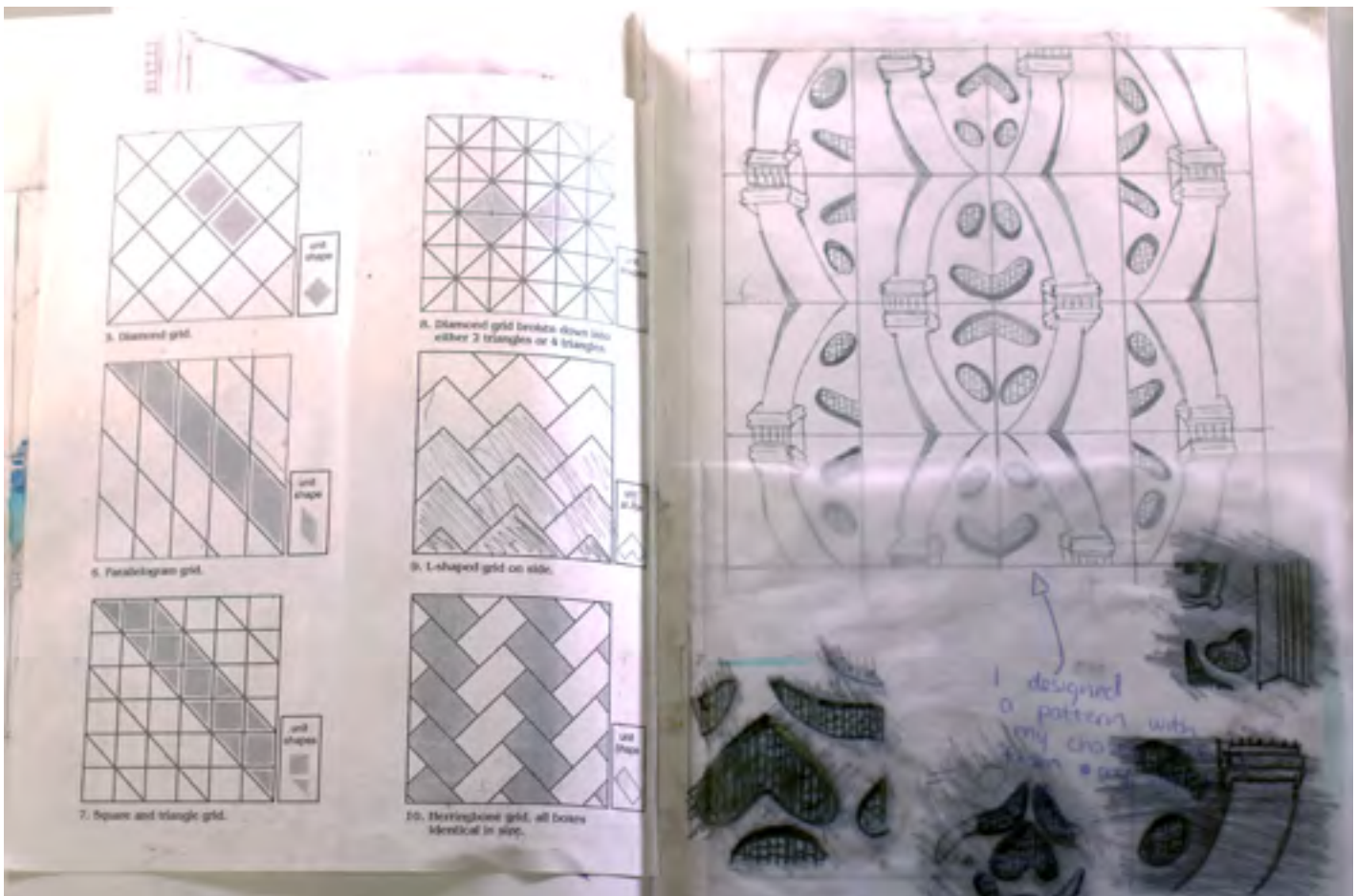
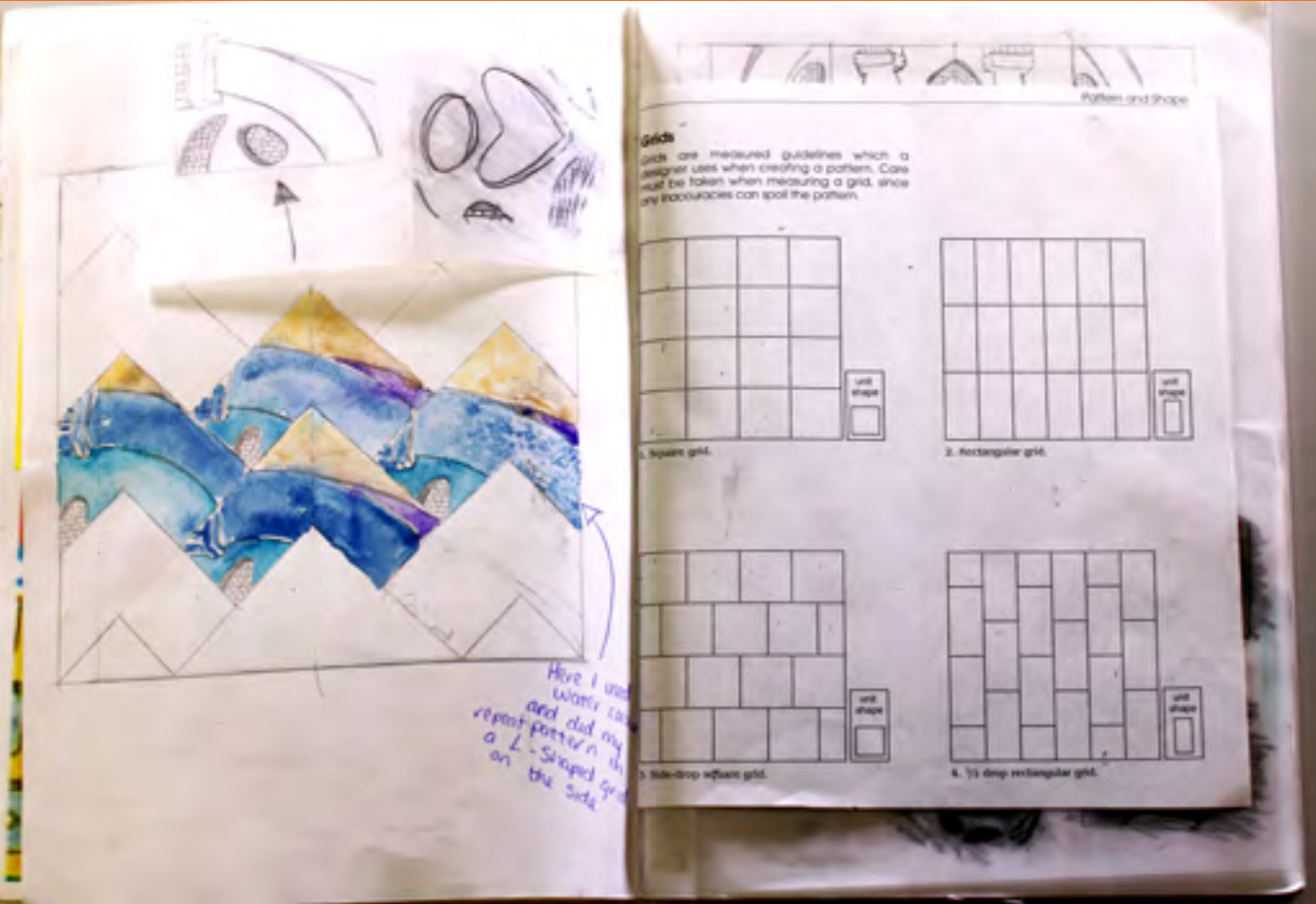
The work presented by the student shows an excellent engagement with the artistic process. The quality in the development of the student's ideas and skills was very good and their use of experimentation, media and fabric printing techniques were consistently strong.



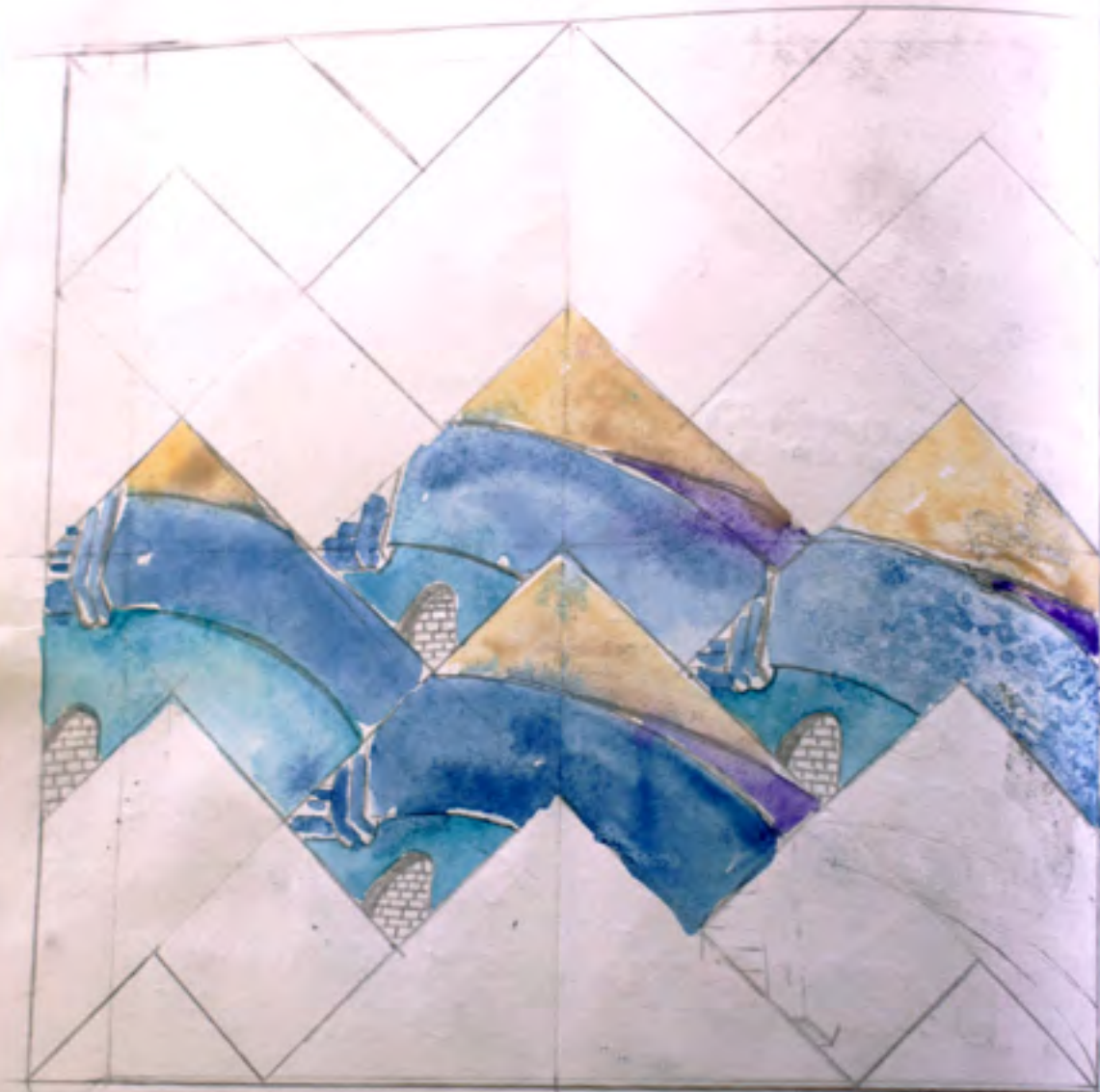




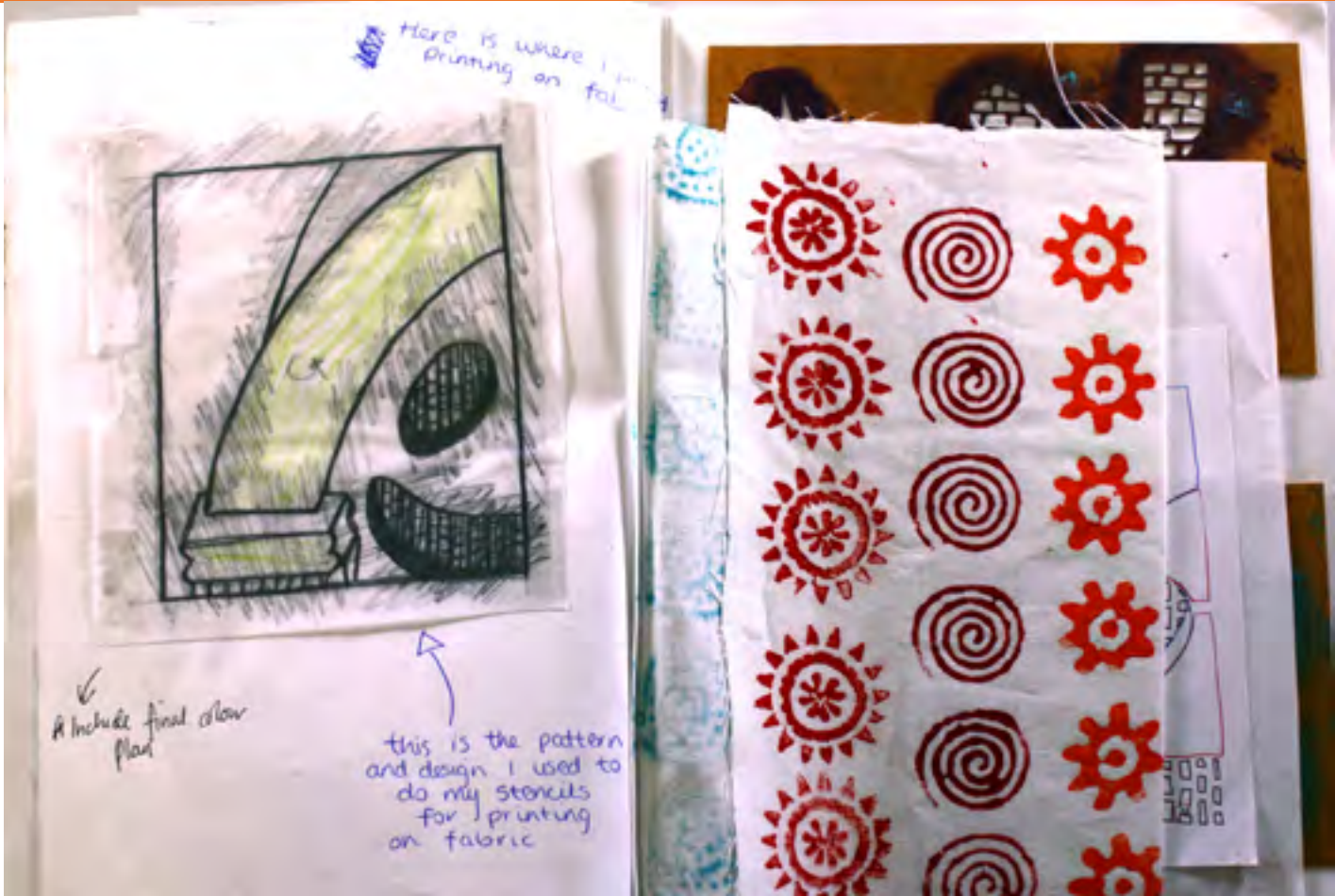
As it was their first-time to use stencils and fabric printing, their reflections will support them better for future work. The student, when printing could also consider overlapping the different colour prints they have used in the realised design.



I used tracing paper to trace so of the pattern I liked from my object



Here I used water colors and did my repeat pattern in a L-shaped grid on the side



Here is where I printed printing on fabric



Art, Craft, Design

How to make a linking pattern

1. Start with a half-drop grid 2 x 3 or 2 x 4. (A half-drop looks like a brick wall on its side.)
2. Then draw a line in each section of the grid. Tracing paper may be used for greater accuracy.
3. Then draw another line. With a third line, you can rub out your grid and continue on adding lines for colour and/or texture.
4. Be careful not to draw your lines into corners as this will spoil the pattern.

This method of linking-up patterns may be done with other grids. But the half-drop is the best one. The 'linking' pattern is probably the most effective, if done correctly. (It is better to have a simpler pattern done correctly than to attempt a complicated one and do it badly.)

Colour suggestions

Until you can control your colours, here are some suggested combinations of colour for patterns.

Primaries	Complementaries	Harmonious
blue + red	red + green	red + purple
blue + yellow	yellow + purple	red + orange
red + yellow	blue + orange	blue + green
		blue + purple
		yellow + orange
		yellow + green

Tints and shades of grey and beige may be used with these colour combinations. Do not use black for the moment. It is too hard to control. Leave plenty of white.

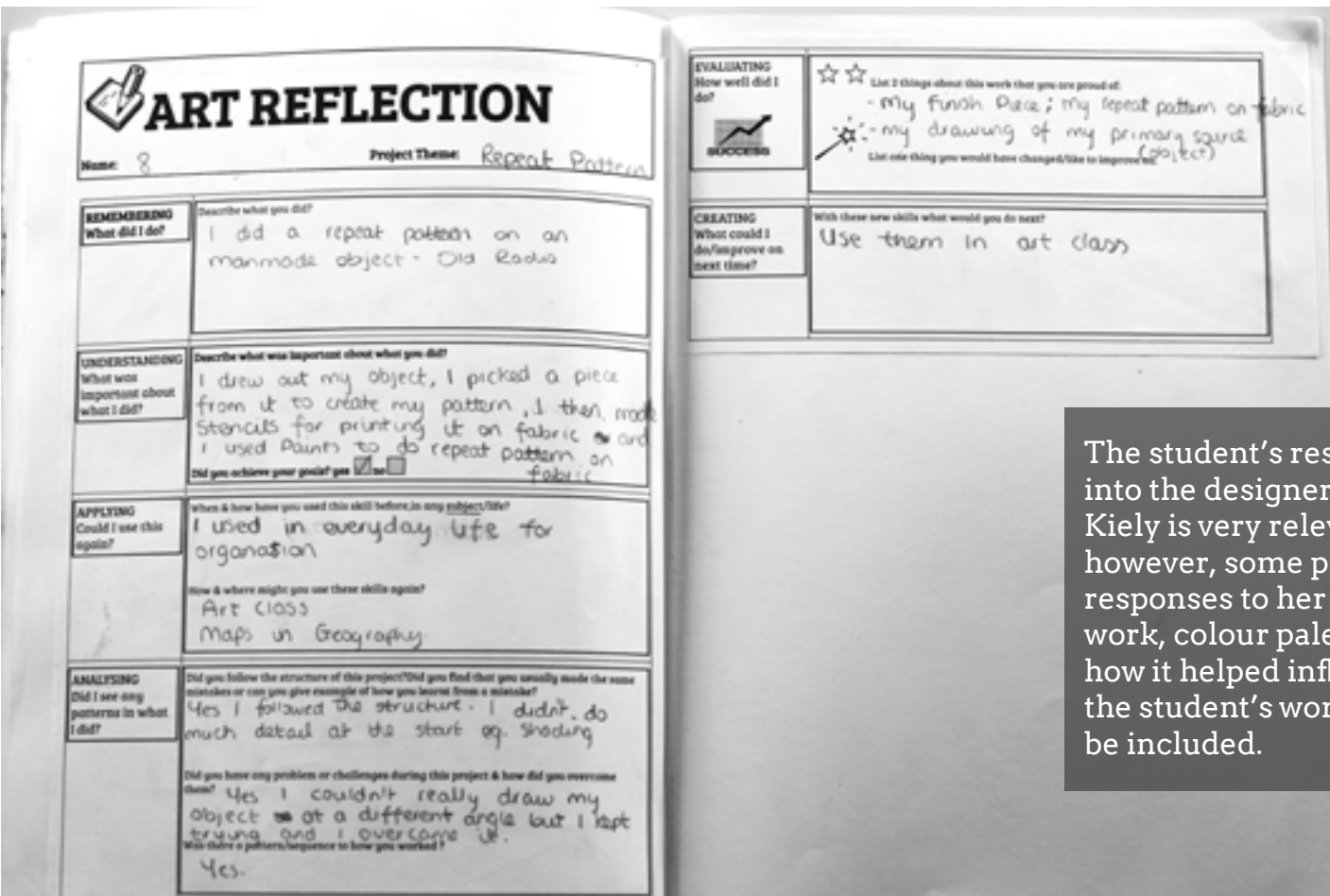


These are my
stencils from
my printing on
fabric.



Printed
Fabric





The student's research into the designer Orla Kiely is very relevant, however, some personal responses to her design work, colour palette and how it helped influence the student's work could be included.



The realised repeat pattern in fabric strongly reflects the process shown within the visual Art sketchpad. It shows a very good use and understanding of the stencil printing technique.

Teacher annotations using the success criteria

The annotations capture observations by the teacher, using the success criteria, with a view to establishing the level of achievement this work reflects. The annotations and judgments were confirmed by a Quality Assurance group, consisting of practising teachers and representatives of the NCCA, the Inspectorate, the State Exams Commission and the Junior Cycle for Teachers support service.

Teacher annotations:

The work presented by the student shows an excellent engagement with the artistic process. The quality in the development of the student's ideas and skills was very good and their use of experimentation, media and fabric printing techniques were consistently strong.

The student's research into the designer Orla Kiely is very relevant, however, some personal responses to her design work, colour palette and how it helped influence the student's work could be included.

As it was their first-time to use stencils and fabric printing, their reflections will support them better for future work. The student, when printing could also consider overlapping the different colour prints they have used in the realised design.

The realised repeat pattern in fabric strongly reflects the process shown within the visual Art sketchpad. It shows a very good use and understanding of the stencil printing technique.

Overall judgement:  Above expectations