



Strand: **Craft**

Theme: **Hidden Treasures**

Learning outcomes:

Students should be able to:

2.3 reflect on their own, or another's, craftwork through the use of critical and visual language

2.4 show they can use their drawings to observe, record and analyse

2.6 investigate their own personal approach to craftwork through the technical and creative application of drawing and mark-making

2.7 identify the historical or contemporary skills and materials used in craftworks from a number of different crafts

1.12 apply their understanding of the art elements and design principles to make an artwork

2.14 use media to create their own artwork

Task

Following a brainstorming exercise based on their chosen theme the students will develop and realise a lino print from a primary source they have chosen.

Time

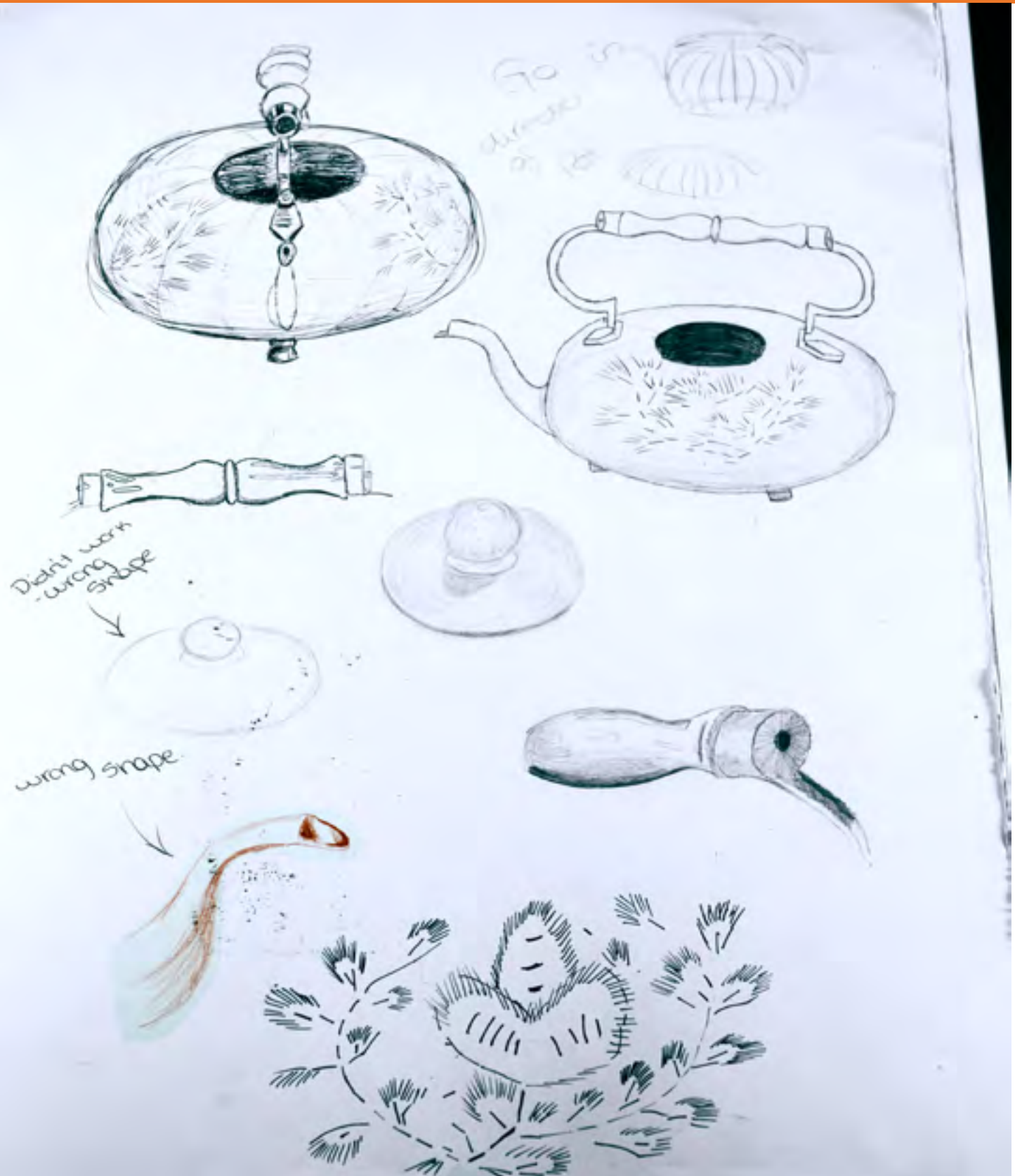
7 weeks

Background:

Students learned the skills, materials and processes involved in the designing, making and printing of a series of black and white lino prints on a variety of grounds. Through drawing students identified line, tone, shape and pattern within their primary source and translated it into their prints.

Students showed their understanding and value of the craft, by identifying their favourite or most successful print and, using annotation, explaining their reasons.

Students examined examples of historical and contemporary printmaking in relation to their own processes and work.



The student's drawing is clear and well-proportioned, and they used the detail drawing of the handle and the lid to provide them with the most information, which in turn helped them in their design plan. This information provided the student with type and direction of lines needed to convey the three-dimensional form of the tea pot. Going forward, the student could look again at these sections to see how they might improve on the flatter areas of their drawing.



We can see more emotion in the way that their facial expressions are cut

Texture in all the faces you can see all the wrinkles in the faces



Käthe Kollwitz, The People, 1911

The artist kept a lot of the back spaces - like the way she reduced the amount of line she cut because it enhances the main focus like the hands and faces.

The floating cuts allows for imagination of what is happening and what they are

Their analysis of Kathe Kollwitz's print was very detailed and showed their understanding of the artist's technique. As a suggestion for further research, they might consider looking at Japanese prints next. They have a very strong use of negative space in their compositions and use more than one colour which could be an interesting next step for them. However, it is evident that they have looked at more contemporary print work as well.

1. This lino piece shows how you have to cut backwards so when you print the words come out normally
2. Cuts using different directions & lengths & thickness can form different textures eg T-square wood texture
3. Leaving some pieces uncutted can form wood looks like a stack of uncut wood



They didn't cut much but what the artist did cut she put a lot of detail into it like in the hands

There are a lot of detailed cuts including small lines and circles.

I chose this lino image as a piece that I liked because I like the way it is very symmetrical.



Fawnfaye (Faye Lawa) - Etsy.com

The lines are cut a certain way and direction so as to make it look like a feather.







The student has achieved some interesting prints using a variety of paper and could consider printing on grounds other than paper in the future.



It is evident that it was the student's own choice for their realised work, however, they could have chosen a stronger and more realised image from the work they have submitted instead.

The student's cutting technique is very good, but their use of directional cutting could be developed more in certain parts of the block. The student could focus on cutting in the direction of the form of the object to stop their print appearing flat.





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 student's drawing is clear and well-proportioned, and they used the detail drawing of the handle and the lid to provide them with the most information, which in turn helped them in their design plan. This information provided the student with type and direction of lines needed to convey the three-dimensional form of the tea pot. Going forward, the student could look again at these sections to see how they might improve on the flatter areas of their drawing.

The student has achieved some interesting prints using a variety of paper and could consider printing on grounds other than paper in the future.

The student's cutting technique is very good, but their use of directional cutting could be developed more in certain parts of the block. The student could focus on cutting in the direction of the form of the object to stop their print appearing flat.

Their analysis of Kathe Kollwitz's print was very detailed and showed their understanding of the artist's technique. As a suggestion for further research, they might consider looking at Japanese prints next. They have a very strong use of negative space in their compositions and use more than one colour which could be an interesting next step for them. However, it is evident that they have looked at more contemporary print work as well.

It is evident that it was the student's own choice for their realised work, however, they could have chosen a stronger and more realised image from the work they have submitted instead.

Overall judgement:  Above expectations