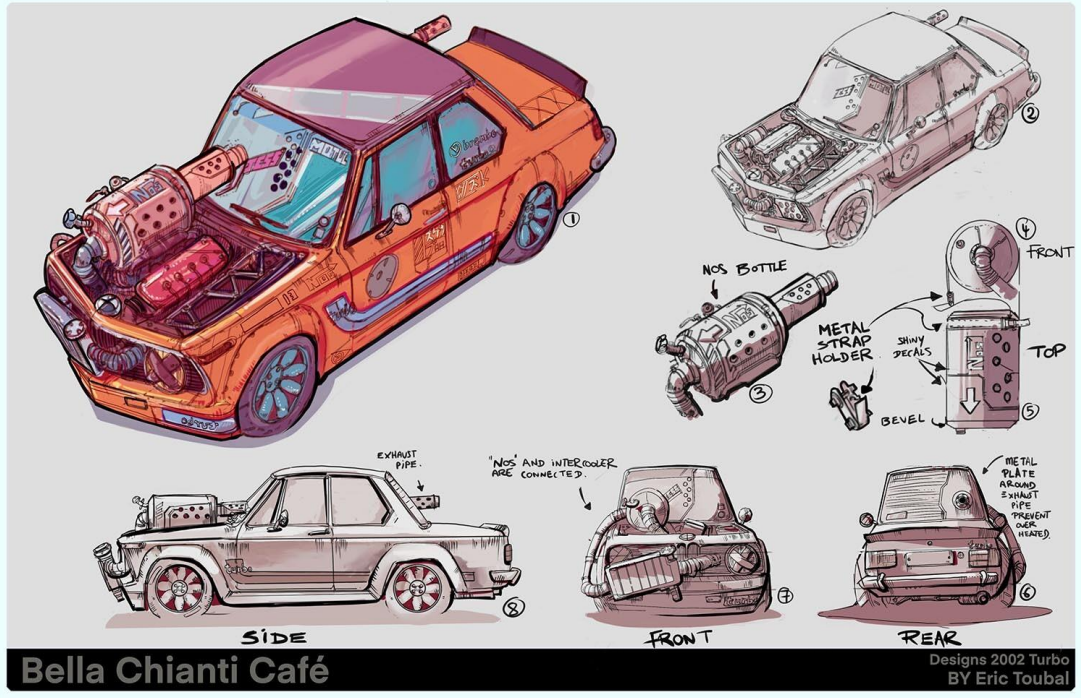




Junior Cycle Visual Art – Unit of Learning – Strand – Art

Discipline: 3D Mixed Media

Title: Transportation: Fantasy vehicle design

Student Name: Alec Baker, K00235164

Year Group: 2nd Year

Subject matter/theme



Sir Skofis (Jaime Garcia), 'Our first cardboard scratchbuild vehicle: a Land Raider'

Pixabay, Pexels



Nubia Navarro (nubikini), Pexels





Unkown, 'WHIMSICAL FANTASY CERAMIC GLAZED CLAY CAR'

Describe the subject matter/Theme:

Transportation: Fantasy vehicle design - 3D mixed media sculpture.

Looking at and investigate examples of artists work on vehicle design.

Examine their use of line, shape, form, and composition.

Think of your own experience and relationship with transport and think of what you would want. Research other's ideas and think of different kinds of vehicles you can have.

Follow brief on designing and making a 3D vehicle for a sci-fi or fantasy character or superhero.

This is an opportunity for you to design and create the ideal vehicle for your favourite fantasy or science-fiction character. Take inspiration from the character's design and daily needs and activities. What era are they from? Where are they from? What's their personality? Are they mysterious, shy, brooding, angry, happy, friendly, anxious, grumpy, or chill? Think about the different colours and features associated with this character. Experiment with using these and other elements you think are reflective of your chosen character in your vehicle design.

Can you live in the vehicle? Can you work from it? Does it have a lot of storage space? Is it similar to a car, a caravan, a truck, a tractor?

Relevant links:

https://www.youtube.com/watch?v=S3DCx0TzNRw

https://www.youtube.com/watch?v=v8nDMSdO6pI

https://www.youtube.com/watch?v=ki2Fgct72DU

https://www.youtube.com/watch?v=AXn979hRyIs



Strand(s):
Art/Craft/Design

Year Group: 2nd
No. Of Pupils: 15
No. Of weeks: 10
From: Oct-Dec 23

JC Visual Art Learning Outcomes (LO)

- 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.3 critique an artwork using critical and visual language
- 1.5 interpret the world and communicate ideas through visual means
- 1.8 discuss examples of historical and contemporary visual art
- 1.12 apply their understanding of the art elements and design principles to make an artwork
- 1.14 use media to create their own artwork

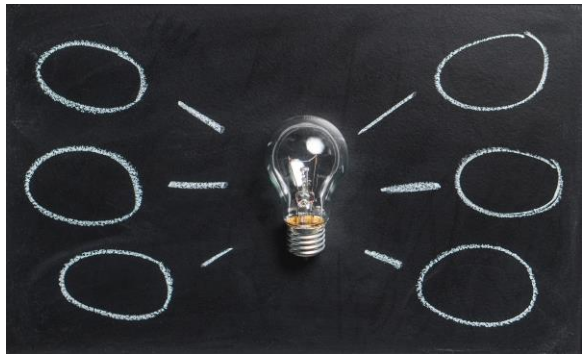
How do you know that they know? (Assessment)

- 1.1 & 1.3 - Reflective statements in their sketchbooks that demonstrate the application of relevant vocabulary and knowledge following group critique of artist's work and reviews of their own work in progress.
- 1.5 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter – photography, drawing, and sculpture.
- 1.8 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, form, shape, structure, symbolism, functionality, and use of media. Research designs or models of cars and other vehicles that have the same imagery, features, or mood as you have mentioned in your character mind-map.
- Compare and contrast two artists' works in terms of how they are using physical elements (e.g. spikes for danger) or artistic qualities (colour, texture, shape, tone, scaling) for function and to communicate mood and personality.
- 1.12 - Structures that stay up, have an interesting form, and sculptures and drawings that apply the design principles – Emphasis/focal point, proportion/scale, and space - in a unique manner responsive to the subject matter of creating a car / vehicle suited to your chosen fictional fantasy or science-fiction character.
- 1.14 - Skillful and sensitive use of drawing and sculpting techniques in response to the qualities of the subject matter and the primary source drawings. Your final sculpture should clearly follow your design plan to the best of your ability. (Mixed-media: air-drying clay, masking tape, acrylic paint, newspaper, glue, and tinfoil).

Materials and resources:

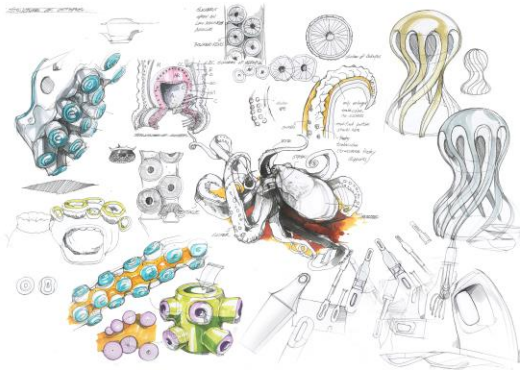
Images/photographs, objects, artists relevant to the theme/subject matter or technique, pencils, paint, paper, newspaper, glue, masking tape, clay, wire, tinfoil

Visual Timeline



Week 1+2+3
Research

Sihyeong Ryu



Week 3+4+5+6
Exploration & Concept Development



Week 7+8+9+10
Final Drawing & Artist Statement

Note: May decide to merge some weeks in this table if one image illustrates the focus for a period of work.

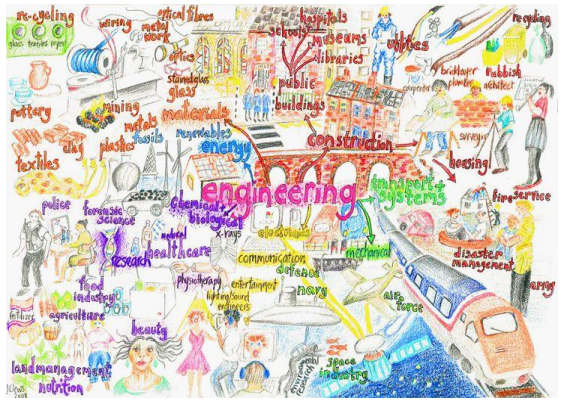
Work that will be created and assessed:

- ✓ Series of photographs - (Take about 10+ photographs including at least one vehicle and 3 other objects. Include these photographs along with notes explaining your reasoning for each in your sketchbook)
- ✓ Include annotated images of other 2-3 artist's work and a short description of the artist and their work: Research designs or models of cars and other vehicles that have the same imagery, features, or mood as you have mentioned in your character mind-map
- ✓ Observational drawings and paintings – primary source object (Sketchbook – Create 3 to 6 observational drawings of selected photographs and or objects brought in. Include close ups of textures and sketches of different angles)
- ✓ Preliminary compositional drawings and paintings + Initial ideas for vehicle design and sculpture structure integrating primary source object to composition (Sketchbook – Create at least 3 preliminary sketches of your possible vehicle design ideas including close ups and full body proportions, combining elements from your research and observational drawings using the primary sources you collected - studies in pencil and/or in paint)
- ✓ Final drawing/design/plan: Complete your final design plan with a full front and side colour drawing (or painting) and a sketch of the side or front and back. These should be labelled and noted beside to explain why different aspects of the design are there and how and what you plan to make them with. You should also mark out your planned dimensions and estimated measurements (A2 – pencil or paint)
- ✓ Final sculpture (Mixed media – clay, masking tape, newspaper, glue, etc.) Your final sculpture should clearly follow your design plan to the best of your ability

Research and Investigation



'The Natural World Mind Map' by Joan Clews for The Wise Campaign



'Engineering Mind Map' by Joan Clews for The Wise Campaign

Pixabay, Pexels



Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Analyse** and **research** subject matter through mind-mapping. Create a mind-map detailing some iconic colours and features of your chosen character for whom the vehicle is for, and list what they do, their personality, and sketching imagery in relation to that. (1, 3)
- **Create** a series of photographs of selected subject matter and **categorise** according to structure, scale, and form. Photograph vehicles and other objects that came up in your mind-mapping and research. (Take about 10+ photographs including at least one vehicle and 3 other objects). Take photographs from multiple angles and bring in any objects you can. (1, 4, 5)
- **Compare** and **contrast** selected artists' works examining function, form, and aesthetic qualities. Research designs or models of cars and other vehicles that have the same imagery, features, or mood as you have mentioned in your character mind-map. **Compare** and **contrast** two artists' works in terms of how they are using physical elements (e.g. spikes for danger) or artistic qualities (colour, texture, shape, tone, scaling) for function and to communicate mood and personality. (1, 3, 4)
- **Participate** in class discussions and reviews of own work and artists' work. (1, 4)

The Five Elements of Visual Art

1. Critical and Visual language
2. Drawing
3. Visual Culture and Appreciation
4. Art Elements and Design Principles
5. Media

Research and Investigation

The Five Elements of Visual Art

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Research – Initial Ideas

Outline teaching and learning activities:

- **Visual Research/subject matter –** Compile a body of visual imagery of objects that you relate to and think would be beneficial to your vehicle design – with a specific focus on your character's personality or style represented in physical form – study approaches to photographic and artistic composition.
- Class review – examining each other's work and identifying differences and similarities in subject matter selection, formal elements, function, and aesthetic.
- **Contextual Research -** Compare and contrast work from artists and focus specifically on the impact of objects and sculpting techniques and textures to the structure, function, form, and meaning of the work, how it relates to the character or event the design is for, and on how we respond to the work.
- Class discussion – respond to the concept behind an artist's work to gain a greater insight into the context of selecting objects, shapes, poses, compositions, or techniques when creating a fantasy vehicle sculpture/3D object.form.

Sketchbook work

List relevant activities

- Select 2 images from the collected sources and compare and contrast - compositional variations
- Preliminary drawing studies mapping out compositions and structures
- Select some images and make preliminary studies

Digital Resources

Include links to relevant audio/visual resources:

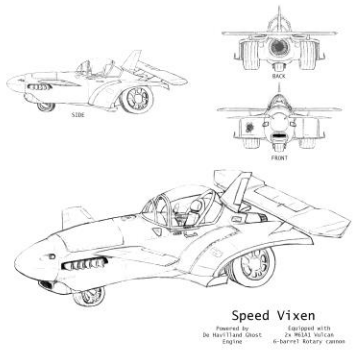
Photography -

https://petapixel.com/photography-composition-techniques/

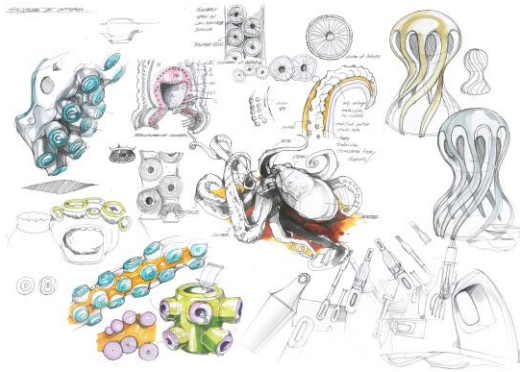
Themes & Subject Matters -

https://www.nmartmuseum.org/discover/subjects-of-art-activity/

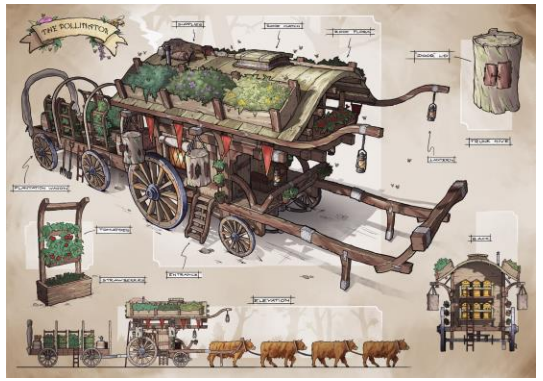
Exploration and Concept Development – Learning Intentions + Examples 1



Wisley Diaz, 'Speed Vixen: Fantasy Car Concept'



Sihyeong Ryu, 'Untitled'



Matteo Leng, 'The Pollinator'



Jack Reeves, 'Potion Maker's Carriage'

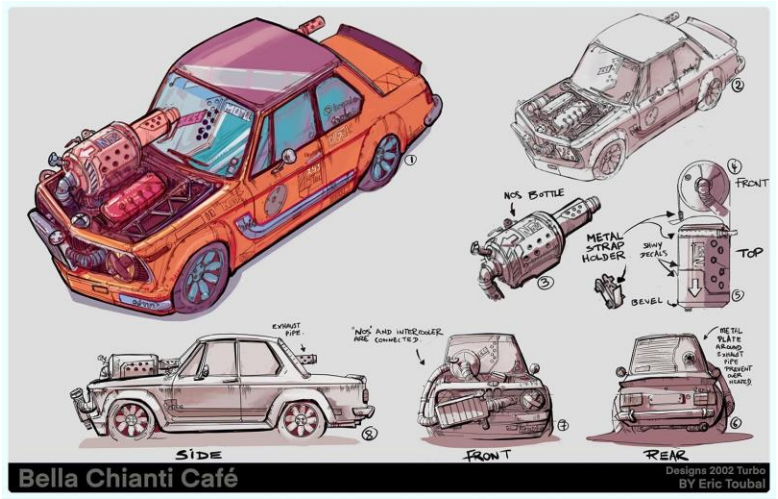
Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Evaluate** the selection of placement of objects in selected artists' works. (1, 3, 4)
- **Make** a series of preliminary drawing studies from selected photograph – mapping out compositional elements, form, features, and structure. Create at least 3 preliminary sketches of your possible vehicle design ideas including close ups and full body proportions, combining elements from your research and observational drawings using the primary sources you collected. (2, 4, 5)
- **Make** a series of observational drawings combining features from your primary scources to create some kind of transportation device from different angles. Create 3 to 6 observational drawings of selected photographs and or objects brought in. Include close ups of textures and sketches of different angles. (2, 5)
- **Create** a design for a model/sculpture integrating primary sources and objects focusing on formal elements of form, scale, and proportion and sculpting techniques, materials, and compositional arrangement. Complete your final design plan with a full front and side colour drawing (or painting) and a sketch of the side or front and back. These should be labelled and noted beside to explain why different aspects of the design are there and how and what you plan to make them with. (2, 4, 5)
- **Evaluate** the elements in the final composition for sculpture in terms of fucntion/use, meaning, and aesthetic formal quality and **analyse. Examine** both 2D and 3D elements of art and design including line, form, shape, colour, and texture. (1, 3, 4)

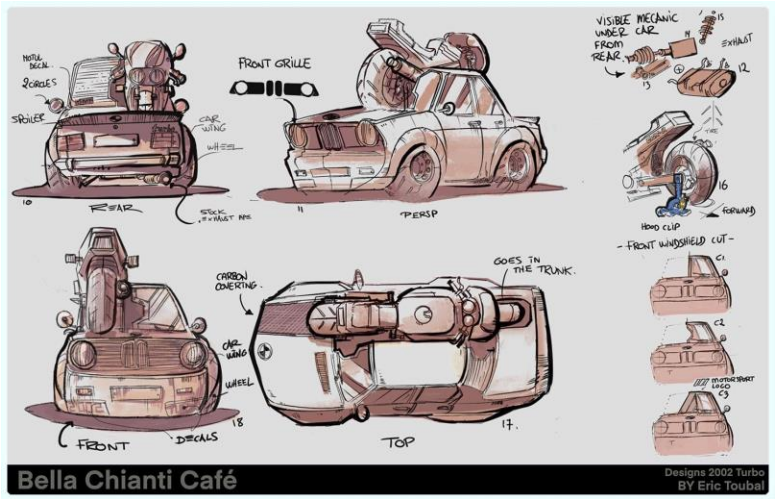
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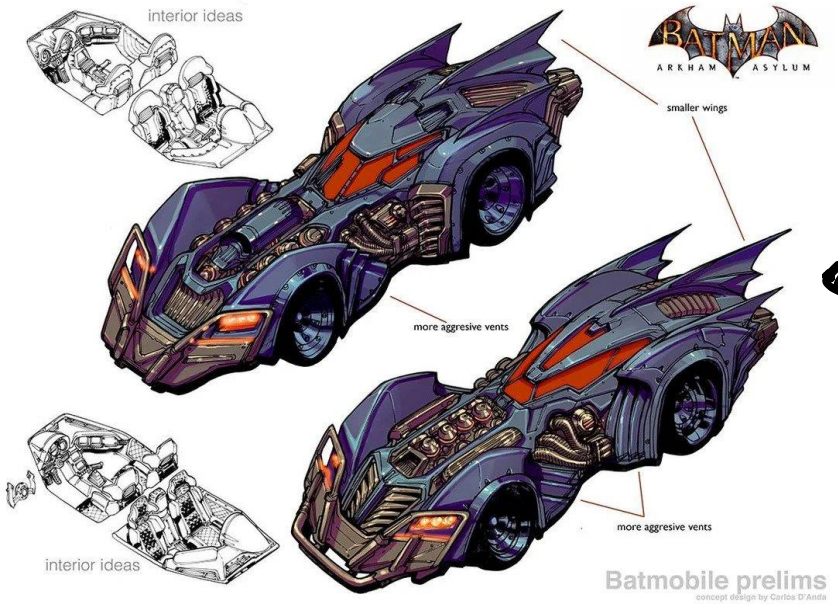
Exploration and Concept Development – Examples 2



Eric Toubal, 'Bella Chianti Café: Designs 2002 Turbo'



Eric Toubal, 'Bella Chianti Café: Designs 2002 Turbo'



Carlos D'Anda, Rocksteady Studios, 'Batman Arkham Asylum and Arkham City: Batmobile Prelims'

Exploration and Concept Development

The Five Elements of Visual Art

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Initial Ideas – Progress of Development

Outline teaching and learning activities:

- Focusing on the working methods of relevant artists to figure out how they approach capturing the moment and examining some of the photography and sculpture materials and features to zone in on the inclusion of object, compositions, and the level of meaning suggested/implied.
- Playing with the compositions of our subject matter and experimenting with the placement/integration of primary source objects into the sculpture design to enhance the intended function and give it a unique fantastical quality.
- Drafting a final design plan for the sculpture.
- Experimenting with sculpting techniques - small-scale sampling, giving examples and demonstrations.

Sketchbook work

List relevant activities

- Preliminary drawing studies mapping out compositions, plans, and designs
- Select a primary source object and make preliminary studies
- Integrated composition that explores the potential of adding/loading meaning and special functions and features to sculpture
- Experiments with materials and sculpting techniques

Digital Resources

Include links to relevant audio/visual resources:

https://www.youtube.com/watch?v=u4jc3KzqaOM

https://www.youtube.com/watch?v=u4jc3KzqaOM

Artist video -

https://www.youtube.com/watch?v=7IGii1o3q98

https://www.youtube.com/watch?v=q9aVKr_-GGU

Creating a final work – Learning Intentions + Examples 1



Valdimir Gvozdev, 'Untitled'



Harm van der Zeeuw, 'T-time'



Jon Sarriugarte, 'The Golden Mean'

Learning Intentions:

- **Create** a mixed media model/sculpture attending and being accurate to subject matter, theme, and composition. Your final sculpture should clearly follow your design plan to the best of your ability. Mixed-media: air-drying clay, masking tape, acrylic paint, newspaper, glue, and tinfoil. (1, 4, 5)
- **Advance** skills and techniques in print to achieve a final sculpture. (5)
- **Evaluate** and **justify** colour tones and/or painting and/or model-making/sculpting techniques of the final 3D piece in relation to the subject matter and overarching mood and intended function of the vehicle. (1, 3, 5)
- **Evaluate** the process/stages of making sculpture from preparing, researching, and developing to the final work. (1, 4, 5)

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Creating a final work – Examples 2



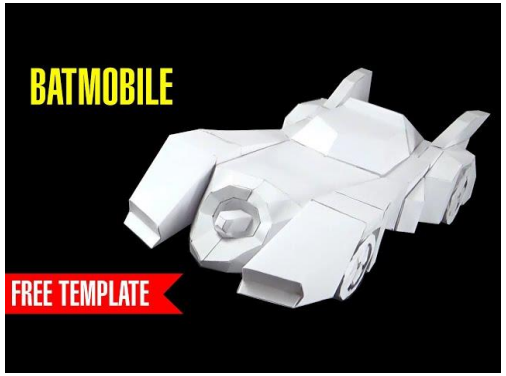
Tesla, ‘Electric motorised bunny slippers’



Daniel Agdag, ‘The Seventy Eight’



Evgeny Hontor, ‘Xenocopter’



Nurwan Budiman, Paper Dynamic, ‘Batmobile (1989 version)’



Greg Olijnyk, ‘Untitled’



Sir Skofis (Jaime Garcia), 'Our first cardboard scratchbuild vehicle: a Land Raider'



Unkown, 'WHIMSICAL FANTASY CERAMIC GLAZED CLAY CAR'



Jisha Art & Craft, 'Newspaper Car’

Creating a final work

The Five Elements of Visual Art

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Progress of Development – Realised work

Outline teaching and learning activities:

- Be the artist/teacher - model the making of the painting from beginning to end – work alongside the students using my work in progress to demonstrate and model making practice and concept development
- Regular reviews of work in progress to ensure corrective measures are applied – e.g. shape, form, features, function, sculpting techniques, finer details - Ability to use both 2D and 3D media to create an interesting and relevant response to the brief
- Examination of artists at work in their studio

Sketchbook work

List relevant activities

- Referring to sample experiments with painting techniques and application to apply to final work.
- Making additional notes and reflections as the experience of painting advances.

Digital Resources

Include links to relevant audio/visual resources:

Artist video -

https://www.youtube.com/watch?v=1WyT5gbpPiw

https://www.youtube.com/watch?v=ej407m4T-u8

https://www.youtube.com/watch?v=HelolwyJta4&list=PLJPT2R8DDIp_1gZWs2JzW9wheqhLV_R-w&index=10

https://www.youtube.com/watch?v=BgK29vGyObE

A Day in the Life:

https://www.youtube.com/watch?v=-_JQvm3-Zfo

https://www.youtube.com/watch?v=h3HS4Okf7-Q

Reviewing and Presenting



Planning the exhibition – mapping out and organising where and how to hang work (Pexels)



Proposal and documentation, etc (Pexels)



Exhibition – In the actual space, live (Pexels)

Learning Intentions:

- **Plan** and **present** work to the class, explaining choices in form, shape, features, function/purpose, sculpting techniques, and colour – giving reference to other artworks and primary source photographs and objects. (1, 3, 4, 5)
- **Articulate** the concept and meaning of the work through a written artist statement and description of the work. (1, 3, 4)

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Reviewing and Presenting

The Five Elements of Visual Art

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Realised work – Reflection - Presentation

Outline teaching and learning activities:

- Writing workshop for artist statements – read through a selection of statements from exhibition catalogues, distill the key pieces of information that need to be communicated in a statement – use a worksheet template to support writing
- How to present work demonstration and scaffolding worksheet to assist students to discuss and compare artworks and form and explain own concept and to provide some constructive (helpful) feedback on your own and others' work

Sketchbook work

List relevant activities

- Planning and writing artist's statements.
- Describing and presenting work.

Digital Resources

Include links to relevant audio/visual resources:

How to write an artist's statement -

https://www.gyst-ink.com/artist-statement-guidelines

Statements of Learning

Identify the statements of learning from the *Junior Cycle Framework* to which this unit of learning relates to.

Statements of Learning

- SOL 3: The student creates, appreciates and critically interprets a wide range of texts
- SOL 4: The student creates and presents artistic works and appreciates the process and skills involved
- SOL 20: The student uses appropriate technologies in meeting a design challenge
- SOL 21: The student applies practical skills as they develop models and products using a variety of materials and technologies
- SOL 23: The student brings an idea from conception to realisation

Examples of relevant learning

- SOL 3: Students will learn to: Compile visual essays and annotation from observation of themselves as artists and the artwork they create from primary sources. Examine and interpret technical and aesthetic qualities in own work and the work of others. Appreciate artistic practices in sculpting, drawing, and photography.
- SOL 4: Students will learn to: Create drawings and preliminary studies for their transportation vehicle design. Reflect on skills and processes in sketchbook practice.
- SOL 20: Students will learn to: Use digital photography, experimentation with modelling/sculpting and various media, and sketching to investigate the composition, content, spaces, shape, texture, and form of vehicles.
- SOL 21: Students will learn to: Use various modelling and sculpting techniques to explore and develop work exploring the concepts of identity and self.
- SOL 23: Students will learn to: Develop a concept for and make a final sculpture and vehicle design. Write an artist's statement and present completed work to the class.

Key Skills

Identify the key skills from the *Junior Cycle Framework* to which this unit of learning relates to.

Key Skills

1. Being Creative
2. Communicating
3. Managing Information and Thinking
4. Being Literate
5. Being Numerate
6. Managing Myself
7. Working with Others
8. Staying Well

Examples of relevant learning

- Students will be using knowledge and understanding to formulate own concept for artwork. (1, 3, 4, 6)
- Students will work in small groups at points, e.g. for evaluating each other's work through Think-Pair-Share methodology, etc. (2, 3, 4, 5, 6, 7)
- Students will explore composition and creative techniques and methods of taking photos, drawing preliminary sketches, and using different model making and sculpting techniques. (1, 3, 6)
- Students will need to work well together to share resources for sculpting and be patient with others they are sharing with. (2, 6, 7)
- Students will research and analyse other artists' and students' work. (2, 3, 4, 6, 7)
- Students will likely find the creative process and act of making artwork to have a positive influence on their mental health and well-being. (6, 8)

Inclusive Education

Identify the strategies that will be implemented across the scheme to support students with special educational needs (this includes high achieving students).

Differentiation Strategies

- Have a routine and schedule provided
- Multi-modal teaching – Have multiple strategies and techniques incorporating visual aids (pictures, videos, live demonstrations), auditory aids (videos, speech recordings, live demonstrations – voice your thought process out loud as you are modeling), kinesthetic/tactile aids (get students to use, feel, or demonstrate with tools, have students creating own work and taking notes on instructions and observations), and provide captions/subtitles on any videos used or given
- Online resources and handouts to aid memory
- Have clear notes and presentations with good colour-scheme and design to avoid overload
- Ask questions to check prior knowledge and understanding before, during, and after what is being taught or practiced

Literacy and Numeracy Strategies

- Use dyslexic-friendly fonts that are easy to read
- Have larger text so it is easier to see and read
- Have a limited use of numbers
- Have good colour contrast for easy viewing and reading
- Allow for voice to text notes for annotations and other pieces of writing, especially for longer pieces of text such as the artist statements
- Should some students be having difficulties coming up with a concept, have ideas and prompt words in a hat they can choose at random to gain inspiration and a focus on what to do next, or how to create a clearer theme to their creation

Summative Assessment

Sketchbook 5 Elements of Visual Art: 1) Critical and Visual Language; 2) Drawing; 3) Visual Culture and Appreciation; 4) AEDP; 5) Media Reflection			Realised Work
Research	Initial Ideas	Process of Development	
Success criteria: **PHOTOGRAPHS** • **Demonstrates ability to experiment with 2-3 different composition techniques (selected from the list in the web link on photographic composition)** • **Contains objects relevant to the theme of transportation and vehicles** • **Compile a body of visual imagery of objects that you think your character would relate to and think would be beneficial to your vehicle design – with a specific focus on your personality or feelings represented in physical form – study approaches to photographic and artistic composition** **EXAMINING ARTIST WORK** • **Worksheet documents/captures key terminology (critical visual language used in class discussion) e.g. composition, use of colour, intended use or application of subject, mood, and impact of mechanical nature, shape or form, use of light** **REVIEWING OUR PHOTOGRAPHY** • **Worksheet and analysis documents ability to identify and name composition techniques** • **Compare and contrast work from artists and focus specifically on the impact of objects and sculpting techniques and textures to the structure, function, form, and meaning of the work, and on how we respond to the work.**	Success Criteria: PRELIMINARY COMPOSITIONAL DRAWINGS • Demonstrates ability to apply ADEP (Artist Development and Enrichment Program) such as line, form, focal point, proportion, scale, and balance PRIMARY SOURCE OBJECT/DRAWINGS • Demonstrates ability to select an object that is responsive to the subject matter • Demonstrate ability to make observational studies of the object from a number of views with attention to proportion and scale	Success Criteria: PROCESS OF DEVELOPMENT: INTEGRATED COMPOSITIONS • Demonstrates ability to adjust proportion and scale of objects to achieve harmony and balance in the composition and form Demonstrates ability to add meaning to original photographic composition by adding emphasis/focal point, using different textures and techniques in preliminary works and preparatory drawings, combining objects and features, and considering overall space and unity MODEL-MAKING AND SCULPTING TECHNIQUES • Demonstrates ability to work with the process of sculpting and using shapes, textures, objects, poses, and compositions to form meaningful visual imagery • Demonstrates ability to work with model making and sculpting tools and other substances mixing these to apply them in the most suitable way for the vehicle's intended purpose/s and to achieve a good aesthetic quality to the piece	Success Criteria: SCULPTING TECHNIQUES AND AESTHETIC AND FUNCTION/PURPOSE • Demonstrates accuracy in terms of textures and shapes created using the 3D model making and sculpting materials and tools and their influence on the mood, aesthetic, form, purpose, and relevance to the subject matter of the piece • Reflects plan illustrated and set out in design sheet and shows ability to use both 2D and 3D media to create an interesting and relevant response to the brief FINAL WORK • Demonstrates original and unique ideas • Demonstrates knowledge of and ability to apply ADEP to their work • Demonstrates ability to create a unified composition for artwork, and a structurally sound and aesthetically pleasing vehicle sculpture