

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

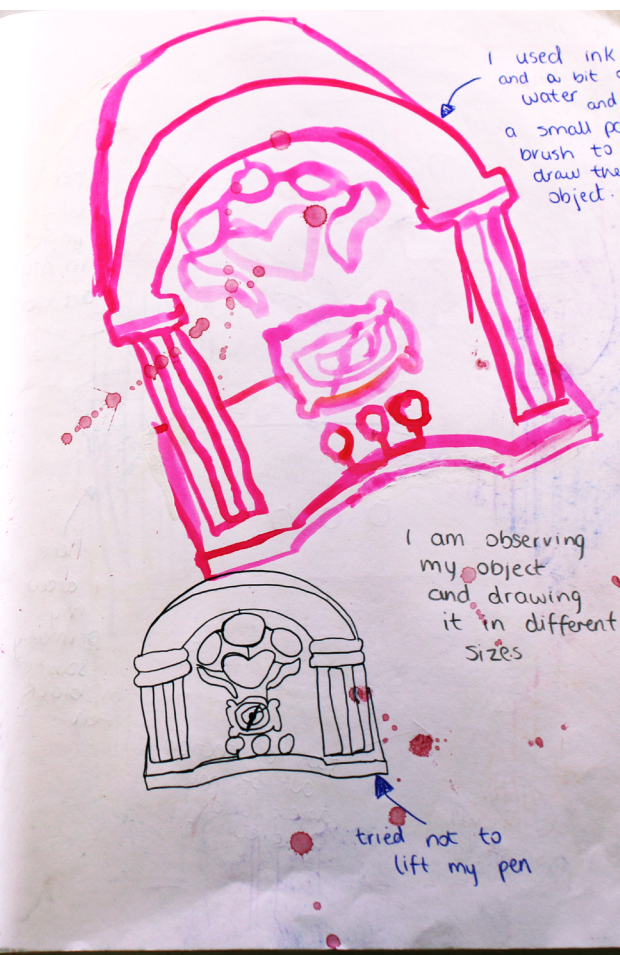
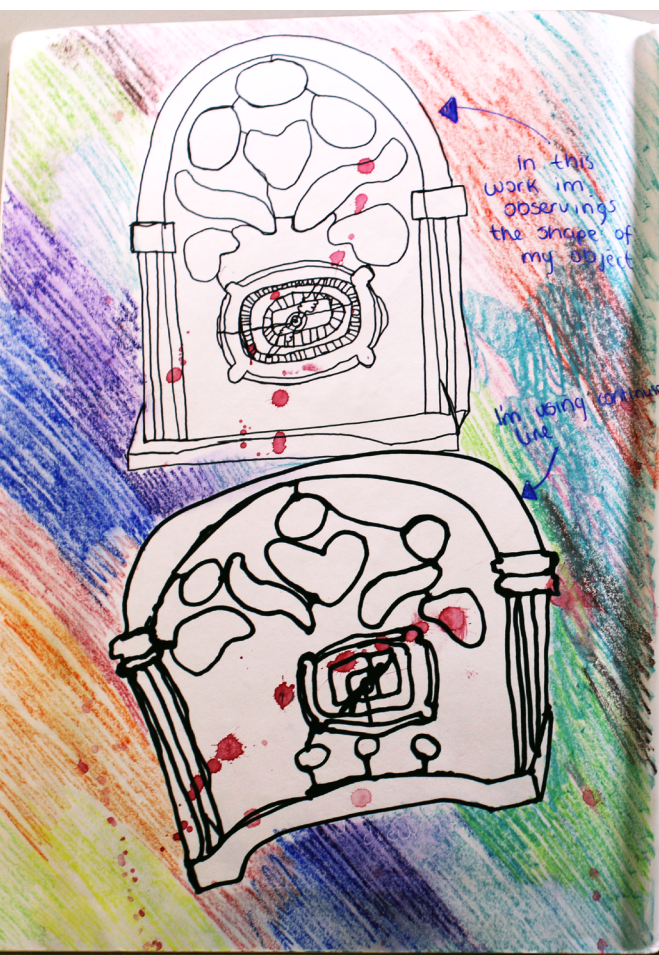
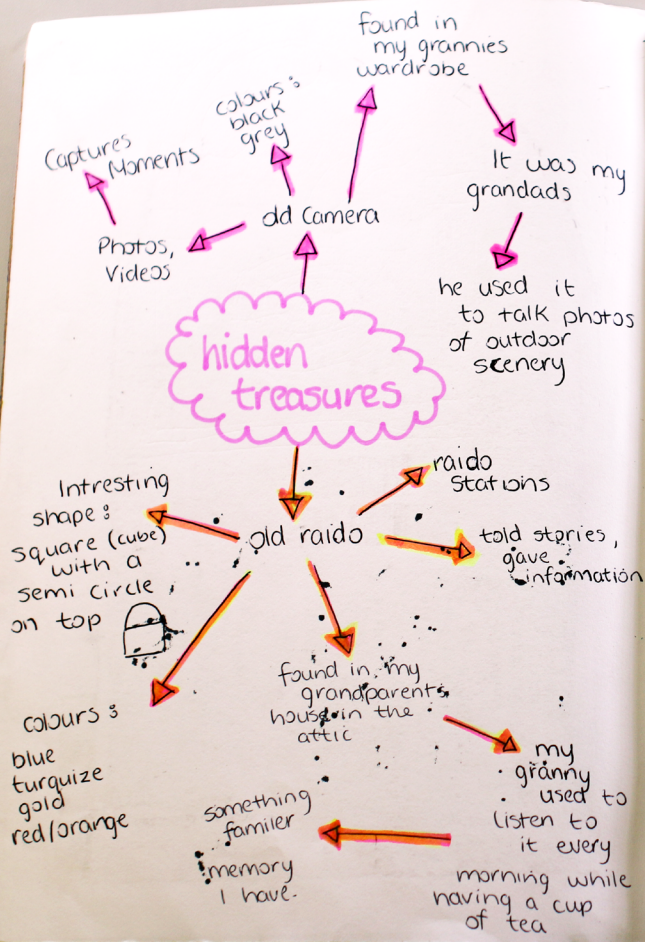
Background:

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.

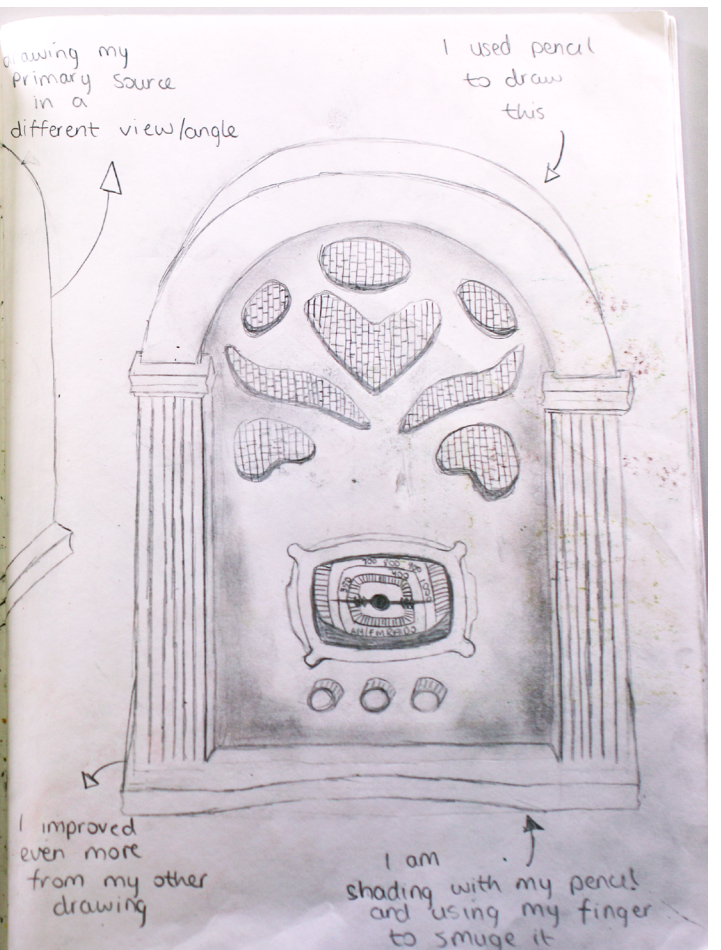
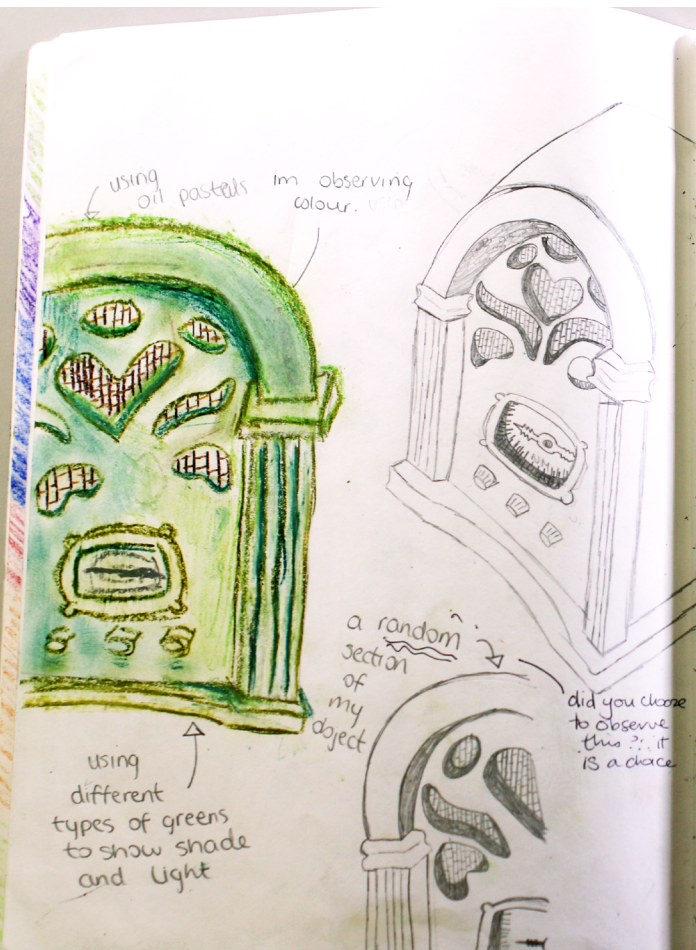
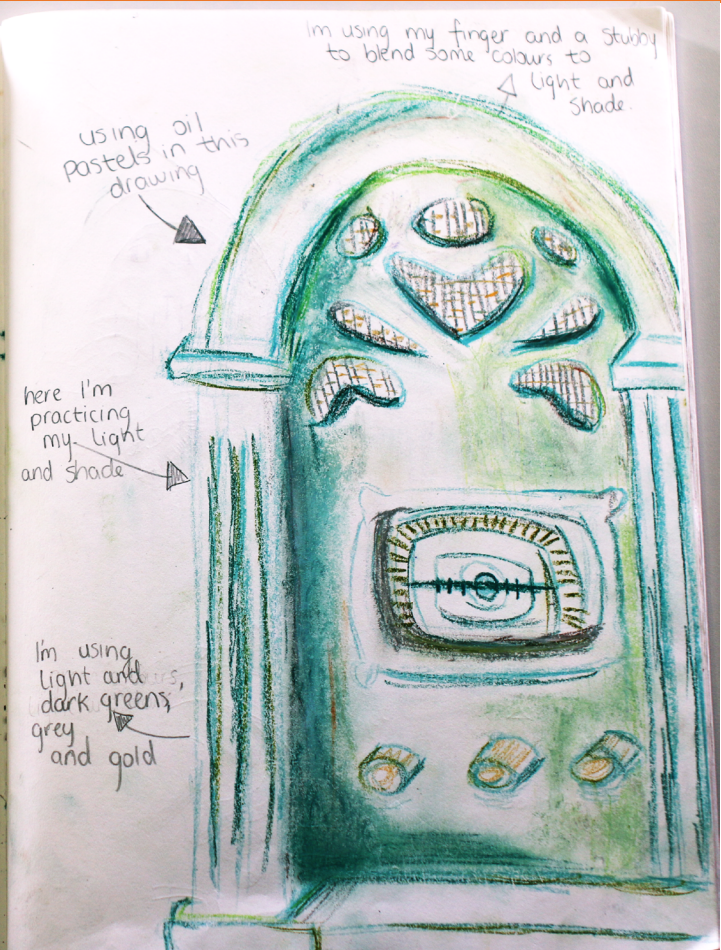
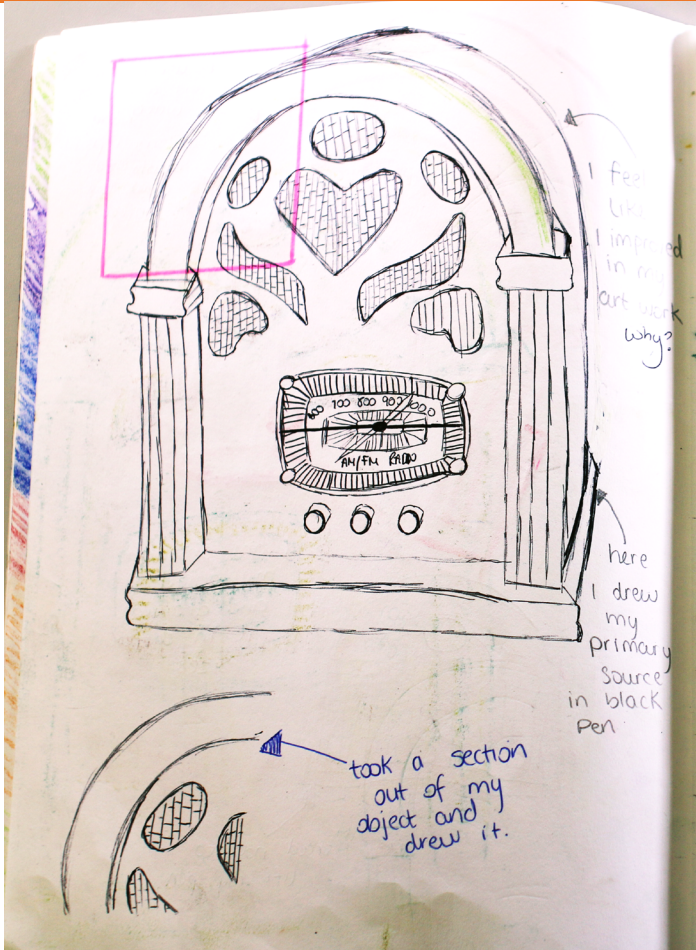
The students were learning to observe, record and analyse their primary sources using line, tone and colour as well as a variety of media. Students researched pattern and the principles of design and examined the work of well-known pattern designers.

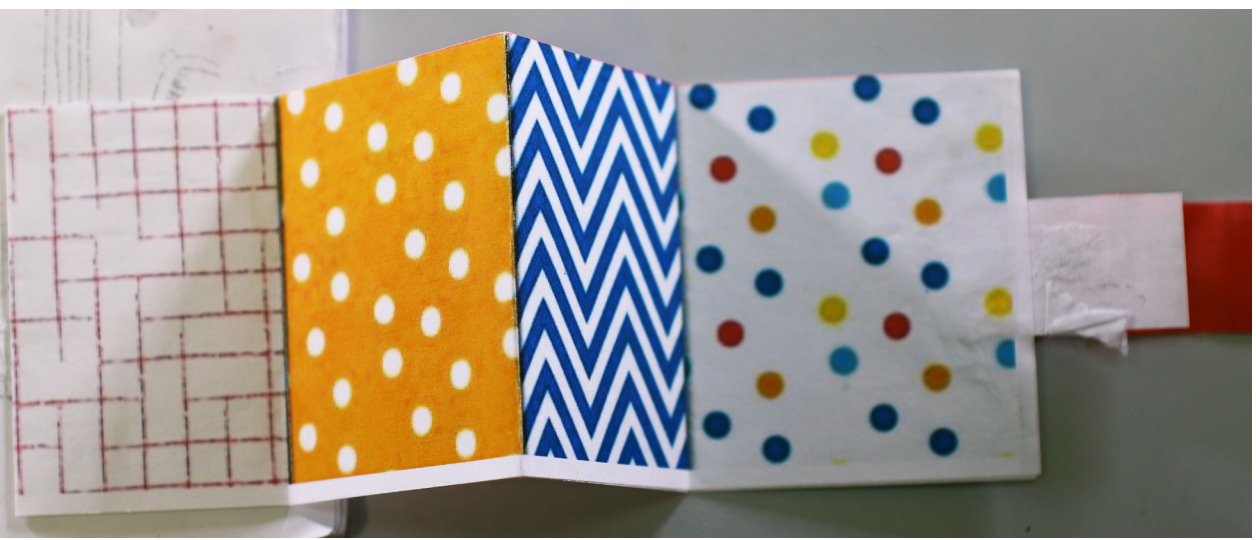
Students applied their understanding of pattern-making to select an area of their drawings that would be appropriate to use as the motif for building a repeat pattern.

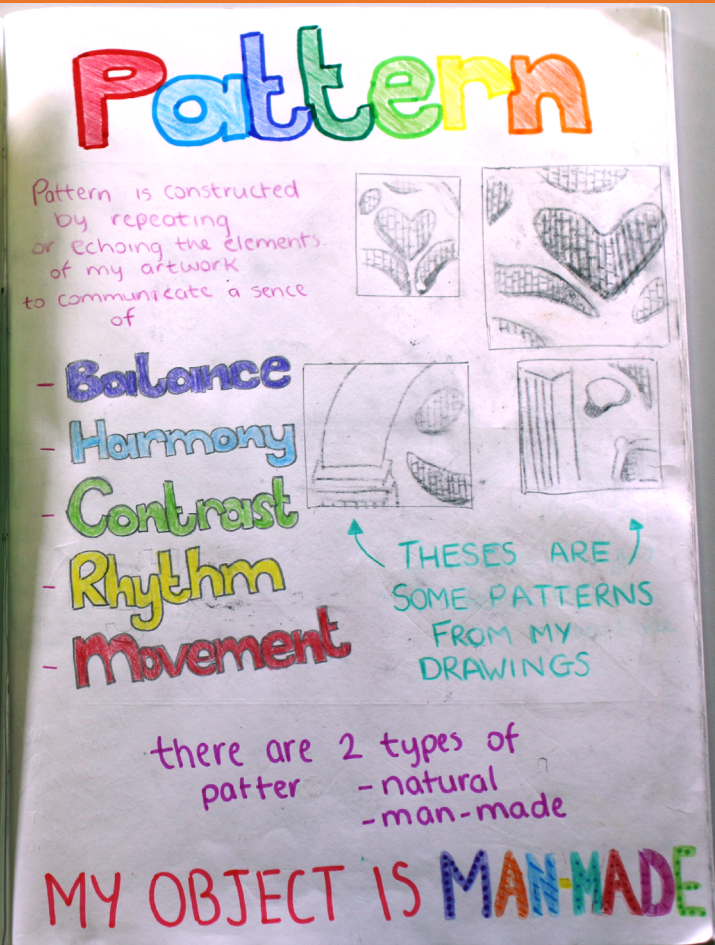
Evidence of process, including annotations, reflections on their decisions and development work as well as the realised design were collected in their Visual Art sketchpad.



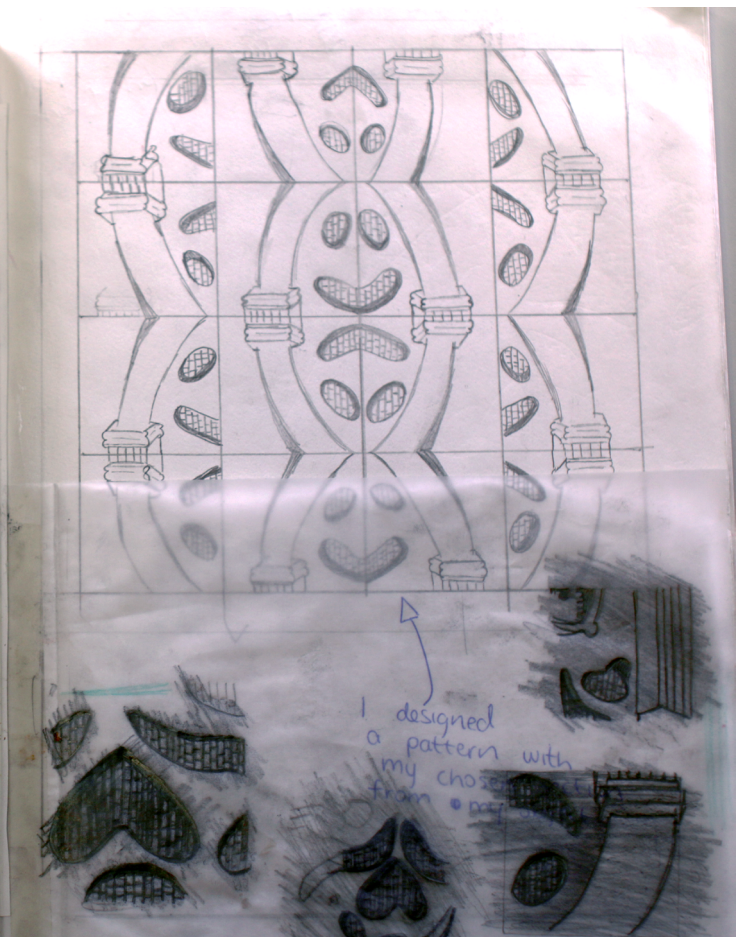
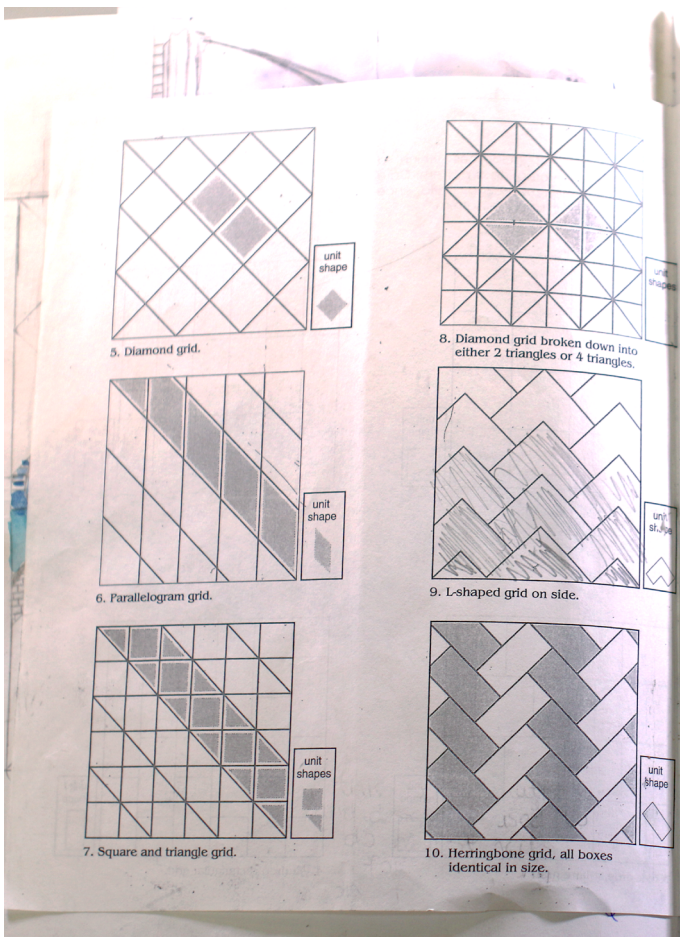
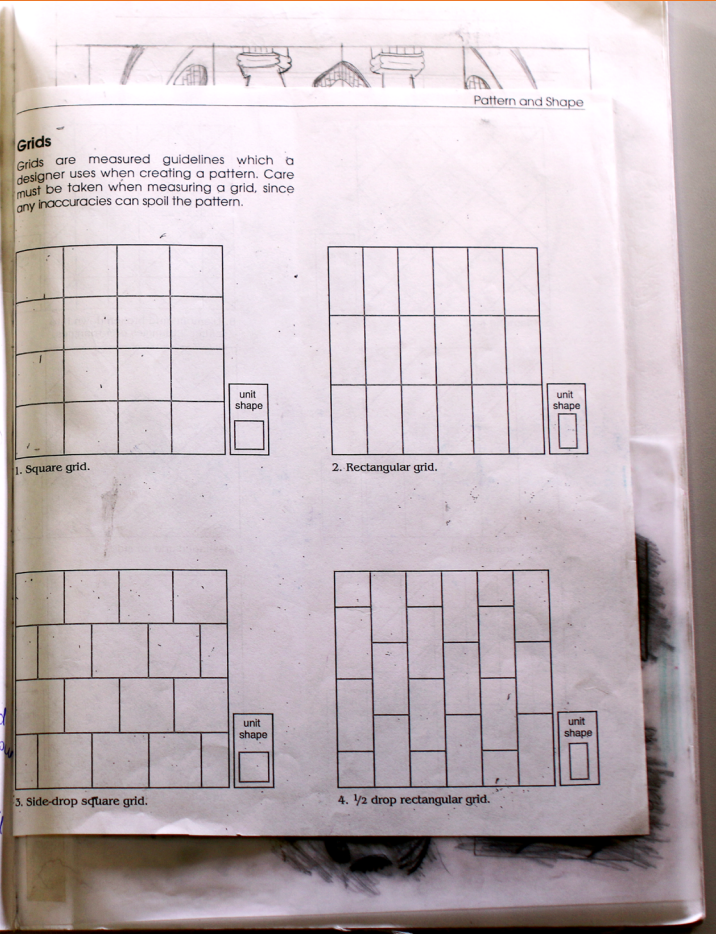
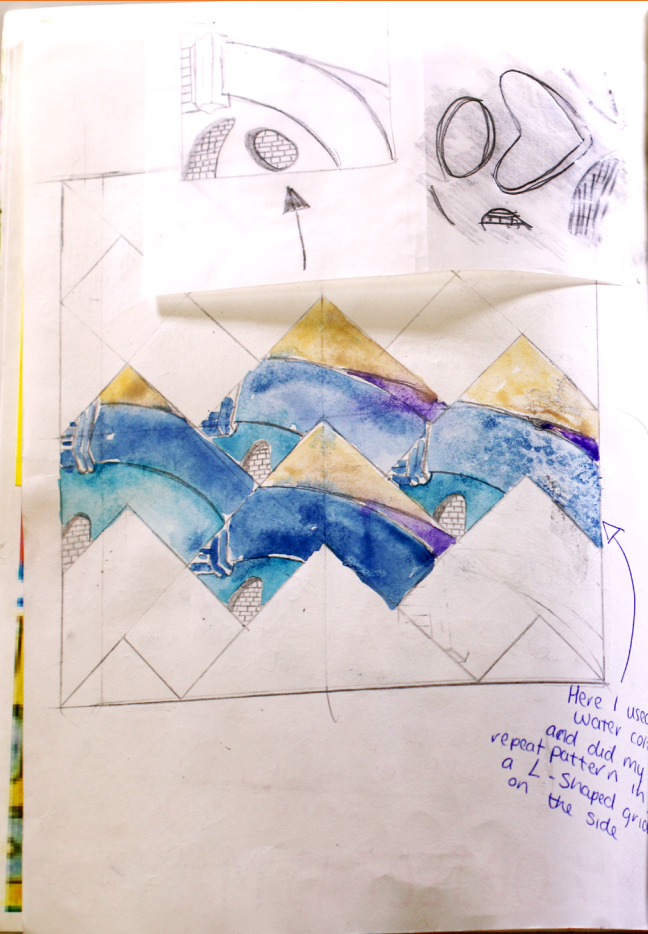
The work presented by the student shows an excellent engagement with the artistic process. The quality in the development of the student's ideas and skills was very good and their use of experimentation, media and fabric printing techniques were consistently strong.



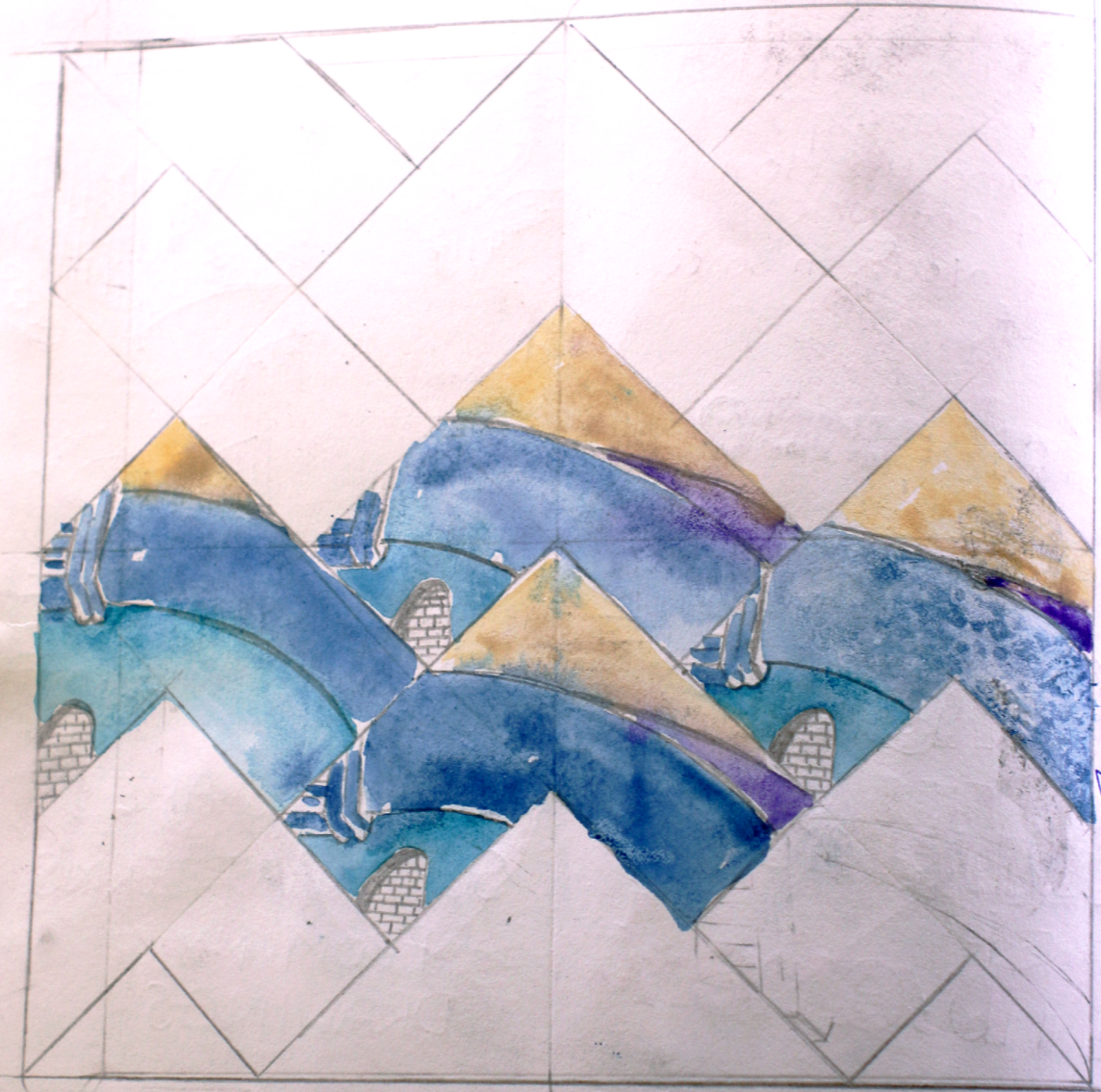




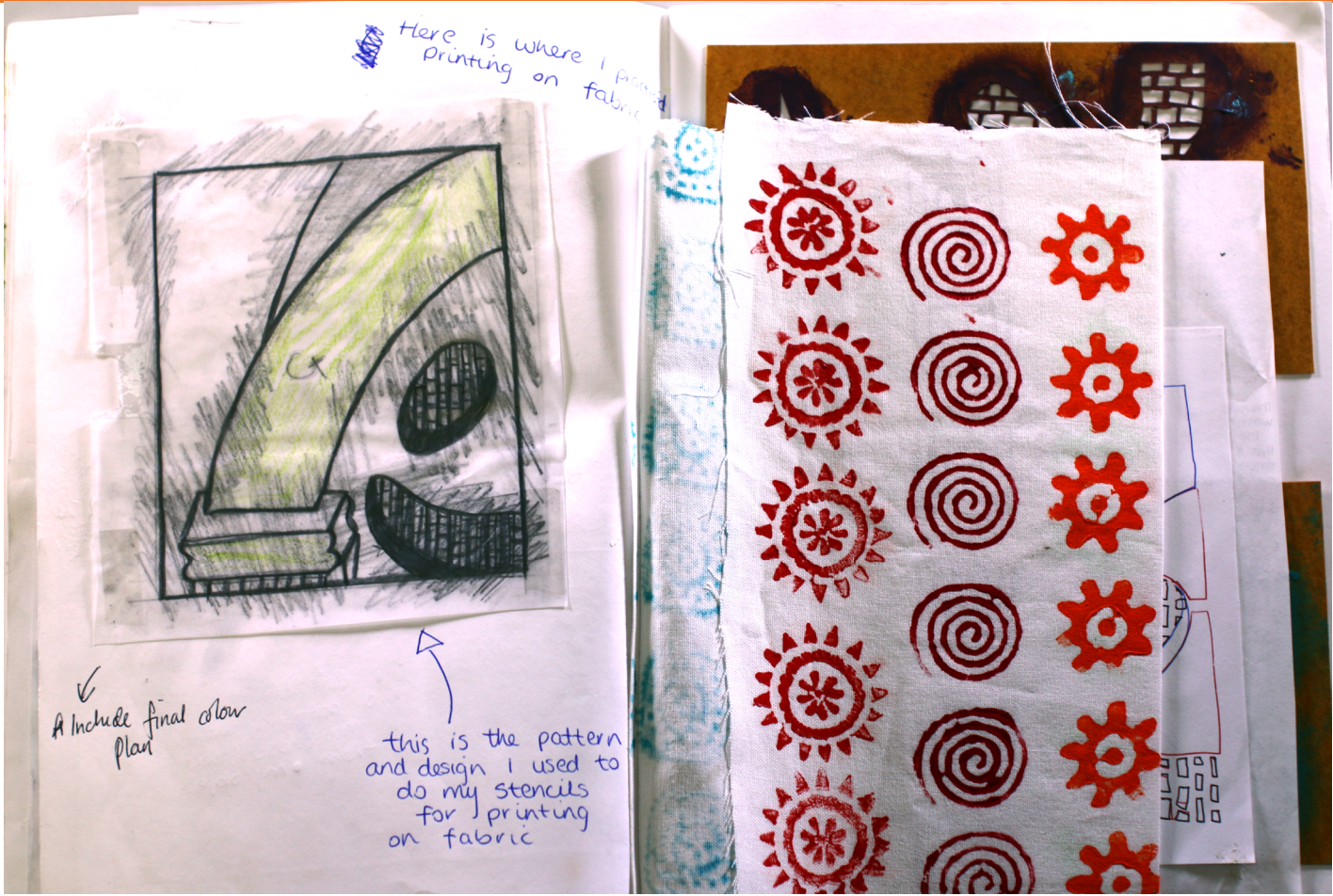
As it was their first-time to use stencils and fabric printing, their reflections will support them better for future work. The student, when printing could also consider overlapping the different colour prints they have used in the realised design.



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



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



Here is where I produced 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.



Practical
Art



ORLA
KIELY

Kiely credits her
Grandmother for being
the creative
influence in her life.

AWARDS
Irish Tatler Woman of the Year
UK Fashion Export (twice)
UK Fashion Export Gold Award

Orla Kiely is a London
Based fashion
designer
originally from Ireland.
She was born in 1963.





In Dublin, she graduated in textile design from the *National College of Art and Design*, moving then to New York to work with a fabric and wallpaper designer. While doing her masters, she worked in England at *Esprit*. She studied from the *Royal College of Art (RCA)* in order to attain a master's degree. After this, she worked at numerous corporations gaining experience and sharpening her skills. Once Kiely felt sufficiently competent, she set up her own company. Her thesis collection at RCA was bought by *Harrods*.


She began her career designing hats, and moved onto design on handbags and a variety of other items including kitchenware and cars



ART REFLECTION

Name: 8 Project Theme: Repeat Pattern

REMEMBERING What did I do?	Describe what you did? I did a repeat pattern on an manmade object - Old Radio
UNDERSTANDING What was important about what I did?	Describe what was important about what you did? I drew out my object, I picked a piece from it to create my pattern, I then made Stencils for printing it on fabric and I used Paints to do repeat pattern on fabric Did you achieve your goals? yes <input checked="" type="checkbox"/> no <input type="checkbox"/>
APPLYING Could I use this again?	When & how have you used this skill before, in any subject/life? I used in everyday life for organisation How & where might you use these skills again? Art class Maps in Geography.
ANALYSING Did I see any patterns in what I did?	Did you follow the structure of this project? Did you find that you usually made the same mistakes or can you give example of how you learnt from a mistake? Yes I followed the structure. I didn't do much detail at the start eg. shading Did you have any problem or challenges during this project & how did you overcome them? Yes I couldn't really draw my object at a different angle but I kept trying and I overcame it. Was there a pattern/sequence to how you worked? Yes.

EVALUATING How well did I do?  SUCCESS	<p>☆☆ List 2 things about this work that you are proud of:</p> <ul style="list-style-type: none"> - My Finish Piece; My repeat pattern on fabric - my drawing of my primary source (object) <p>★ List one thing you would have changed/like to improve on:</p>
CREATING What could I do/improve on next time?	With these new skills what would you do next? Use them in art class

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.

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Overall judgement:  Above expectations