





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

Discipline: Lino printing

Title: Mount Saint Alphonsus, Limerick Redemptorist Church: Alters and Icons:

An Exploration of line, shape, and form within spiritual art and sculptural pieces.

Student Name: Alec Baker, K00235164

Year Group: 5th Year

Professional Master of Education in Art and Design with Digital Media

Subject matter/theme



Sacred Heart Shrine



St. Gerard Shrine



Our lady of perpetual help



Describe the subject matter/Theme:

Lino Print project - Mount Saint Alphonsus, Limerick Redemptorist Church: Alters and Icons:

An Exploration of line, shape, and form within spiritual art and sculptural pieces.

Looking at examples of altars and iconography in the Limerick Redemptorist church and investigating other artists' work under the themes of religion, spirituality, and architecture. Think of your own experience and relationship with faith or spirituality. Can you think of any everyday objects that may be revered or portrayed in a similar way to objects or adornments around an altar or featured in iconography? What do faith, religion, and spirituality, mean to you? How can you convey your thoughts through your techniques and composition for this lino-cutting print?

Relevant links:

https://www.boardingallrows.com/history-of-lino-printing-and-famous-linocut-artists

Elements of Art:

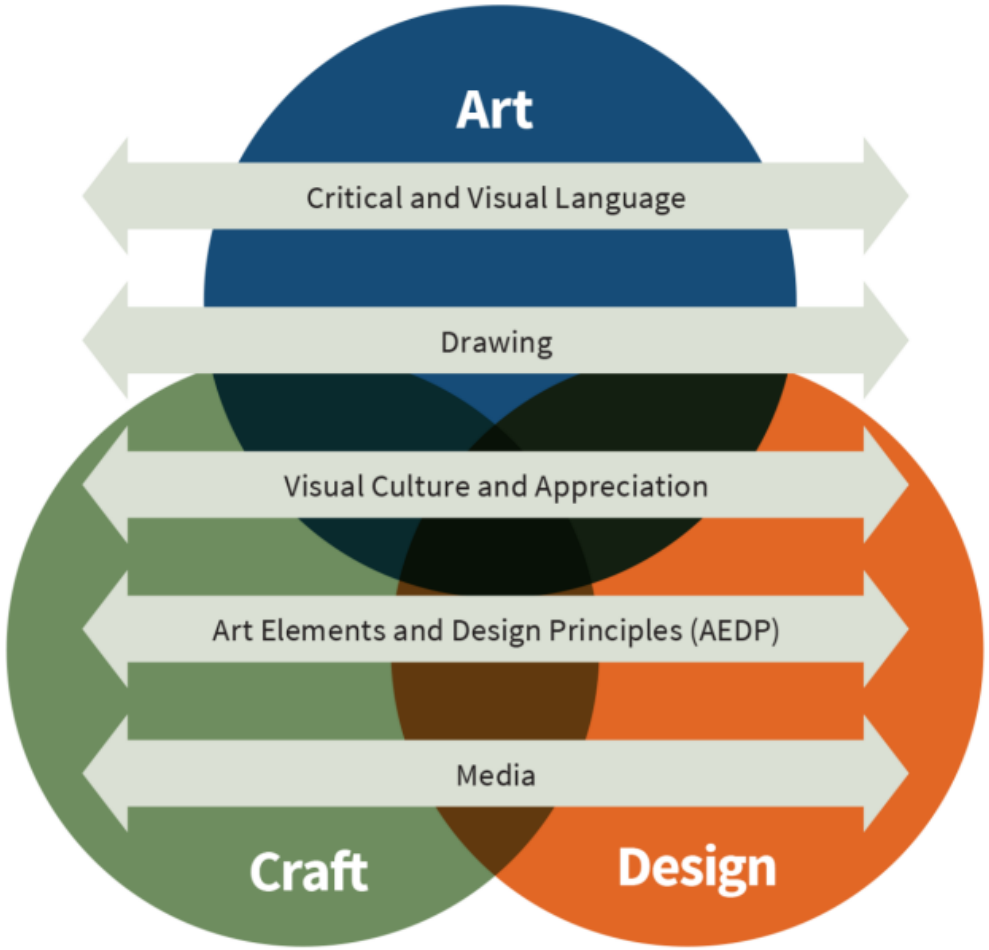


Figure 1: Integrated nature of the Strands and Elements in Junior Cycle Visual Art

Senior Cycle:

Structure

The specification is presented in three strands: Research, Create and Respond. This does not mean that work will always follow a linear approach. Each one is dependent on the other two and all are interconnected and supportive of the artistic process.

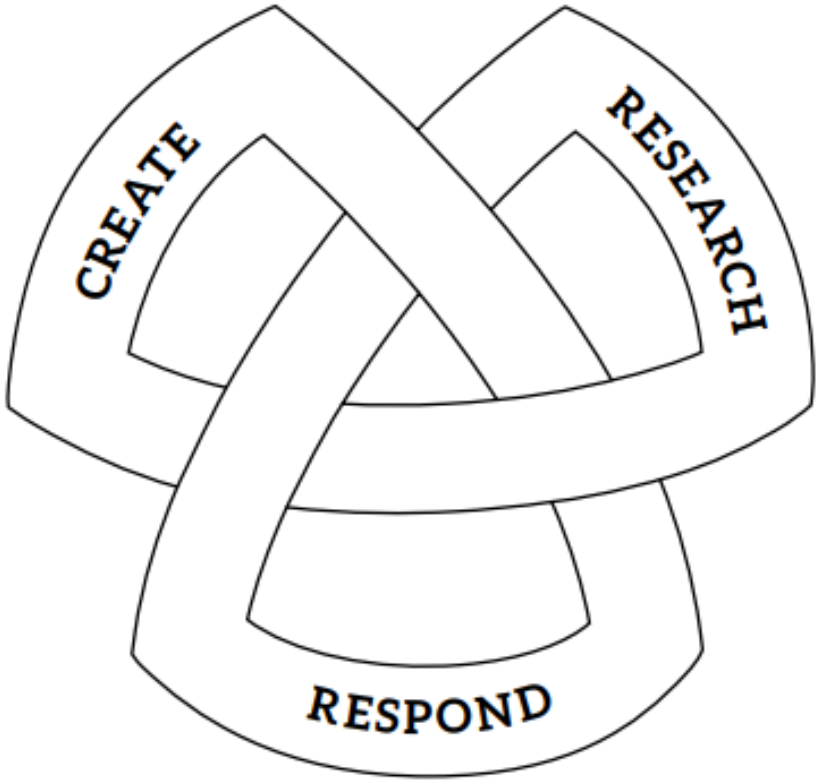


Figure 3: Overview of the specification.

Senior Cycle Structure

- **Research Strand:** Students will learn how to become a visual researcher. As part of the research process, they will learn to select a stimulus, choose relevant primary sources and develop, rationalise and contextualise their ideas and work further.
- The learning outcomes in this strand address the research methods employed within a visual subject, including the recording of these within a visual sketchpad. Learners will have the opportunity to also use their locality, including galleries, museums, architecture, public sculpture and more, for research purposes.

- **Create Strand:** Learners will be engaged in the process of making/creating art from conception to realisation using a range of skills and chosen material(s), as appropriate. They will create work based on a starting stimulus, respond to it and develop it as their work progresses.

- **Respond Strand:** Learners need to understand that in Art they can, and do, react to artwork, whether it is their own or another's. They will learn to stand outside of their own work and to reflect on it critically. Learners will also learn about and learn from aspects of Visual Studies, which will help to increase their knowledge of Art and so inform their opinions of their work and the work of others.

Structure / Strand(s):
Research/Create/Respond

Art/Craft/Design

Year Group: 5th
No. Of Pupils: 2 - 3

No. Of weeks: 8
From: Jan-March 23

Senior Cycle *'Research'* Learning Outcomes (LO)

- **1.1. Looking: analyse an artwork:** recognise an art style and identify relevant features, use critical and visual language to describe an artwork, experience the natural and built environment as a source of inspiration, identify the sources that support the development of their work
- **1.2. Recording and documenting:** collate information from a variety of sources and media, record visual information through a variety of media and techniques, capture their interpretation of the world in a physical/digital way, justify their rationale for their choice of media
- **1.3. Experimenting and interpretation:** discriminate and extrapolate information from research, produce an annotated visual record of their enquiry, experiment with ideas, media and techniques, use problem-solving skills to develop ideas
- **1.4. Contextual enquiries:** use the wider context of how the world is continually changing, socially, politically, ethically, etc. in their work, engage with a recognised artist or work of art, explain how context and period influence artistic thinking, identify links with artists of the past and present that have explored similar topics or themes
- **1.5. Process:** formulate and develop their motivation/area of enquiry, identify sources of information, draft a selection of drawings and studies that support their ideas and work, use a selection of visual responses that are relevant to their area of study, develop a rationale for their choices based on their research, articulate and annotate their research process and decision making

How do you know that they know? (Assessment)

- 1.1, 1.2 - 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 and their peer's work in progress and on completion.
- 1.1, 1.3 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter – photography and drawing. Provide annotations on all artwork in sketchbook.
- 1.2, 1.4 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, use of media.
- 1.1, 1.3, 1.5 - Compositions that demonstrate understanding of compositional arrangement in terms of foreground, midground and background and use these compositional planes to apply the design principles – Empasis/focal point, proportion/scale and space - in a unique manner responsive to the subject matter.
- 1.1, 1.3, 1.5 - Skillful and sensitive use of drawing and printing techniques in response to the qualities of the subject matter and the primary source drawings.

Materials and resources: Images, objects, artwork, and artists relevant to the theme/subject matter, pencils, markers, paper, lino-cutting and printing tools.

Structure / Strand(s):
Research/*Create*/Respond

Art/Craft/Design

Year Group: 5th
No. Of Pupils: 2 - 3

No. Of weeks: 8
From: Jan-March 23

Senior Cycle *'Create'* Learning Outcomes (LO)

- **2.1. Making:** develop concepts in imaginative and creative ways, interpret primary sources including the natural and built environment and the human figure as a source of inspiration, apply appropriate skills, knowledge and techniques, create realised work based on their research
- **2.2. Contextual enquiries:** apply the art elements and design principles in creating and evaluating their work, critique the work of others and their own, translate their experience of Visual Studies into their practical work
- **2.3. Process:** describe their motivation/area of enquiry, illustrate sources of information, create a selection of drawings, studies and realised work, experiment and edit their work, justify their selection of relevant visual responses, understand the properties of media and apply them appropriately, explain the rationale for their choices, relate their research, processes and decisions that led to their realised work
- **2.4. Realisation/Presenting:** curate and present their work in a considered way, evaluate the meaning and context of chosen work, communicate the meaning and context of chosen work, present a rationale to explain their choices

How do you know that they know? (Assessment)

- 2.2 - 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 and their peer's work in progress and on completion.
- 2.1, 2.3 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter – photography and drawing. Provide annotations on all artwork in sketchbook.
- 2.2 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, use of media.
- 2.1, 2.3 - Compositions that demonstrate understanding of compositional arrangement in terms of foreground, midground and background and use these compositional planes to apply the design principles – Empasis/focal point, proportion/scale and space - in a unique manner responsive to the subject matter.
- 2.1, 2.4 - Skillful and sensitive use of drawing and printing techniques in response to the qualities of the subject matter and the primary source drawings.

Materials and resources: Images, objects, artwork, and artists relevant to the theme/subject matter, pencils, markers, paper, lino-cutting and printing tools.

Structure / Strand(s):
Research/Create/***Respond***

Art/Craft/Design

Year Group: 5th
No. Of Pupils: 2 - 3

No. Of weeks: 8
From: Jan-March 23

Senior Cycle *'Respond'* Learning Outcomes (LO)

- **3.1. Analysis:** discuss examples from Visual Studies, recognise the artistic thinking and elements in their own work and that of others, question established and new ideas and work
- **3.2. Contextual enquiries:** locate their own work in relation to other artwork within a particular context/s (stylistically, socially, politically, ethically, etc.)
- **3.3. Impact and value:** value their own work and the work of others, argue the merit of a work using appropriate contextual information, experience art through sensory and/or emotional responses
- **3.4. Critical and personal reflection:** discuss the development of ideas and work from conception to realisation, present evidence of a sustained and varied investigation of a stimulus, value sustained and varied investigation of a stimulus
- **3.5. Process:** describe their motivation/area of enquiry, interpret sources of information, respond to a selection of drawings, studies and realised work, synthesise their selection of visual responses, articulate an effective rationale for their choices, justify their research, processes, decision making and realised work

How do you know that they know? (Assessment)

- 1, 2, 3, 4, 6, 8, 9 - 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 and their peer's work in progress and on completion.
- 1, 2, 3, 5, 6 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter – photography and drawing. Provide annotations on all artwork in sketchbook.
- 1, 3, 6, 9 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, use of media.
- 1, 4 - Compositions that demonstrate understanding of compositional arrangement in terms of foreground, midground and background and use these compositional planes to apply the design principles – Empasis/focal point, proportion/scale and space - in a unique manner responsive to the subject matter.
- 1, 2, 4, 5 - Skillful and sensitive use of drawing and printing techniques in response to the qualities of the subject matter and the primary source drawings.

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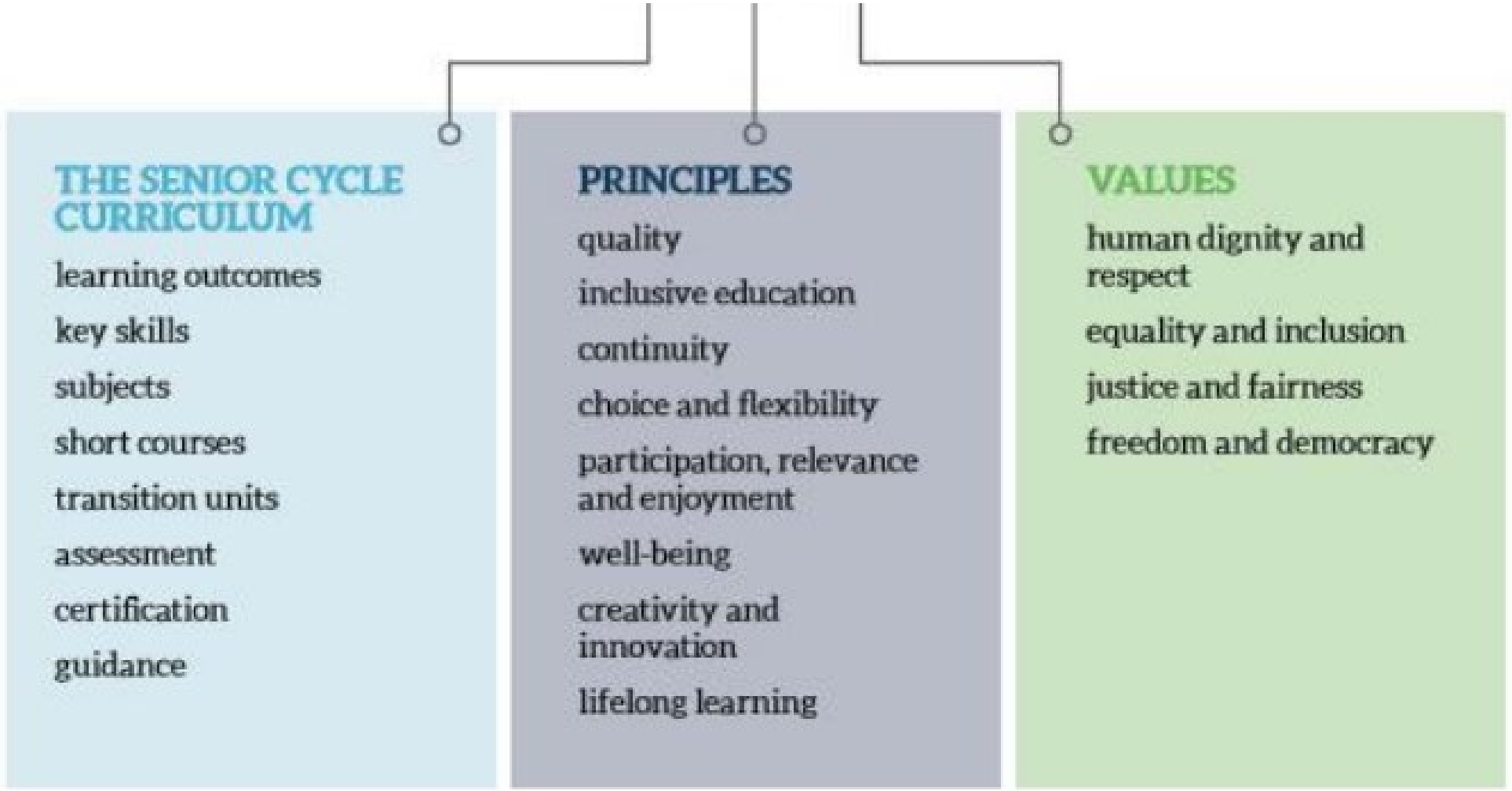


Figure 1 Overview of Senior Cycle

RESOURCEFUL

they demonstrate their imagination, intelligence, intuition and other talents through

curiosity
enquiry
open-mindedness
reflection
connected learning
innovation
problem solving
creativity

CONFIDENT

they develop their physical and mental well-being and

become self-aware
have high self-efficacy
engage with ethics, values and beliefs
welcome opportunities
can cope with setbacks
can effect positive change

LEARNERS
resourceful, confident, engaged and active

ENGAGED

they participate in the social, community, national and international dimensions of their lives by

showing respect for others

forming and sustaining caring relationships

making informed decisions

building practical know-how

taking interest in and responsibility for their social and physical environment

developing moral/ethical and political understanding

making lifestyle choices that are sustainable

contributing to their own material well-being and the material well-being of society

ACTIVE LEARNERS

they pursue excellence in learning to the best of their ability and develop a love of learning by

seeking and using knowledge, and understanding how knowledge is created

experiencing passion for, rigour in and commitment to learning

developing intellectual and critical thinking skills

exercising autonomy and independence in learning

managing their learning and making learning choices

setting and achieving learning goals

pursuing learning qualification

Figure 2 The vision of the learner

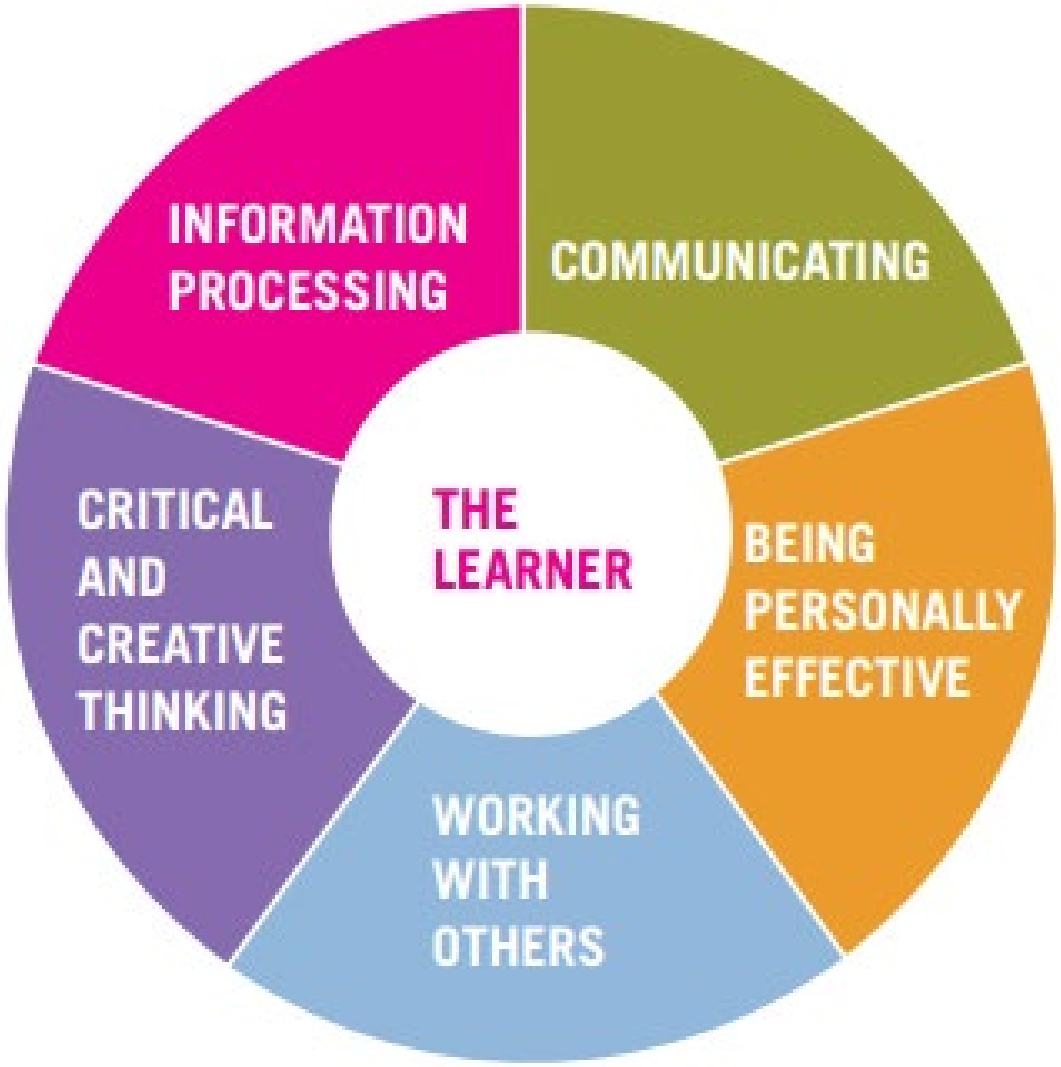


Figure 5: Key skills of senior cycle

Visual Timeline



Week 1+2
Research



Week 3+4+5
Exploration & Concept Development



Week 6+7+8
Printing & Exhibition

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 - (phone – transferred to shared drive)
- ✓Observational drawings – primary source object (Sketchbook – 3 analytical drawings of object from different angles)
- ✓Preliminary compositional drawings + Initial ideas for composition integrating primary source object to composition (Sketchbook – 2-3 studies in pencil or marker)
- ✓Final composition drawing (A4 – Marker)
- ✓Final print (A4 Lino print on paper, water-based ink)

Research and Investigation



'Freedom Prints' by Zuza Misko



'Dancers Print' by Zuza Misko



'Serbian Folk Dancers' by Ali Savic



'St. Sava Orthodox Church #1' by Ali Savic

Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Analyse** and **research** subject matter through mind-mapping. (1, 3)
- **Create** a series of photographs of selected subject matter and **categorise** according to compositional elements. (1, 4, 5)
- **Compare** and **contrast** selected artists' works examining formal and aesthetic qualities. (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

1. Critical and Visual language
2. Drawing
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5. Media

Research – Initial Ideas

Outline teaching and learning activities:

- **Visual Research/subject matter –** Compile a body of visual imagery of alters, icons, and any interesting art or architectural features in the Limerick Redemptorist Church – study approaches to photographic composition
- Class review – examining each other's work and identifying differences and similarities in subject matter selection, formal elements, feeling, and aesthetics.
- **Contextual Research -** Compare and contrast work from artists and focus specifically on the religious and spiritual symbolism and lino-cutting techniques on how we respond to the work.
- Class discussion – respond to an interview with an artist to gain a greater insight to the context of selecting a subject matter and arranging a composition in relation to the themes of religion and spirituality.

Sketchbook work

List relevant activities

- Select 2 images from the collected sources and compare and contrast - compositional variations
- Preliminary drawing studies mapping out compositions
- Select a primary source object and make preliminary studies
- Annotate and record thoughts and observations on other 2+ artist's work

Digital Resources

Include links to relevant audio/visual resources:

Photography -

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

https://www.adobe.com/ie/creativecloud/photography/discover/photo-composition.html

Artist Interview -

https://www.youtube.com/watch?v=hZZsjBiIZS8

Exploration and Concept Development



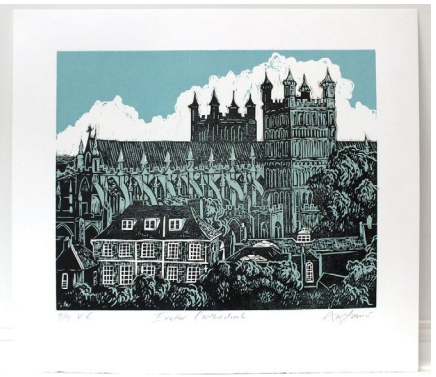
'Blue Lady' and 'Fabrica Building Print'
by Alexandra Motiu, Moatzart



'Festival Flowers' by
Bernadette Madden



A Cathedral Print by Dan Howden
(Title unknown)



'Exeter Cathedral #9' by Ali Savic

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. (2, 4, 5)
- **Make** a series of observational drawings of primary source object. (2, 5)
- **Create** a composition for a print integrating primary sources and object focusing on formal elements of form, scale and proportion. (2, 4, 5)
- **Evaluate** the elements in the final composition for printing in terms of meaning and aesthetic formal quality and **analyse.** (1, 3, 4)

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Exploration and Concept Development

The Five Elements of Visual Art

1. Critical and Visual language
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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 religious or spiritual spaces and artefacts – watching the videos for commentary, documentary, and examining some of the photography series to zone in on the inclusion of objects, 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 in the composition to enhance the concept of the meanings surrounding iconography and alters in religious and/or spiritual contexts.
- Drafting a final composition for a painting.
- Experimenting with ink applicating and cutting and printing techniques - small-scale sampling in sketchbook and tester sheets.

Sketchbook work

List relevant activities

- Preliminary drawing studies mapping out 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:

Artist video -

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

Videos on Religious Art:

https://www.youtube.com/watch?v=qfITRYcnP84

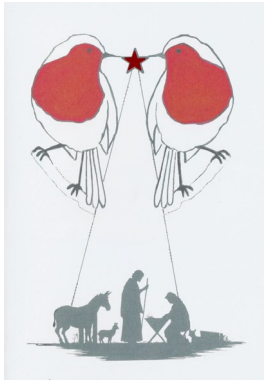
https://www.youtube.com/watch?v=Z-qvGgvFrcM

https://www.youtube.com/watch?v=XKg7YILYBkc

Creating a final work



'Cross of Cong' by Bernadette Madden



'Christmas Print' by Bernadette Madden



'Three of Swords' by Frank Duffy



Illustration for 'Graffeg's The Fox Book, by Jane Russ' by Frank Duffy

Learning Intentions:

- **Create** an A4 print on paper attending and being accurate to subject matter, theme, and composition. (1, 4, 5)
- **Advance** skills and techniques in print to achieve a realistic final lino print. (5)
- **Evaluate** and **justify** colour tones of the final print in relation to the subject matter and overarching mood of the print. (1, 3, 5)
- **Evaluate** the process/stages of making a painting from preparing, researching, and developing to the final work. (1, 4, 5)

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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 print from beginning to end – work alongside the students using my work in progress to demonstrate and model printing practice
- Regular reviews of work in progress to ensure corrective measures are applied – e.g. composition, layout ink application, cutting techniques, 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 ink, cutting, and printing techniques and application in order to apply to final work.
- Making additional notes and reflections as the experience of printing advances.

Digital Resources

Include links to relevant audio/visual resources:

Artist video -

https://www.youtube.com/watch?v=2PtUWMojapo

https://www.youtube.com/watch?v=RzaWc6m17J4

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 **curate** an exhibition for a specific space in the school. (3, 4)
- **Articulate** the concept and meaning of the work through a written artist statement and description of the work. (1, 3, 4)
- **Draft** a proposal to send to a local exhibition using **documentation** of the exhibition and **written** artist's statements. (1, 3, 4)

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Reviewing and Presenting

The Five Elements of Visual Art

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5. Media

Sketchbook work

List relevant activities

- Planning exhibition – floor/wall plan and drafting artists statements.

Realised work – Reflection - Presentation

Outline teaching and learning activities:

- Map out the proposed exhibition space and set up small groups to curate the paintings, arrange invites to the exhibition, and design templates for exhibition features and signage
- 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 document an exhibition for submission in a proposal – look at lighting and composition – space

Digital Resources

Include links to relevant audio/visual resources:

How to write an artist's statement -

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

How to curate an exhibition -

https://www.youtube.com/watch?v=Aqg0iFuCNMo

How to write an exhibition proposal -

https://www.aftrart.com/blog/prepare-exhibition-proposal

Learning Objectives

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

Senior Cycle Visual Art Learning Objectives

1. Develop aesthetic awareness and understanding
2. Develop a repertoire of visual responses to a brief or theme and bring a project from conception to a final resolution through visual and contextual research using traditional, contemporary, new or digital media as appropriate
3. Understand that art is created within a context, in response to a stimulus or idea and that each learner may reflect his/her own personal identity through an individual or collaborative approach to the work they create
4. Develop critical, practical, conceptual, manual and problem-solving skills as well as an understanding of the potential iterative approach that may be involved
5. Create and maintain a sketchbook (physical/digital) using drawing and/or other methods to capture explorative, imaginative and risk-taking ideas and to test ideas, concepts and processes that represent their visual thinking
6. Develop reflective skills in their own right and revisit their own and others' artistic decisions and work in an ongoing and iterative way through analysis and reflection
7. Engage with current practitioners and learn that studying Art allows you to make connections through exposure to current practice, galleries, museums and contemporary art spaces, real-life encounters and the wider art community
8. Appreciate and respond critically to their own work, that of their peers as well as society and their environment through the processes of art and design, individually or in groups
9. Gain an understanding of contemporary and historical visual culture and the language that supports it through an exploration of examples of artworks, artists, art movements, ideas and media within chronological settings as well as taking account of the use of thematic approaches by artists across different periods of art.

Examples of relevant learning/
How do you know that they know? (Assessment)

1, 2, 3, 4, 6, 8, 9 - 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 and their peer's work in progress and on completion.

1, 2, 3, 5, 6 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter – photography and drawing. Provide annotations on all artwork in sketchbook.

1, 3, 6, 9 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, use of media.

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1, 2, 4, 5 - Skillful and sensitive use of drawing and printing techniques in response to the qualities of the subject matter and the primary source drawings.

Learning Objectives

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

Examples of relevant learning

LO 1, 2, 3, 4, 5, 6, 8, 9: Students will learn to: Compile visual essays from observation of religious alters and iconography. Examine and interpret technical and aesthetic qualities in own work and the work of others. Appreciate artistic practices in printing and photography.

SOL 1, 2, 4, 5, 6, 8: Students will learn to: Create drawings and preliminary studies for printing. Reflect on skills and processes in sketchbook practice.

SOL 1, 2, 4, 5: Students will learn to: Use digital photography to investigate the composition, content, spaces, and form of the primary source material from the Redemptorist Church in Limerick, St. Alphonsus.

SOL 1, 2, 3, 4, 6: Students will learn to: Use various cutting and printing techniques to create a religious or spiritually-centered exploration of religious symbolism, alters, and icons.

SOL 1, 2, 3, 4, 6, 8, 9: Students will learn to: Develop a concept for a lino print and make a final print. Write an artist's statement and present completed work in an exhibition.

Materials and resources: Images, objects, artwork, and artists relevant to the theme/subject matter, pencils, markers, paper, lino-cutting and printing tools.

Key Skills

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

Key Skills

1. **Information Processing** helps learners develop the specific skills of accessing, selecting, evaluating and recording information, as well as appreciating the differences between information and knowledge and the roles that both play in making decisions and judgements.
2. **Critical and Creative Thinking** assists learners in becoming more skilled in higher-order reasoning and problem solving by reflecting critically on the forms of thinking and values that shape their own perceptions, opinions and knowledge.
3. **Communicating** helps learners to become better communicators in both formal and informal situations, develop specific skills in a variety of media and form a deeper understanding of the power of communication, particularly language and images, in the modern world.
4. **Working with Others** helps learners appreciate the dynamics of groups and the social skills needed to engage in collaborative work where they come to recognise that working collectively is important for social cohesion and for engaging with diverse cultural, ethnic and religious groups.
5. **Being Personally Effective** contributes to the personal growth of learners as they become more selfaware and to using that knowledge to develop personal goals and life plans, including building the 18 know-how of learners in recognising how to get things done and how to act autonomously, according to personal identities and personal values.

Examples of relevant learning

- Students will be using knowledge and understanding to formulate own concept for artwork. (1, 2, 5)
- Students will work in small groups at points, e.g. some brainstorming and mind-mapping activities, and for arranging and organising the exhibition. (2, 3, 4)
- Students will explore composition and creative techniques and methods of taking photos, drawing preliminary sketches, and using different printing techniques. (1, 2, 3, 5)
- Students will need to work well together to share resources for printing and be patient with others they are sharing with. (2, 3, 4)
- Students will research and analyse other artists' and students' work. (1, 2, 3)
- Students will likely find the creative process and act of making artwork to have a positive influence on their mental health and well-being. (5)

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

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 themes of architecture, art, altars, and iconography in the Limerick Redemptorist Church** **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 religious and spiritual symbolism, shape or form, use of light** **REVIEWING OUR PHOTOGRAPHY** **• Worksheet and analysis documents ability to identify and name composition techniques**	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 of the photographic composition and primary source material in the Redemptorist Church • Demonstrate ability to make observational studies of the object or whole composition 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 • Demonstrates ability to add meaning to original photographic composition by adding emphasis/focal point, using lino cutting textures and techniques in preliminary prints and marker preparatory drawings, and considering the overall space and unity of the composition LINO CUTTING AND PRINTING APPLICATION AND TECHNIQUES • Demonstrates ability to work with the process of printing and cutting out shapes to form meaningful visual imagery • Demonstrates ability to work with lino tools and different inks and mixing of inks and their application	Success Criteria: CUT LINO • Demonstrates accuracy in terms of textures and shapes created using the cutting tool and their influence on the mood and relevance to the subject matter of the piece 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