





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

**Discipline: Drawing – Watercolour pencils**

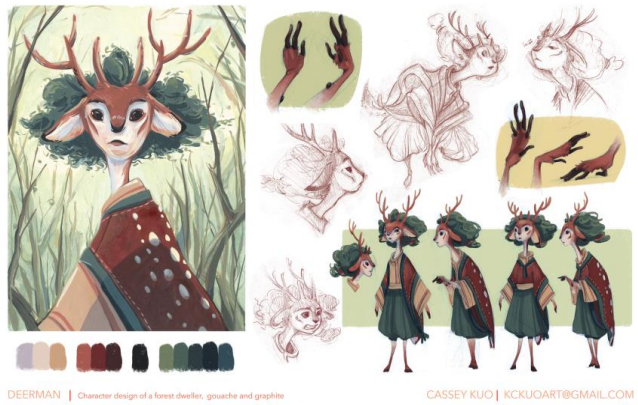
**Title: Animal mash-up character design: Create your own mythical creature from primary sources**

Student Name: Alec Baker, K00235164

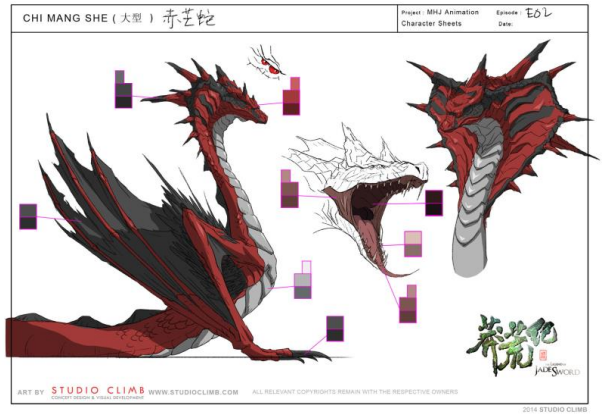
Year Group: 1st Year

Professional Master of Education in Art and Design with Digital Media

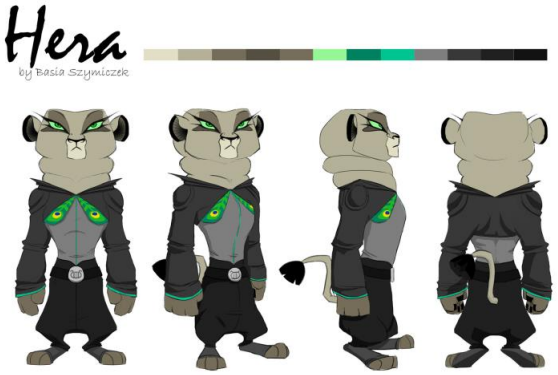
# Subject matter/theme




Cassey Kuo, 'Character design sheet'




Alvin Lee, Studio Climb, 'Chi Mang She: Character design sheet'




Barbara Szymiczek, 'Hera: Greek Myth Inspired Animal Character Design Brief: Colour turnaround sheet'

**Describe the subject matter/Theme**:

Animal mash-up character design: Create your own mythical creature from primary sources.

This is an opportunity for you to learn some of the basic principles of art and design along the way to creating your very own imaginary creature. You are asked to take inspiration from the prompts below to design and draw a character capable of surviving in a post-apocalyptic world.

Your character may need to be tough and strong, feathery and lightweight, or thick and hairy to survive in these environments, for example. Experiment with using different features and colours as tools for defense, camouflage, warnings, or for other practical purposes.

Your design should make sense within your chosen environment.

Follow brief on character creation for creature adapting to a new post-apocalyptic world.

Look at how different combinations of features and colours can represent different moods or influence how your character moves or interacts with their surrounding environment. Refer to other artists in your work and reasoning.

**Relevant links:**

https://thevirtualinstructor.com/members/interactive-color-wheel

https://www.youtube.com/watch?v=8wm9ti-gzLM

https://www.youtube.com/watch?app=desktop&v=lzHkc0qvQ7g

https://www.youtube.com/watch?app=desktop&v=lzHkc0qvQ7g

https://www.youtube.com/watch?v=Es_8ewtYy3w




## Strand(s):
Art/Craft/Design

Year Group: 1st
No. Of Pupils: 15
No. Of weeks: 10
From: Oct-Dec 23

### JC Visual Art Learning Outcomes (LO)

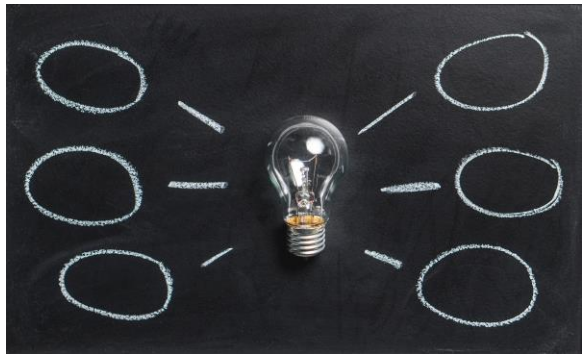
- 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.3 critique an artwork using critical and visual language
- 1.5 interpret the world and communicate ideas through visual means
- 1.8 discuss examples of historical and contemporary visual art
- 1.12 apply their 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. Ability to discuss and compare artworks and form and explain own concept. Ability to provide some constructive (helpful) feedback on your own and others' work.
- 1.5 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter - photography and drawing. Basic understanding and ability to use and critique 2D elements of art including line, form, shape, colour, and texture.
- 1.8 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, symbolism, and use of media. Describe, compare, and contrast two artists' works (e.g. Cassey Kuo and Alvin Lee), either from what we look at in class or your own research, in terms of how they are using elements of animals (ear position, size of eyes, body shape and stature, posture, etc) and artistic qualities (colour, texture, shape, form) to portray the character's personality. (Include a sketch of both artist's work and a printed image of each, annotated).
- 1.12 - Compositions that demonstrate an understanding of compositional arrangement in terms of negative and positive space and use these compositional planes to apply the design principles – Emphasis/focal point, proportion/scale, and space - in a unique manner responsive to the subject matter. Clear ability to use of line, texture, colour, and shading. Composition tells a story.
- 1.14 - Skillful and sensitive use of drawing and etching techniques in response to the qualities of the subject matter and the primary source drawings. Ability to create a 2D design relevant to the brief. Some ability to balance positive and negative space.

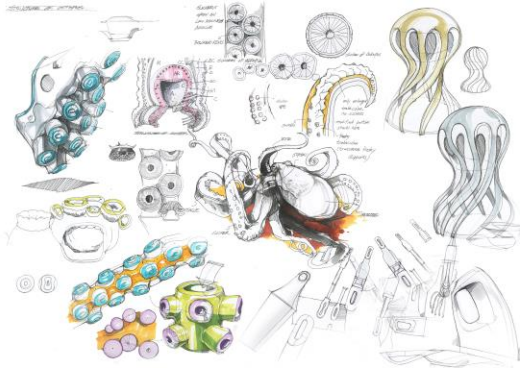
**Materials and resources:** Watercolour colouring pencils (e.g. Faber Castell), graded graphite pencils, Water and small paintbrushes, Blending sticks / rolled up paper, Rubbers/erasers and toppers/sharpeners, A2 Paper + A4 Sketchbooks

# Visual Timeline



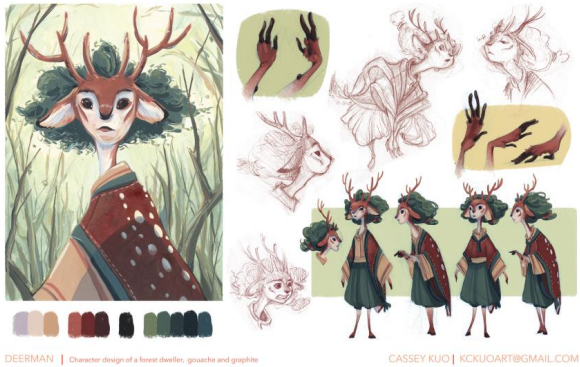
Week 1+2+3
Research

*Sihyeong Ryu*



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

*Cassey Kuo*




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.

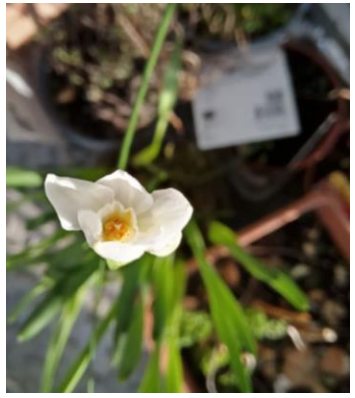
**Work that will be created and assessed:**

- ✓ Series of photographs - (Take at least 10 photographs of 2+ different animals and stick them into your sketchbook with notes)
- ✓ Include annotated images of other 2-3 artist's work and a short description of the artist and their work. Include a sketch of both artist's work and a printed image of each, annotated
- ✓ 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 and poses)
- ✓ Preliminary compositional drawings and paintings + Initial ideas for composition integrating primary source object to composition (Sketchbook – Create 3 to 6 preliminary sketches of creature 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 composition drawing – annotated with colour palette, one main drawing of character from front or side, and a sketch of same character from both the side and back (A2 – watercolour colouring pencils): Create a character design sheet annotated with a colour palette for your creature. Include one main drawing in colour of the character from either the front or the side, and a sketch of the same character from both the back and the front or side. (Drawn and coloured with watercolour pencils)

# Research and Investigation




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









## Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Analyse** and **research** subject matter through mind-mapping:Create a mind-map of your chosen proposed environment detailing what kinds of plants and animals might have features suitable for living in that climate and why. (1, 3)
- **Create** a series of photographs of selected subject matter and **categorise** according to shape, textures, colours, and features: Take pictures of animals including both their whole bodies and close ups of some interesting features. Include different poses and angles according to what features and temperament you have decided on for your character during the mid-mapping and research phases. (1, 4, 5)
- **Compare** and **contrast** selected artists' works examining formal and aesthetic qualities: Describe, compare, and contrast two artists' works (e.g. Cassey Kuo and Alvin Lee), either from what we look at in class or your own research, in terms of how they are using elements of animals (ear position, size of eyes, body shape and stature, posture, etc) and artistic qualities (colour, texture, shape, form) to portray the character's 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

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## Research – Initial Ideas

**Outline teaching and learning activities:**

- **Visual Research/subject matter** – Compile a body of visual imagery of plants or animals with features suited to surviving in the post-apocalyptic environment chosen from the brief. Take pictures of animals including both their whole bodies and close ups of some interesting features. Include different poses and angles according to what features and temperament you have decided on for your character during the mid-mapping and research phases.
- Class review – examining each other's work and identifying differences and similarities in subject matter selection, formal elements, textures, aesthetics, and functionality.
- **Contextual Research -** Compare and contrast work from artists and focus specifically on the impact of objects and drawing techniques and textures to the meaning of the work, and on how we respond to the work. Describe, compare, and contrast two artists' works (e.g. Cassey Kuo and Alvin Lee), either from what we look at in class or your own research, in terms of how they are using elements of animals (ear position, size of eyes, body shape and stature, posture, etc) and artistic qualities (colour, texture, shape, form) to portray the character's personality.
- 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 character design.

## Sketchbook work

**List relevant activities**

- Select 2 images from the collected sources and compare and contrast - compositional variations, poses, and angles
- Preliminary drawing studies mapping out compositions and different combinations
- 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/

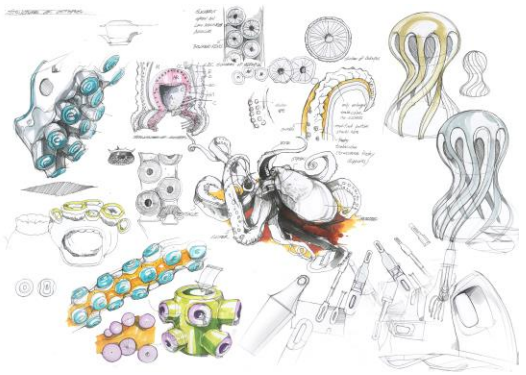
# Exploration and Concept Development



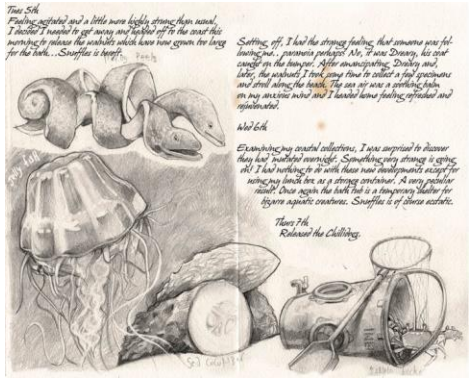
Vanessa Vanderhaven,
'Flower Sketch'



John Muir Laws,
'Northern Parula'



Sihyeong Ryu, 'Untitled'



Rob Foote, 'Untitled'




Piper Thibodeau, 'Griffawn'

## 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 photographs or objects – mapping out key features and compositional elements. Create 3 to 6 preliminary sketches of creature 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 of objects or photographs taken from different angles. Create 3 to 6 preliminary sketches of creature ideas including close ups and full body proportions, combining elements from your research and observational drawings using the primary sources you collected. (2, 5)
- **Create** a composition for a drawing integrating primary sources and objects focusing on formal elements of form, scale, and proportion and compositional arrangement, and most importantly, the aspects of your creature that it has to survive in your chosen post-apocalyptic world – Texture, form, features, colour (2, 4, 5)
- **Evaluate** the elements in the final composition for drawing in terms of meaning and aesthetic formal quality and **analyse.** Ensure it makes sense withing the confines of the brief given - You are required to create a concept and character design sheet for an imaginary creature created by combining elements of real-life plants and animals. The creature should be adapted to live in post-apocalyptic environment. (1, 3, 4)

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# Exploration and Concept Development

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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 – examining some of their photography and/or drawing 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 composition to enhance the concept of mood, personality, and temperament.
- Drafting a final composition for a drawing.
- Experimenting with patterns, textures, blending, and other drawing techniques - small-scale sampling in sketchbook and tester sheets.

### Sketchbook work

**List relevant activities**

- Preliminary drawing studies mapping out form and compositions
- Select a primary source object and make preliminary studies
- Integrated composition that explores the potential of adding/loading meaning to the print
- Experiments with ink application, mixing, and cutting technique

### 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=Z9Px68r5BNU

# Creating a final work - 1 - Written details and examples



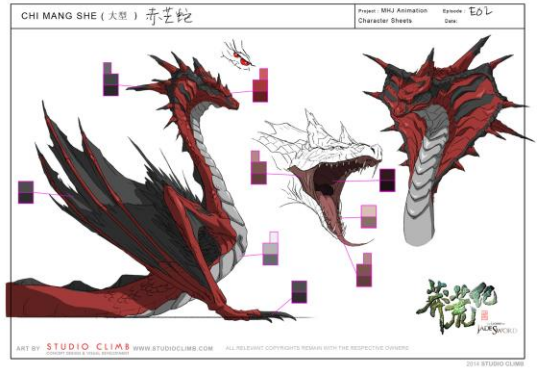
Redmer Hoekstra, 'Untitled'



Neytirix, 'Centikitty'



Cassey Kuo, 'Character design sheet'




Alvin Lee, Studio Climb, 'Chi Mang She: Character design sheet'

## Learning Intentions:

- **Create** an A2 colour drawing/character design sheet on paper attending and being accurate to subject matter, theme, and composition. Create a character design sheet annotated with a colour palette for your creature. Include one main drawing in colour of the character from either the front or the side, and a sketch of the same character from both the back and the front or side. Drawn and coloured with watercolour pencils. (1, 4, 5)
- **Advance** skills and techniques in drawing to realise the final piece -2D elements of art including line, form, shape, colour, and texture. (5)
- **Evaluate** and **justify** colour tones and drawing techniques of the final work in relation to the subject matter of a post-apocalyptic animal design. (1, 3, 5)
- **Evaluate** the process/stages of designing an animal-based character from preparing, researching, and developing to the final work. (1, 4, 5)

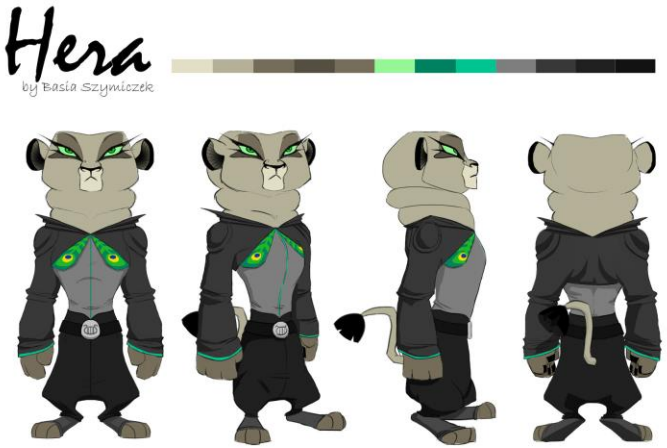
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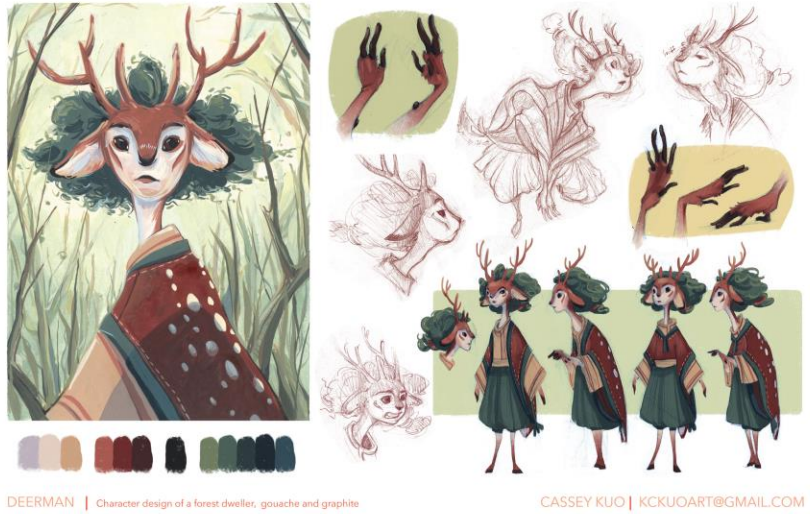
# Creating a final work - 2 - Full Character Sheet examples



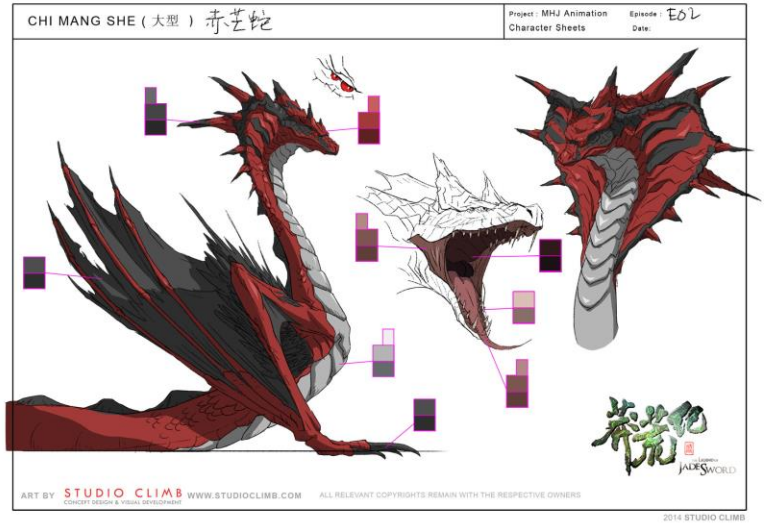

DJ88 on Deviantart, 'Hannah character sheet'




Barbara Szymiczek, 'Hera: Greek Myth Inspired Animal Character Design Brief: Colour turnaround sheet'




Cassey Kuo, 'Character design sheet'




Alvin Lee, Studio Climb, 'Chi Mang She: Character design sheet'

# Creating a final work – 3 – Single drawing inspiration/examples



Guanyu, 'Rooster Fox'



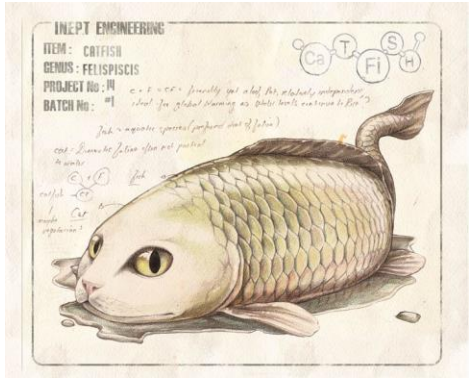
Guanyu, 'Cat – Caterpillar'



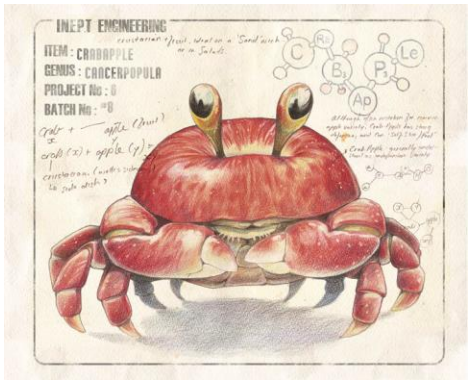
Artem Pozdniakov, 'Untitled'



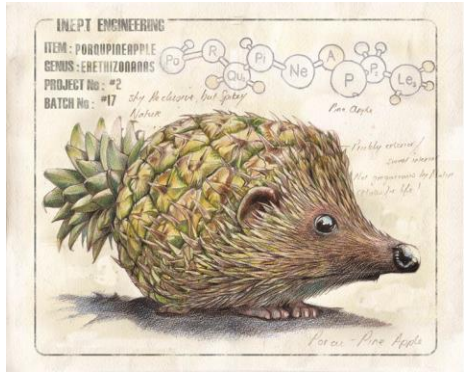
Natalia Small, 'Untitled'
(Veggie Animals Competition)




Rob Foote, 'Catfish'




Rob Foote, 'Crabapple'




Rob Foote, 'Porqupineapple'



Francesco Crisci, 'Untitled'
(Veggie Animals Competition)

# Creating a final work

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## Progress of Development – Realised work

### Outline teaching and learning activities:

- Be the artist/teacher - model the making of the character from beginning to end – work alongside the students using my work in progress to demonstrate and model drawing practice and concept development
- Regular reviews of work in progress to ensure corrective measures are applied – e.g. composition, layout, line, texture, blending, pattern, form, shape, colour, finer details
- Examination of artists at work in their studio and live link connection to an artist I have contact with to introduce students to their approaches and working methods

### Sketchbook work

**List relevant activities**

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

## Digital Resources

**Include links to relevant audio/visual resources:**

**Artist video -**

https://www.youtube.com/watch?v=5ucIphuuioA

https://www.youtube.com/watch?v=dwZX5H3QQ_4

https://www.youtube.com/watch?v=4Y0XVPprbYY

# 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, texture, line, and colour – giving reference to other artwork 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. Mention how and why colours, features, textures, forms, shapes, and scale were decided upon in relation to the creature created being capable of surviving in the post-apocalyptic scenario chosen from the brief. (1, 3, 4)

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# Reviewing and Presenting

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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 in describing how and why colours, features, textures, forms, shapes, and scale were decided upon in relation to the creature created being capable of surviving in the post-apocalyptic scenario chosen from the brief. Referencing artist research and primary sources.

## 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 drawing and photography.
- SOL 4: Students will learn to: Create drawings and preliminary studies for character design. Reflect on skills and processes in sketchbook practice.
- SOL 20: Students will learn to: Use digital photography and sketching to investigate the composition, content, spaces, shape, texture, and form of animals and plants.
- SOL 21: Students will learn to: Use various drawing techniques to explore and develop work exploring the concepts of folklore and nature.
- SOL 23: Students will learn to: Develop a concept for and make a final drawing and character 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 colour and different drawing techniques. (1, 3, 6)
- Students will need to work well together to share resources for their artwork 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<br>5 Elements of Visual Art: 1) Critical and Visual Language; 2) Drawing; 3) Visual Culture and Appreciation; 4) AEDP; 5) Media<br>Reflection | | | Realised Work |
|---|---|---|---|
| **Research** | Initial Ideas | Process of Development | |
| **Success criteria:**<br>**PHOTOGRAPHS**<br>• **Demonstrates ability to experiment with 2-3 different composition techniques (selected from the list in the web link on photographic composition)**<br>• **Contains objects and creatures relevant to the theme of animal mash-up**<br>• **Compile a body of visual imagery of plants or animals that you think could have features beneficial to surviving in your chosen post-apocalyptic world from the brief – with a specific focus on your creature's personality and physical form – study approaches to photographic and artistic composition**<br>**EXAMINING ARTIST WORK**<br>• **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, shape or form, use of light**<br>• **Compare and contrast work from artists and focus specifically on the impact of objects and drawing techniques and textures to the meaning of the work, and on how we respond to the work**<br>**REVIEWING OUR PHOTOGRAPHY**<br>• **Worksheet and analysis documents ability to identify and name composition techniques** | Success Criteria:<br>PRELIMINARY COMPOSITIONAL DRAWINGS<br>• Demonstrates ability to apply ADEP (Artist Development and Enrichment Program) such as line, form, focal point, proportion, scale, and balance<br>PRIMARY SOURCE OBJECT/DRAWINGS<br>• Demonstrates ability to select an object that is responsive to the subject matter<br>• Demonstrate ability to make observational studies of the object from a number of views with attention to proportion and scale<br>• Choice of objects or images explained well and is relevant to overall aim of the project – to create a character capable of surviving in a post-apocalyptic environment, as detailing the the brief | Success Criteria:<br>PROCESS OF DEVELOPMENT:<br>INTEGRATED COMPOSITIONS<br>• Demonstrates ability to adjust proportion and scale of objects to achieve harmony and balance in the composition and form<br>• 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 of plants and animals, and considering overall space and unity<br><br>COLOUR AND DRAWING TECHNIQUES<br>• Demonstrates ability to work with the process of drawing and using shapes, textures, objects, poses, and compositions to form meaningful visual imagery<br>• Demonstrates ability to work with graphite and watercolour pencils and mixing these with water for different colours and textures in their application | Success Criteria:<br>DRAWING AND COLOUR TECHNIQUES AND APPLYING SYMBOLISM<br>• Demonstrates accuracy in terms of textures and shapes created using the relevant tools and their influence on the mood and relevance to the subject matter of the piece<br>• Clear reasons for choosing colours and features for character design in order for creature created to survive<br><br>FINAL WORK<br>• Demonstrates original and unique ideas<br>• Demonstrates knowledge of and ability to apply ADEP to their work<br>• Demonstrates ability to create a unified composition for artwork<br>• Character sheet shows character turnaround from back and side or front as rough sketches and front or side image as full colour drawing<br>• Character sheet contains colour palette and annotations |