

### Example of Student Work: 06

Learning Outcomes: (Strand: Art)

	<b>ART</b>		<b>CRAFT</b>		<b>DESIGN</b>	
<b>Critical and Visual Language</b>	<b>1.3</b>	<b>critique an artwork using critical and visual language</b>	2.3	reflect on their own, or another's, craftwork through the use of critical and visual language	3.3	respond to and critique works of design using appropriate visual language
<b>Drawing</b>	<b>1.4</b>	<b>demonstrate how they use drawing to observe, record and analyse the human figure and the world around them</b>	2.4	show they can use their drawings to observe, record and analyse	3.4	interpret a design brief and represent this through their drawings
	<b>1.6</b>	<b>use drawings to communicate their personal outlook or understanding</b>	2.5	Develop their ideas for craftwork through drawing	3.5	Experiment with design ideas through research and analytical drawing
<b>Visual Culture and Appreciation</b>	<b>1.8</b>	<b>discuss examples of historical and contemporary visual art</b>	2.8	interpret the narrative, symbols and functions used in craftwork from their own and other world cultures	3.8	discuss historical and contemporary design practices
<b>Art Elements and Design Principles (AEDP)</b>	<b>1.11</b>	<b>consider the use of the art elements and design principles in their own artwork</b>	2.11	research the use of art elements and design principles in historical and contemporary craftwork from their own and other cultures	3.11	examine their own and others' design work through the use of art elements and design principles
<b>Media</b>	<b>1.15</b>	<b>critique the choice of media in their own or others' artwork</b>	2.15	justify the choice of media in their own or others' craftwork	3.15	justify design concepts and the use of media in their own or others' work

The learning outcomes in bold were the ones used by the teacher in planning and focusing student learning in this CBA.

## Theme: Tranquillity

### Task:

Students researched and explored CBA 2 theme/s through the experimentation of a wide range of materials as they developed their own personal line of enquiry through divergent/critical thinking.

### Background:

In the previous year students completed CBA 1 through the Design Strand. For CBA 2, students were encouraged to explore, research and experiment within their chosen area of interest that emerged through the mind-mapping of the official SEC themes (Machines, Tranquillity & Occasions) while considering the Art Strand. Students attempted to identify a personal link through this exploration as they considered and chose their primary sources that emerged through their interpretation of the themes. They were encouraged to take risks and to constantly ask themselves 'what if?' as they utilised a range of media & techniques as they moved through their exploration. Students were constantly encouraged to look past their own 'creative bubble' and to consider visual culture references with an emphasis on artist research to support, encourage and excite them within their own work. They presented their work in small groups and received feedback from both their peers and teacher which is reflected within their own overall reflections. This feedback will further aid the development of the ideas for the work involved in the final assessment.

**Overall judgement: In Line with Expectations**



Exceptional



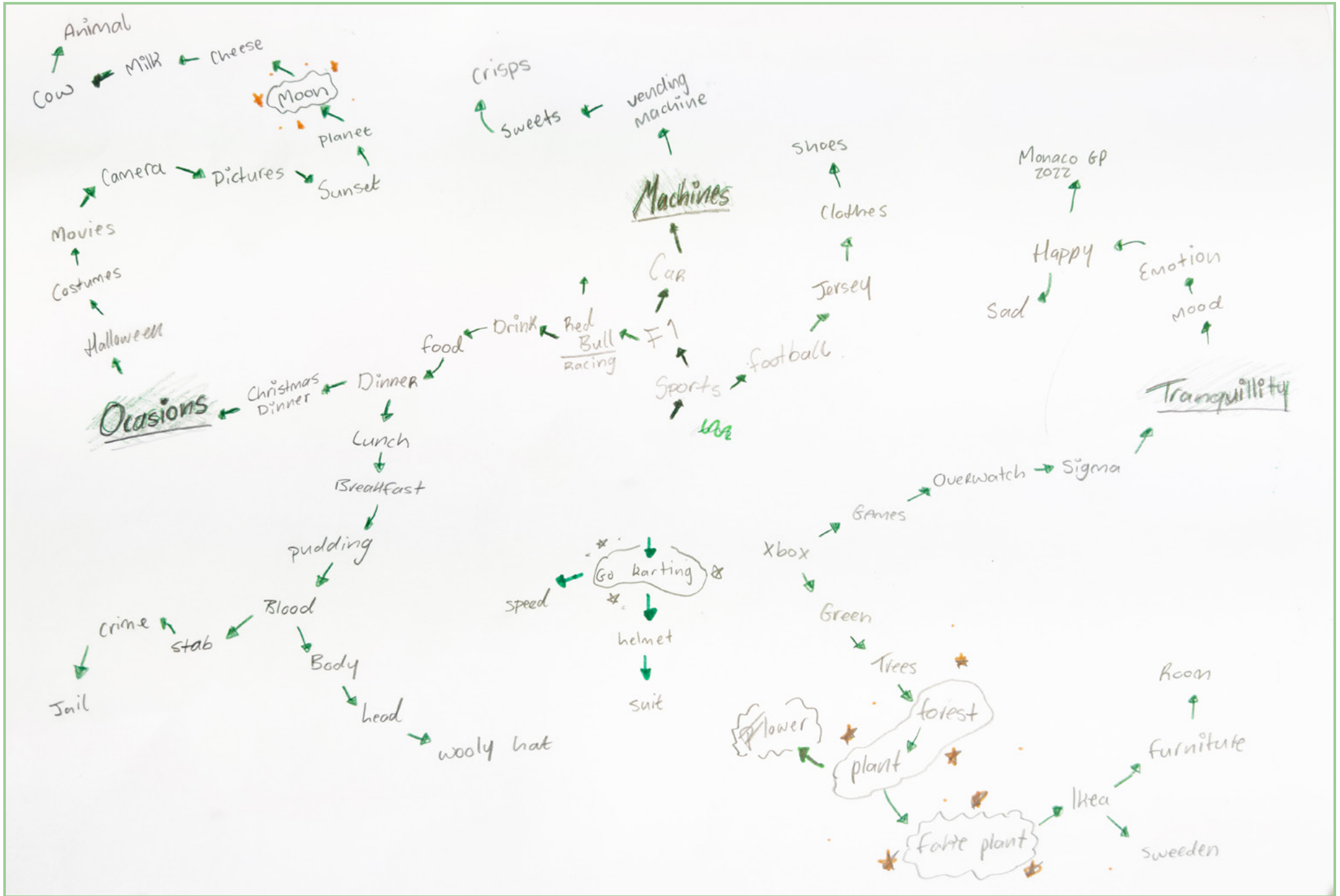
Above expectations



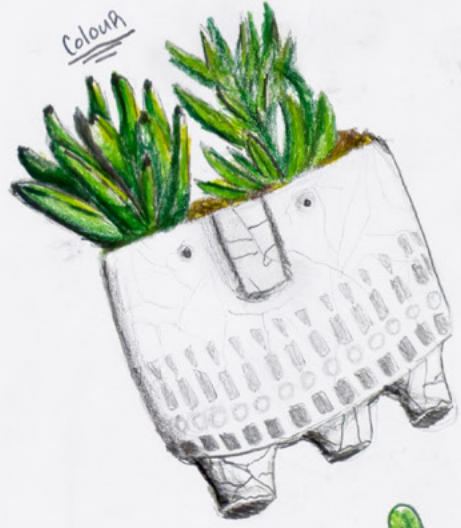
In line with expectations



Yet to meet expectations



Colour



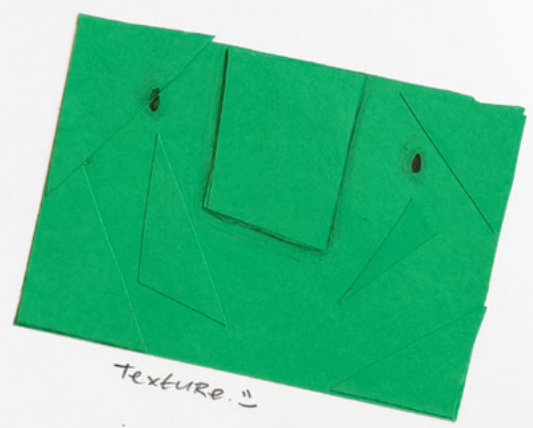
Tone



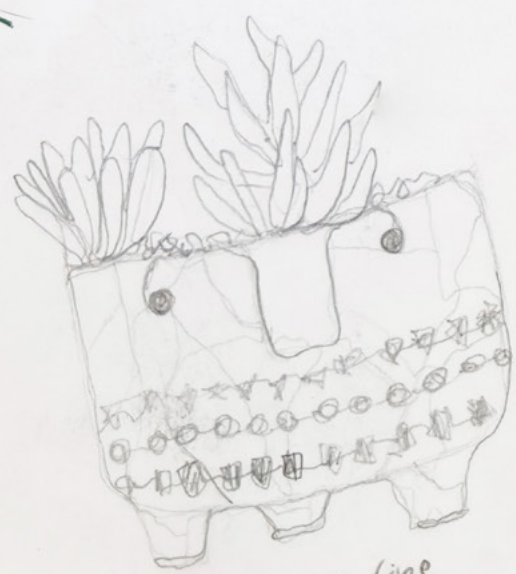
Pattern



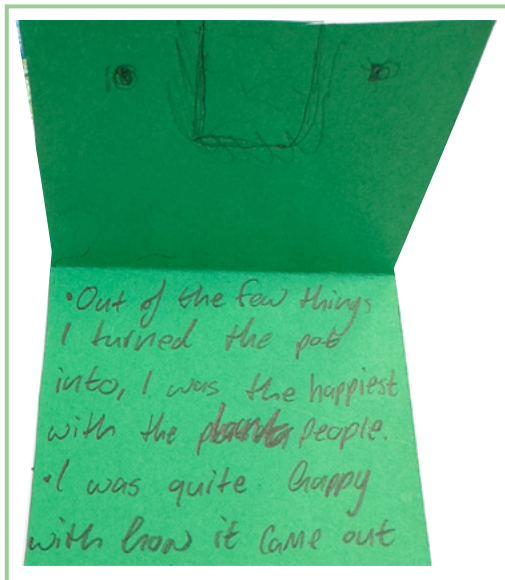
Texture :-



Continuous line



Investigating my Primary Source



### Teacher annotations

The student engaged with and explored their chosen theme 'Tranquillity' by imaginatively investigating a small potted plant as their initial primary source. The potted plant itself had small markings that could be considered as resembling human facial features. This led the student to consider how the object could be transformed into various characters. The introduction of utilising elements of themselves elevated and pushed their visual concept further.

There is good use of the art elements and design principles throughout their observational drawings, colour studies and designs of how the message that 'you can sometimes see if someone is not ok by their face & body language' can be captured.

# Giuseppe Arcimboldo.



- Name: Summer
- When: Painted 1563
- Where: Lives in the Kunsthistorisches Museum, Vienna.
- Fact: One of his most famous paintings he has done!

I picked Giuseppe as his painting are quite like my plant people and his art is great.

Giuseppe  
Arcimboldo



Vertumnus



## Teacher annotations

The inclusion of Giuseppe Arcimboldo and Amanda Farquharson as visual culture research did support the student moving forward. While the use of Farquharson is limited, there is good experimentation shown after the student has analysed Arcimboldo's work. If the student delved further and considered additional artists that echoed elements of their concept in more isolated ways and considered the human form and body on their own this could enrich and aid them to consider their character in the 'round' as a fully developed 'being', especially with the desire to move into 3D.

Double Pink Peonies



\*Her Painting

About : There is not much online about her. We know she is from Sydney, Australia.  
- Apart from that, thats all we know about her.

\*Her Painting



\* I Picked this Artist as she doesnt Just paint, she does everything from drawing to embroidery



### Teacher annotations

The student showed confidence in drawing and their application of their preferred media, pencils, however, the focus on the figure viewed from one angle only is restrictive. Moving forward it would be beneficial to experiment more with alternative materials. With the indication of wanting to move into the realm of 3D the student should take the time to experiment with form and a range of materials that may support them in their desired vision, such as textures.





### Teacher annotations

Visual and meaningful annotations are evident throughout the work. The student's visual and critical language was evident in the peer learning and feedback. This was reflected in the student's overall reflection of the possible steps they could take in the final assessment.

# Reflection

- I focused on Tranquility + Myself with I got plants out of!
- I tried to engage with all the art elements but only did a few.
- for My Artists, I researched Giuseppe Arcimboldo + Amanda Farquhar as they both relate to my work.
- I think my Artist research went well during my CBA
- I think I need to work on taking Risks with my Art.
- I think I would focus more on the characters if I did it again.
- Moving forward
  - I think a realised piece could be one of my characters in a scene.
  - I could be 3D
  - This would fit under Art
  - The message I am trying to say is you can sometimes see if someone is not ok by their face + Body language. So help them!
  - I would like to bring this into Clay + Sculpting.

## Teacher annotations

Overall, the student's work shows a good understanding of the task in hand and is free from significant error. Moving forward they should consider the human form in various emotions and stances to push character development and how possibly the cracks of 'emotion' simulated in the plant pot people could be applied to the human features in the reverse.

## Teacher annotations using the success criteria

The annotations capture observations by the teacher, using the features of quality, 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.

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