





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

**Discipline: Drypoint etching + printing**

**Title: Etching Folklore:**

**An Exploration of healing and danger within nature.**

Student Name: Alec Baker, K00235164

Year Group: 5th Year

# Subject matter/theme - 1





**Describe the subject matter/Theme**:

Etching Print project - Etching Folklore: An exploration of healing and danger within nature.

Looking at and investigate examples of artists work with close ups of plants and animals. Examine their use of line, shape, form, and composition.

Research and recall stories, myths, folklore, and symbolism surrounding nature and specific plants and animals.

This is an opportunity for you to communicate a story through the medium of dry-point etching. Take inspiration from popular myths and folktales surrounding plants and animals to conceptualise and create an engaging composition that tells the story through imagery.

Can you think of a nature-centric fable or myth that you feel a connection to? What plants or animals do you feel most drawn to and why? How can you convey your thoughts through your techniques and composition for this drypoint etching?

**Relevant links:**

https://www.arthistoryproject.com/mediums/drypoint/

https://youtu.be/rdRS4ElPgEg?si=j6Jy6Z5BcGnLDwNn

https://youtu.be/L6v2MfQxr_8?si=H1ouCkgkmLb2RCgj

https://www.wildernessireland.com/folklore-of-ireland/

https://www.reforestnation.ie/blog/nature-folklore-an-interwoven-legacy-in-ireland#:~:text=Irish%20folklore%20and%20nature%20have,steeped%20in%20the%20natural%20world.

https://www.irelandbeforeyoudie.com/the-10-most-famous-myths-and-legends-from-irish-folklore/

https://greennews.ie/how-nature-shaped-celtic-culture-in-ireland/

https://www.forestryfocus.ie/social-environmental-aspects/cultural-heritage/trees-and-folklore/sacred-and-magical-trees/

https://emeraldisle.ie/the-guardian-trees-of-ireland

https://irishtrees.ie/irish-trees-mythology-and-folklore/

# Subject matter/theme - 2

**THE BRIEF**

You are required to conceptualise and create a dry point etching that uses visuals to convey a folktale focused on nature.

Examples:

Selkie stories such as 'The Secret of Roan Inish':
https://www.wildernessireland.com/folklore-of-ireland/#the-selkie-seal-people-of-ireland
https://www.shanore.com/blog/the-legend-of-the-selkies/#:~:text=Popular%20Selkie's%20Tale,discovers%20she%20descends%20from%20Selkies.

'The Salmon of Knowledge' and the 'Nine Hazels of Wisdom':
https://irishhistory.com/myths-legends/folk-tales-superstitions/origins-of-the-legend-of-the-salmon-of-knowledge/

https://treesforlife.org.uk/into-the-forest/trees-plants-animals/trees/hazel/hazel-mythology-and-folklore/






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

Year Group: 5th
No. Of Pupils: 10
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, etching, and typography.
- 1.8 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, pattern, shape, line, symbolism, and texture. Describe, compare, and contrast two artists' works in terms of how they use symbols, colour, movement, and composition to communicate a meaningful story or concept.
- 1.12 - Compositions that demonstrate understanding of compositional arrangement and design principles – Empasis/focal point, proportion/scale and space. Appropriate use of line, form, shape, and subject matter. 5+ thumbnail drawings of overall compositions and 3+ in-depth studies of objects/photographs - all drawings should be labelled/annotated.
- 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. Good understanding and ability to use and critique elements of art and design with particular focus on line and texture.

**Materials and resources:**

Images/photographs, objects, mirrors, artwork, and artists relevant to the theme/subject matter or technique, pencils, paint, paper, canvas, gesso/primer, brushes, palette-knifes

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

Art/Craft/Design

Year Group: 5th
No. Of Pupils: 10

No. Of weeks: 10
From: Oct-Dec 2023

**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. Experiment with line, form, shape, texture, and composition.
- 1.2, 1.4 - Research into stories, myths, and folklore surrounding nature and relating to chosen specifically chosen subject matter. Completed art analysis of two artworks and artists examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, use of media. Sketches of artworks, written responses, and labelling of artworks – relevant to the theme of this project. Imagery and objects chosen should also relate to personal experience, lifestyle, or beliefs and this connection should be explained throughout sketchbook documentation and mentioned in artist statement.
- 1.5 - Compositions that demonstrate understanding of compositional arrangement and design principles – Empasis/focal point, proportion/scale and space. Appropriate use of line, form, shape, and subject matter. 5+ thumbnail drawings of overall compositions and 3+ in-depth studies of objects/photographs - all drawings should be labelled/annotated.
- 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. Drawings should be done in a manner suitable to the final medium of a dry-point etching print. At least 3 completed prints should be finalised with 3+ tests and experiments with the dry-point etching process done previously.

**Materials and resources:** Images, objects, artwork, and artists relevant to the theme/subject matter, pencils, markers, paper, dry-point etching and printing tools.

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

Art/Craft/Design

Year Group: 5th
No. Of Pupils: 10

No. Of weeks: 10
From: Oct-Dec 2023

**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. Stories, myths, and folklore surrounding nature and relating to chosen specifically chosen subject matter. Sketches of artworks, written responses, and labelling of artworks – relevant to the theme of this project. Imagery and objects chosen should also relate to personal experience, lifestyle, or beliefs and this connection should be explained throughout sketchbook documentation and mentioned in artist statement.
- 2.1, 2.3 - Compositions that demonstrate understanding of compositional arrangement and design principles – Empasis/focal point, proportion/scale and space. Appropriate use of line, form, shape, and subject matter. 5+ thumbnail drawings of overall compositions and 3+ in-depth studies of objects/photographs - all drawings should be labelled/annotated.
- 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. Drawings should be done in a manner suitable to the final medium of a dry-point etching print. At least 3 completed prints should be finalised with 3+ tests and experiments with the dry-point etching process done previously.

**Materials and resources:** Images, objects, artwork, and artists relevant to the theme/subject matter, pencils, markers, paper, dry-point etching and printing tools.

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

Art/Craft/Design

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**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

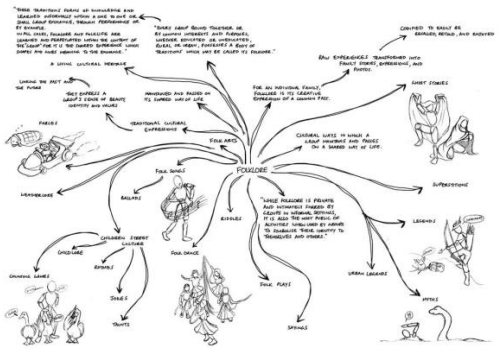
**How do you know that they know? (Assessment)**

- 3.1, 3.2, 3.3, 3.4 - 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. Students will be asked to evaluate artist's works and suitable and relevant assessment criteria will be elicited from them. They will then use this criteria to continuously evaluate their own and their peer's work.
- 3.2, 3.3 – Relating their own work back to the same criteria found in the practice of evaluating other artist's work, students should be able to improve on their ability to evaluate their own and their peer's work and thus each time this process is repeated, using methods such as 'Think-Pair-Share', the students should be more confidently able to critique and value their work realistically.
- 3.4, 3.5 - Students will be asked at several stages of the process of creating their final pieces to complete a review and reflection on their own work and one of their peers verbally an in concise points – recognising both the ideal qualities and those that may be improved. Students will be required to update and add to their artist statement and research at each of these stages and should reflect on the changes made to their visual and written media throughout the process.

**Materials and resources:** Images, objects, artwork, and artists relevant to the theme/subject matter, pencils, markers, paper, dry-point etching and printing tools.

# Visual Timeline

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




Week 1+2+3+4
Research



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

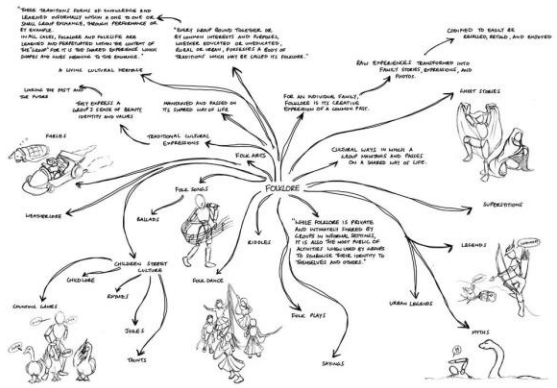


Week 7+8+9+10
Printing & Exhibition

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

- ✓ Series of photographs - Photograph animals, plants, and other things that came up in your mind-mapping and research that are relevant to your chosen folktale. Include different poses and angles for a variety of choices. Take at least 10 photographs of at least 3 different subjects. Photographs should focus on one subject each and you will arrange the imaginary composition yourself. (You can also bring in objects to draw and etch. Everything must be a primary source)
- ✓ Include anotated images of other 2-3 artist's work and a short description of the artist and their work - Describe, compare, and contrast two artists' works in terms of how they use symbols, colour, movement, and composition to communicate a meaningful story or concept
- ✓ Observational drawings – 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. Focus on use of line and texture)
- ✓ Preliminary compositional drawings + Initial ideas for composition integrating primary source object to composition (Sketchbook – 3+ thumbnails in pencil or charcoal + 2 finished drawings) Create at least 3 preliminary sketches of compositions that could tell the story of your chosen folktale
- ✓ Complete your drawing plan for your etching. (Remember that when printing, what you etched will be reversed)
- ✓ Final acetate dry-point etching (A4)
- ✓ Final print (A4 print on paper, oil/water-based ink) - Remember – unlike lino printing, what you etch will print black / the colour of the ink you are using, the rest will be wiped off
- ✓ Sketchbook notes, annotation of images and drawings, research, development of concept, artist statement, self-assessment

# Research and Investigation



'Visual mind map about folklore' by Mandy Tang on Proboscis.org.uk




'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 nature-themed folktales detailing specific imagery that is important to them, symbols, animals, plants, colours, and movements. Choose one of these stories to focus on. (1, 3)
- **Create** a series of photographs of selected subject matter and **categorise** according to compositional elements and artistic/design principles. Photograph animals, plants, and other things that came up in your mind-mapping and research that are relevant to your chosen folktale. Include different poses and angles for a variety of choices. Take at least 10 photographs of at least 3 different subjects. Photographs should focus on one subject each and you will arrange the imaginary composition yourself. You can also bring in objects to draw and etch. Everything must be a primary source. (1, 4, 5)
- **Compare** and **contrast** selected artists' works examining formal and aesthetic qualities. Describe, compare, and contrast two artists' works in terms of how they use symbols, colour, movement, and composition to communicate a meaningful story or concept. (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 Photograph animals, plants, and other things that came up in your mind-mapping and research that are relevant to your chosen folktale. Include different poses and angles for a variety of choices. Take at least 10 photographs of at least 3 different subjects. Photographs should focus on one subject each and you will arrange the imaginary composition yourself. You can also bring in objects to draw and etch. Everything must be a primary source. – 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 subject matter of nature - (including close-up images of animals or plants), possible connection to symbolic meanings or relation to myths, legends, or folklore regarding the natural environment, and etching techniques, on how we respond to the work. Describe, compare, and contrast two artists' works in terms of how they use symbols, colour, movement, and composition to communicate a meaningful story or concept.
- 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 nature and folklore. Developing ability to discuss and compare artworks and form and explain own concept, and ability to provide some constructive (helpful) feedback on your own and others' work.

### 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

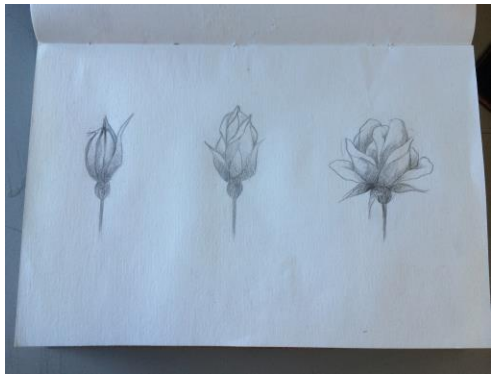
**Artist Interview -**

https://youtu.be/CoNYd5cAj7I?si=dYj5vT4mF-KSulXP

# Exploration and Concept Development - 1



'Preparatory Drawing of a Ceiling for Etching after Boucher Drawing' by Jean Charles François French (Made after François Boucher)



'Inside/Out' by Maddie Peckenpaugh



'Preparatory Drawing for "Girl on a Bridge" (Etching)' by Edward Hopper



'Irish Folklore: Illustration' by Louise Damiano

## Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Evaluate** the selection and placement of plants and/or animals in selected artists' works. (1, 3, 4)
- **Make** a series of preliminary drawing studies from selected photographs taken – mapping out compositional elements. Create at least 3 preliminary sketches of compositions that could tell the story of your chosen folktale. (2, 4, 5)
- **Make** a series of observational drawings of primary source objects. Create 3 to 6 observational drawings of selected photographs and or objects brought in. Include close ups of textures and sketches of different angles. Focus on use of line and texture. (2, 5)
- **Create** a composition for a print integrating primary sources and objects focusing on formal elements of form, texture, shape, scale, and proportion, with particular focus on line and texture. (2, 4, 5)
- **Evaluate** the elements in the final composition for printing in terms of meaning and aesthetic formal quality and **analyse.** Ensure you are using use etching to visually convey a nature-based folktale as a response to the given brief. (1, 3, 4)

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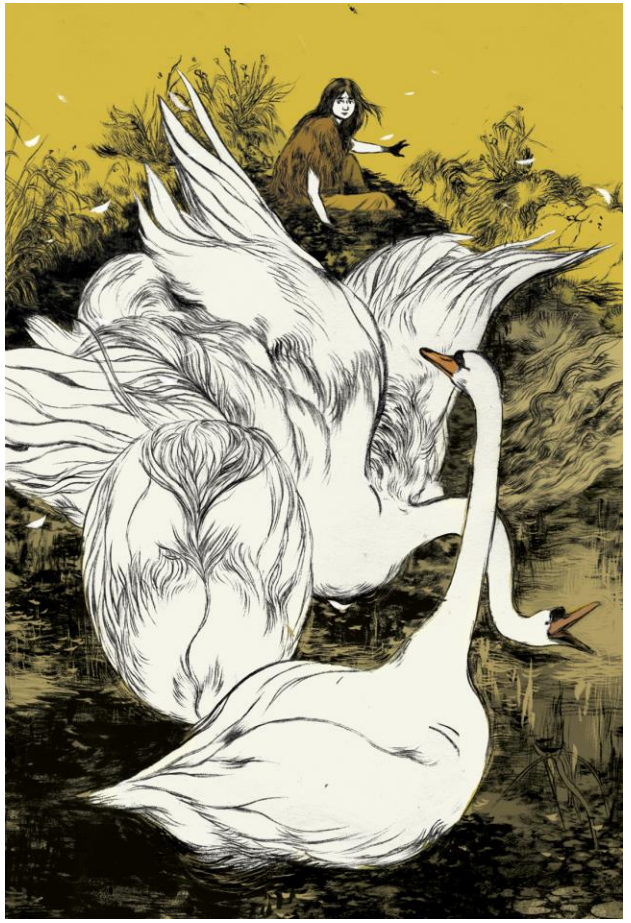
# Exploration and Concept Development - 2 - Folktale Illustration Compositions



"The snarling horde." Illustration by Arthur Packham, published in Irish Fairy Tales by James Stephens (1920), Macmillan



First illustration from the Bodleian copy of Irish Fairy Tales – written by James Stephens, illustrated by Arthur Rackham



Jillian Tamaki's illustration for the 'Irish Myths and Legends' book by Lady Augusta Gregory

# Exploration and Concept Development - 3 - Folktale Illustration Compositions



He might think, as he stared on a staring horse, " a boy cannot wag his tail to keep the flies off " from the story THE BOYHOOD OF FIONN from the book ' Irish fairy tales ' by James Stephens, illustrated by Arthur Rackham Publisher The Macmillan company London 1920



They stood outside, filled with savagery and terror from the story ENCHANTED CAVE OF CESH CORRAN from the book ' Irish fairy tales ' by James Stephens, illustrated by Arthur Rackham Publisher The Macmillan company London 1920

# 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 natural beings 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 line, form, textures, and placement/integration of primary source objects in the composition to enhance the concept/story related to the piece. Relate back to personal experience or beliefs in connection to the socio-cultural meanings, myths, or folklore related to the included features.
- Drafting a final composition for etching piece.
- 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 objects and/or photographs and make preliminary studies
- Integrated composition that explores the potential of adding/loading meaning to the print
- Experiments with ink application, mixing, and etching technique

## Digital Resources

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

**Artist video -**

https://youtu.be/d80672FtPuI?si=6ZhiX72hHkf0RR1k

https://youtu.be/QV8KNmRsKDg?si=2PlBtEaytVegdSmE

https://www.cambridgescholars.com/resources/pdfs/978-1-4438-9957-4-sample.pdf

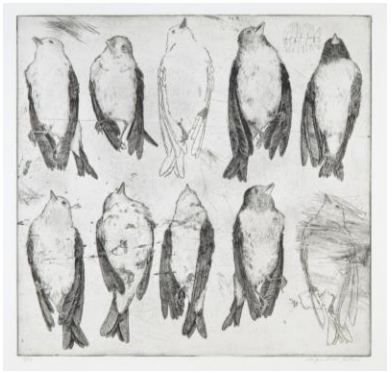
# Creating a final work – Learning Intentions + Etching - Examples 1



'Pinus ponderosa' by
Meg Yamamoto



'Untitled' by Jenny McCabe



'The Art of War' by
Margaret van Patten



'Lost Paradise' by Caterina Tedeschini



'Dry Point Etching' by
Abington Prepratory School

## Learning Intentions:

- **Create** an A4 print on paper attending and being accurate to subject matter, theme, and composition. use etching to visually convey a nature-based folktale as a response to the given brief. (1, 4, 5)
- **Advance** skills and techniques in dry-point etching and print to achieve a realistic final intaglio print, with particular focus on use of line and texture. (5)
- **Evaluate** and **justify** line, shape, colour(s) and textures of the final print in relation to the subject matter and overarching mood of the print. (1, 3, 5)
- **Create** an A4 print on paper with accompanying text on related folklore story written/drawn using typographic anatomy and text hierarchy. (1, 4, 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 – Etching - Examples 2



'Deannach' by Alec Baker



'Red Hawk' by Jake Muirhead



'CD Etching' by Susan Greenbank



'A Tribute to Dead Flowers' 2014 by Katie DeGroot



*Blumen im Glas*, 1972
by HORST JANSSEN



'Shell' by Rembrandt



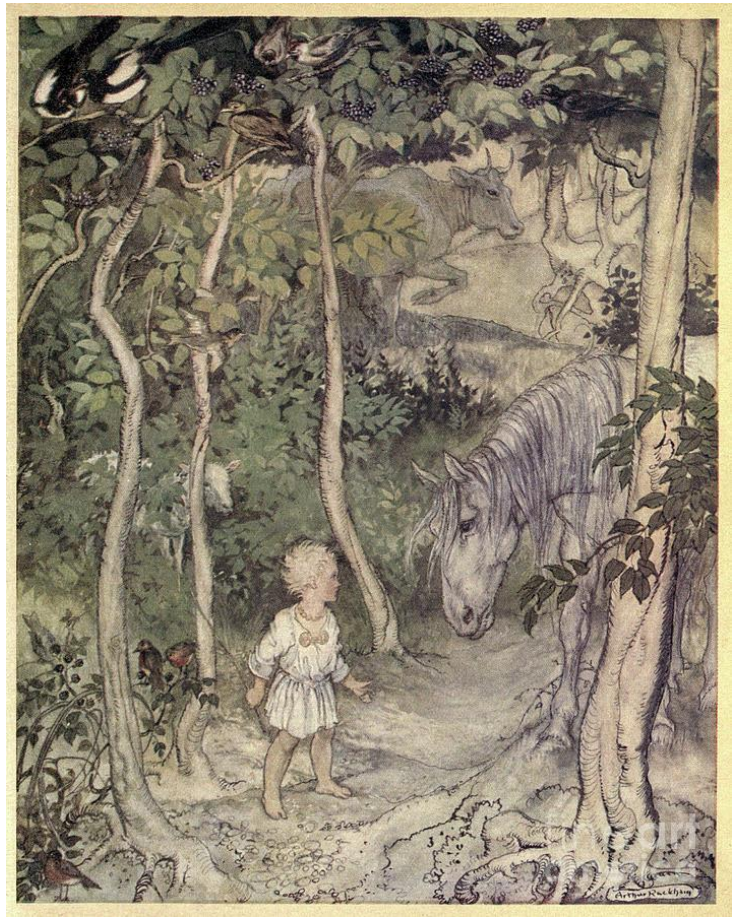
'Dandelion' by Viza Arlington



'DURER HARE' by Marianna Maslova

# Creating a final work – Composition - Examples 3

https://fineartamerica.com/profiles/maryevans-picturelibrary



He might think, as he stared on a staring horse, " a boy cannot wag his tail to keep the flies off " from the story THE BOYHOOD OF FIONN from the book ' Irish fairy tales ' by James Stephens, illustrated by Arthur Rackham Publisher The Macmillan company London 1920



An Irish BANSHEE sits dolefully by a river, sometimes weeping, sometimes wailing Date 1862



The PHOOKA is an Irish spirit horse which is apt to take its rider to places they would rather not go to Date 1862

# 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 their approaches to developing and finalising a concept and artwork

### Sketchbook work

**List relevant activities**

- Referring to sample experiments with ink, etching, and printing techniques and application 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:

https://youtu.be/qPaunv_O2bk?si=narX8TBSp-MHfrKQ

https://youtu.be/3mOAAohdwUI?si=5mBcdAdVY_yWiJHq

# 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. Explain how the design, composition, and elements of art were used to visually convey a nature-based folktale as a response to the given brief. . (1, 3, 4)

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# Reviewing and Presenting

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## 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 final 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

# 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, etching, typography, and photography.
- SOL 4: Students will learn to: Create drawings and preliminary studies for etching. 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 tales, nature, and symbolism.
- SOL 23: Students will learn to: Develop a concept for and make a final drawing, text, and etching. 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 etching. (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 and reflecting on it to have a positive influence on their mental health and well-being. (6, 8)

# 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.

1, 4 - Compositions that demonstrate understanding of compositional arrangement 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.

# 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 the natural world/environment. Examine and interpret technical and aesthetic qualities in own work and the work of others. Appreciate artistic practices in drawing, etching, printing, and photography.

SOL 1, 2, 4, 5, 6, 8: Students will learn to: Create drawings and preliminary studies for etching and 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 nature.

SOL 1, 2, 3, 4, 6: Students will learn to: Use various etching and printing techniques to create a meaningful nature-based artwork relating to symbolism, stories, or folklore and their own connection to it.

SOL 1, 2, 3, 4, 6, 8, 9: Students will learn to: Develop a concept for a dry-point etching 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, dry-point etching 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, 'Think-Pair-Share' assessment 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 research, etching, and 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. The process of evaluating their own and other's work realistically should also be beneficial to their confidence and autonomy. (5)

# Inclusive Education

Identify the strategies that will be implemented across the scheme to fontssupport 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

# 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 relevant to the themes of folklore and symbolism within nature and natural forms**<br>**EXAMINING ARTIST WORK**<br>• **Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, use of media. Stories, myths, and folklore surrounding nature and relating to chosen specifically chosen subject matter. Sketches of artworks, written responses, and labelling of artworks – relevant to the theme of this project. Imagery and objects chosen should also relate to your chosen folktale and assist in the visual telling of the story, and this connection should be explained throughout sketchbook documentation and mentioned in artist statement.**<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 of the photographic composition and primary source material from nature<br>• Demonstrate ability to make observational studies of the object or photographic composition from a number of views with attention to proportion and scale<br>• Ability to use line, form, and scale in a manner appropriate to use in an etching and which compliments the theme and subject matter | 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<br>• Demonstrates ability to add meaning to original photographic composition by adding emphasis/focal point, using etching lines, textures, and techniques in preliminary prints and marker preparatory drawings, and considering the overall space and unity of the composition<br><br>ETCHING AND PRINTING APPLICATION AND TECHNIQUES<br>• Demonstrates ability to work with the process of printing and etching lines, markings, and shapes to form meaningful visual imagery<br>• Demonstrates ability to work with etching tools and different inks | Success Criteria:<br>ETCHING<br>• 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<br>• Good understanding and ability to use and critique elements of art and design with particular focus on line and texture<br>• Ability to use etching to visually convey a nature-based folktale as a response to the given brief<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 and text<br>• Demonstrates ability to prepare and print a clear etching with a well thought out concept |