

**Name:** Julia Lundy

**Enduring Idea:** Throughout time and across cultures, people have had important relationships and connection to nature.

**Lesson Title:** Nature Reductive Printmaking

**Grade/Class:** Printmaking 2&3, Grades 11<sup>th</sup>-12<sup>th</sup>

**Time Allotment:** 7 – 1 hr. 20 min. classes

### Lesson Plan Overview:

- 1.) Lesson Summary: Students will explore the reductive printmaking process in order to create an edition that depicts nature through the seasons. Students will plan the layout of their print through creating thumbnail sketches and value maps. They will then create a linoleum block by carving away individual layers of color and printing one on top of the other to form an edition of 6 final prints.
- 2.) Rationale: By working through the reductive printmaking process, students will expand upon their craft by facing and embracing challenges. Experimenting and creating in various methods are important practices to develop as an emerging artist. Students will use nature as an inspiration to their work, just as many artists have throughout history.
- 3.) Artworks, artists, and/or artifacts:



Pablo Picasso, *Still Life Below the Lamp*, mid-1950s



Pablo Picasso, *Portrait of a Young Woman, after Cranach the Younger II*, 1958



Lucas Cranach the Younger, *Portrait of a Woman*, 1539



Pablo Picasso, *Luncheon on the Grass, after Manet*, 1968



Edouard Manet, *Luncheon on the Grass*, 1863

4.) Key Concepts:

- Nature serves as an inspiration for art.
- Artists develop their craft through experimentation with various methods of creating.

5.) Essential Questions:

- Why is it important to understand proper procedures in handling materials, tools, and/or equipment?
- How do artists work?
- What serves as inspiration from nature?

6.) Standards:

- VA: Cr2.2.IIIa: Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tool, and equipment in the creation and circulation of creative work.
- VA: Re.7.2.IIIa: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

7.) Interdisciplinary Connections:

- This lesson connects to art history through looking at Picasso's reductive prints in comparison to paintings created in earlier timelines.
- There is a connection to science in the way students are exploring the various elements of nature that change through the shift of the seasons.

**Objectives:**

1.) Knowledge

- Students will identify the ways in which artists are inspired by the natural world through discussion and artmaking.

2.) Skills

- Students will expand their methods of creating through experimenting with reductive printmaking.
- Students will create a carved linoleum block and an edition of 6 prints.

3.) Dispositions

- Students will offer feedback for others through a peer critique/gallery walk.
- Students will self-critique their final prints in verbal and written reflections.

**Assessment:**

- 1.) Formative assessment – Practice print on newsprint with annotations.
- 2.) Summative assessment – Final reflection submitted with final edition of prints.

**Instructional Procedures:**

**Day 1**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will introduce the project by defining reduction linocut, showing students how to navigate the slide show presentation, and hosting a discussion about Pablo Picasso in relation to reductive

printing. There will be a compare/contrast activity to show how his prints were inspired by traditional paintings, appearing more stylized and geometric.

- 2.) Development: The instructor will introduce the project and the prompt to students. They will be asked to create a list of elements to show how nature changes through the seasons. This will be used as a starting point to create 4-5 thumbnail sketches of ideas for their projects which responds to the prompt, *how does nature change through the seasons?* Students will discuss these ideas with their table in an informal discussion. They will have the remainder of class time to create their thumbnail sketches and work on their final drawing if time. There is a planning slide of the slide show presentation that will be projected on the board for students to reference as they are working. The instructor will come around to each student individually and discuss their preliminary thoughts.
- 3.) Culmination: The instructor will refer to the schedule at the end of the slide show, reminding students that their sketch for their final drawing is due on the 3<sup>rd</sup> day of the lesson. The schedule is a general plan for the lesson to keep students on track with deadlines and a layout of steps they should aim to complete during each day. Students will also be briefed on the plan for the following class in order to prepare. They will end class by cleaning up supplies and gathering their backpacks and phones.

## Day 2

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will inquire about thumbnail sketches and ask if there are any questions about the planning stage of the project.
- 2.) Development: An interactive demonstration of reductive printmaking will take up the majority of class time. The instructor will call all students over to one table to demonstrate carving the first layer of a reduction print. Safety procedures and carving instructions will be explained, referring to the slides with the corresponding information. Students will be informed of where to locate this information within the slide show. The importance of simplification, basic shapes, and value maps will be emphasized. It will also be explained that for the sake of this demonstration, everyone in class will be using the same 3 colors for their practice print. Students will be sent back to their seats and the instructor will hand out 8x8" blocks of linoleum, carving tools, and slip mats. Once they are finished carving, they will be called back over to the demonstration table and be showed how to set up their workspace for printing. They have prior knowledge of this from the previous project, so this will be a review. The instructor will demonstrate how to create a simple registration board and print using a bench hook, brayer, and the lightest color of printing ink. The instructor will then introduce the printing press. Students will be using the press for this project. Once the first layer is printed 3 times, the instructor will show how to clean the linoleum block in preparation for the next layer. These steps will repeat until the practice print is complete and each student has an edition of 3 practice prints. This demonstration will likely take up the entirety of the class time. If there is remaining time, students can begin preparing their materials. For example, students may begin mixing ink colors if they have their 2-3 colors planned. This will be a review from the last project where they also had to mix ink.
- 3.) Culmination: The instructor will refer to the schedule at the end of the slide show, reminding students of any upcoming due dates. Students will also be briefed on the plan

for the following class in order to prepare. They will end class by following the clean-up check list and gathering their backpacks and phones.

### **Day 3**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The final sketch for the reduction print is due today. Students will have ~10 minutes during class to finish them while the instructor meets with them individually to discuss their drawings and offer any advice. Value maps and planning for 2-3 colors are the main criteria that the instructor will look for. As students are coming up individually to meet with the instructor, the other students will continue preparing their materials as explained in the slide show.
- 2.) Development: Once given approval on their drawings, students will transfer drawing onto linoleum. The transfer process is addressed in the slide show and will be shown to students through demonstration. In addition to transferring, students will also trace over their lines on the linoleum with sharpie and tint the linoleum with watered down india ink. All of these steps will be included in the demonstration. Following this, any time remaining in class will be dedicated to setting up their paper for printing. The instructor will refer to the slide that addresses this, assign each student a registration board, and have the supplies for this at the front table as students need them and will demonstrate how to create the registration board/attach tabs. There will likely not be enough time to finish this during the class period, so this will fold over into the next day.
- 3.) Culmination: The instructor will refer to the schedule at the end of the slide show, reminding students that their sketch for their final drawing is due at the beginning of the next class period. Students will also be briefed on the plan for the following class in order to prepare. The instructor will offer for students to come in during homeroom or study hall to finish setting up their paper if they need the extra time. They will end class by following the clean-up check list and gathering their backpacks and phones.

### **Day 4**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will refer to the schedule and brief students on the plan for the day, along with their goals for the end of class. Any students who did not finish setting up their paper will have they first 10 minutes of class to do so. They should have 6 sheets of paper set up.
- 2.) Development: After the first 10 minutes of class, students will be instructed to begin carving their first layer. A reminder of safety procedures will be given and the slide pertaining to this will be displayed on the board for the entirety of class. Students will collect their supplies for carving and begin working. Students who finish carving with ~20 minutes left in class may begin printing. If anyone needs a refresher on how to carve/print, there are slides and a visual guide in the presentation that they can refer to, or the instructor will be available to assist them individually.
- 3.) Culmination: The instructor will refer to the schedule at the end of the slide show, reminding students of any upcoming due dates. Students will also be briefed on the plan for the following class in order to prepare. The instructor will offer for students to come in during homeroom or study hall to catch up on anything they are behind on. Printing will occur during class only, everything else can be worked on outside of class time. Students will end class by following the clean-up check list and gathering their backpacks and phones.

## **Day 5**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will refer to the schedule and brief students on the plan for the day, along with their goals for the end of class.
- 2.) Development: Students will likely be at varying stages of the process. Students who are carving may take out supplies and continue working. Students who are printing may do the same. This is a full class work period. The instructor will be around to help students individually. By the end of class, students should be finished carving their 2<sup>nd</sup> layer or beginning to print.
- 3.) Culmination: The instructor will refer to the schedule at the end of the slide show, reminding students of any upcoming due dates. Students will also be briefed on the plan for the following class in order to prepare. The instructor will offer for students to come in during homeroom or study hall to catch up on anything they are behind on. Printing will occur during class only, everything else can be worked on outside of class time. Students will end class by following the clean-up check list and gathering their backpacks and phones.

## **Day 6**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will refer to the schedule and brief students on the plan for the day, along with their goals for the end of class. Students will collect the prints they have so far and spread them out at their table. The instructor will then lead a progress check where students at different tables switch seats and give each other feedback. Questions will be as follows: What is successful about these prints? What are some suggestions you have that could benefit these prints? This will last ~10 minutes.
- 2.) Development: Students will look at the feedback they've received and continue working, taking the feedback they believe could benefit them moving forward. At this point, students will likely be at varying stages of the process. Students who are carving may take out supplies and continue working and those who are printing may do the same. This is a work period for the remaining class time and the instructor will be around to help students individually. At the end of class, students should be working on carving their 3<sup>rd</sup> layer.
- 3.) Culmination: The instructor will refer to the schedule at the end of the slide show, reminding students of any upcoming due dates and brief them on the plan for the following class. Ideally, the next class will be the last day to print. The instructor will assess student progress and may decide that an extra day is needed. Students can be asked about this in the form of a class discussion. Students will also be encouraged to come in during homeroom or study hall to catch up on anything they are behind on. Printing will occur during class only, everything else can be worked on outside of class time. Students will end class by following the clean-up check list and gathering their backpacks and phones.

## **Day 7**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will refer to the schedule and brief students on the plan for the day, along with their goals for the end of

class. Students will be instructed to gather supplies and continue working on their projects.

- 2.) Development: This is a work period for the rest of class. The instructor will be around to assist students individually. At this point, students should be finishing printing as this is scheduled to be the last day of the lesson. There is an optional extra day to be added if needed. The instructor will confirm with students if an extra day is needed to finish the project. If so, students may continue working for another 5-8 minutes. If students do not need an extra day, the instructor will pass out a final reflection worksheet for students to fill out, along with addressing the slides to help students determine their 3 best prints. The final reflection and prints will be turned in at the end of class.
- 3.) Culmination: Students will end class by turning in their projects, cleaning up supplies, and gathering their backpacks and phones.

### **Day 8 (if needed)**

- 1.) Motivation: The class will begin by students coming into class, putting their backpacks on the shelf, and their phones in the phone holder. The instructor will review with students how to determine their more successful prints and display the corresponding slide on the board. Students will also be reminded of the final reflection that is due along with their 3 best prints.
- 2.) Development: Students will have the rest of class to catch up on anything they are behind on. If there is remaining time in class, the instructor will lead a drawing game for the students who are finished.
- 3.) Culmination: Students will end class by turning in their projects, cleaning up supplies, and gathering their backpacks and phones.

### **Preparation:**

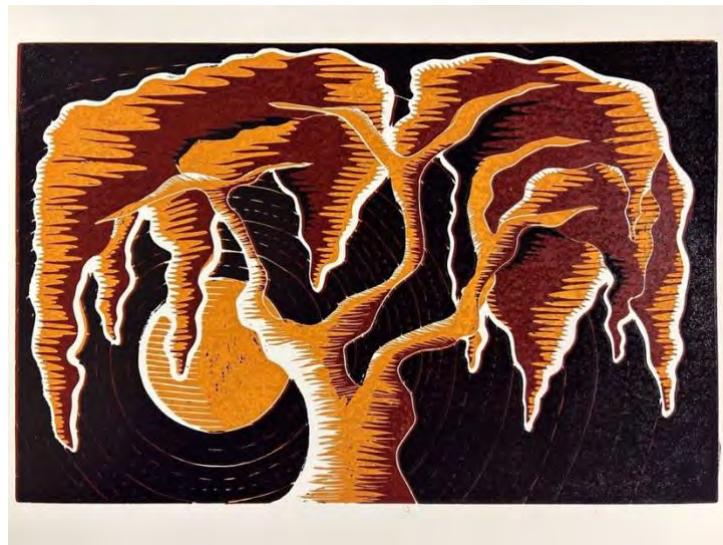
- 1.) Teacher Research and Preparation:
  - <https://www.boardingallrows.com/linoleum-reduction-prints>
  - <https://www.printsandprintmaking.gov.au/references/5333/>
  - <https://www.clarkart.edu/microsites/picasso-encounters/about/exhibition-%287%29>
- 2.) Supplementary Materials:
  - Slideshow presentation
  - Reduction print example
  - Reduction print process images
  - Reduction process video
  - Daily schedule
- 3.) Student Supplies:
  - Sketchbook
  - Drawing pencils
  - Linoleum
  - Easy carve
  - Carving tools
  - Printing ink

- Slip mat
- Paper
- Bench hook
- Brayer
- Registration board
- Tabs for paper
- Dish soap
- Paper towels
- Aprons (optional)
- Palette knife
- India ink
- Paintbrush
- Water

4.) Modifications/Adaptations:

- If students have trouble carving into the linoleum, easy carve is available as a substitute.
- If students cannot/do not what to look at the presentation digitally, visuals and directions can be printed and handed out in the form of a packet.
- For students who may have hearing impairments, such as auditory processing disorder, descriptions of how to complete each step during activities and demonstrations will be displayed on the board in text. They can also be printed out for students who prefer a hard copy.
- A visual guide of reductive printmaking is available to students at the end of the slide show. This is for anyone who is having trouble understanding the stages of the process and benefit from having completed visuals of each step.

5.) Exemplar:



# Planning/Practice

CRITERIA	GRADING SCALE				
	5	4	3	2	1
<b>Planning</b> The artist created a plan following the instructions from the teacher. All of the required elements are included. The plans are high quality and can be understood by others.	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence
<b>Practice / Samples</b> The practice pieces show evidence of learning by following the requirements given by the teacher.	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence

# Craftsmanship

CRITERIA	GRADING SCALE				
	5	4	3	2	1
Creative Concept	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence
Project Requirements	5	4	3	2	1
You have met all of the project requirements outlined by the teacher. See Planning/Process slides for requirements.	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence
Craftsmanship	5	4	3	2	1
Your work shows strong ability and use of technique. Your work has a professional finish. It is neatly completed.	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence
Studio Habit: Develop Craft	5	4	3	2	1
You have shown an understanding of this project's chosen studio habit through your working habits and finished work.	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence

# Reflection

CRITERIA	5	4	3	2	1
Reflection	Excellent	Good	Satisfactory	Needs Improvement	Little Evidence
You have explained evaluations of a work of art or collection of works based on differing sets of criteria.					

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

1.) Explain the scene you depicted and how it relates to the transition of nature through the seasons. What imagery is present?

2.) Analyze your edition of prints. Which is the most successful and why? Which is the least successful and why?

3.) How did you use lines/shapes to create detail and texture in your prints?

# Reduction Linocut

Printmaking 2/3



Pablo Picasso, *Still Life Below the Lamp*, mid-1950s.

## What is a reduction linocut?

- A method of block printing in which each color layer is taken from the same linoleum block.
- More linoleum is removed from the block for each layer and each color is printed on top of the last
- An entire edition (layer) must be printed in one go

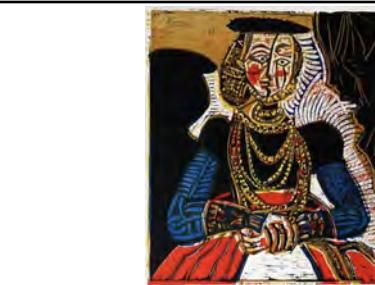
*"The plates are automatically destroyed as each design is built up, and it is quite impossible to print more copies without cutting a fresh." Grosvenor Gallery catalogue, 1935.*

## Reduction Printing & Picasso

- Pablo Picasso (1881-1973) was a Spanish interdisciplinary artist who contributed to the development of modern art in the 20th century.
- Picasso was the first artist to utilize the reduction method of printmaking.
- He is often credited for its invention in 1958, but it was later proven that this technique had been in use by small-scale printers since 1946.



Pablo Picasso, *Luncheon on the Grass*, after Manet, 1968



Pablo Picasso, *Portrait of a Young Woman*, after Cranach the Younger II, 1958

## Compare/Contrast



Lucas Cranach the Younger, *Portrait of a Woman*, 1539

## Compare/Contrast



Edouard Manet, *Luncheon on the Grass*, 1863

## Takeaways

- Reduction printing is a printmaking technique made popular by Pablo Picasso in the late 1950s.
- It involves using a single printing block to create multiple layers of color.
- Prints are stylized, straying from realism and naturalism.
- Details and texture are created through various shapes and lines.

## Project Introduction

- Create a reduction linocut that responds to the following question: **How does nature change through the seasons?**
- Start with a list of ideas that can inspire 4-5 thumbnail sketches.
- Select 1 idea and create a value map to break down the highlights, midtones, and shadows.
- Plan for 2-3 colors.
- Print 6 editions.



## Project Information

- Studio Habit: **Develop Craft**
  - Learning techniques, materials, artistic conventions, care for materials, etc.
- Guiding Questions:
  - Why is it important to understand proper procedures in handling materials, tools, and/or equipment?
  - How do artists work?
- **Timeframe: 7 classes**

## Requirements

- Create an edition of 6 reduction linocut prints.
- Follow the prompt: **How does nature change through the seasons?**
- Must include 2-3 colors, in addition to white.
- Final project should show evidence of planning and an attention to craftsmanship.
- Final reflection turned in with project.

## Breaking down the process:



## Step 1: Make a plan

- Consider the prompt.
- Make a list of elements associated with the shift of the seasons.
  - ex. leaves changing, seasonal fruits/vegetables, insects, wildlife, weather, etc.
- Draw 4-5 thumbnail sketches based on this list.
- Create a value map for this drawing that divides the highlights, midtones, and shadows into basic shapes.
- Color sketch with solid colors, leaving blank space for the whites.

## Step 2: Practice

- Through step-by-step demonstration, create a 2-color practice reduction carving.
- Start by drawing one of the leaves (shown next slide) onto lino block. Outline with sharpie.
- Trace lino block on full sheet of paper to create a registration board
- Carve away outline, veins, and highlight on stem of the leaf and print with 1st color.
- Carve away the entire center of the leaf. Print with second color.
- Print 3-4 editions.
- Follow proper clean-up and safety procedures.



Watch the process!



### You will need...

- Carving tools (large and small blades)
- Bench hook
- Linoleum block
- 2 brayers (one for printing, one for rolling ink)
- Slip mat
- Pencil
- Sharpie
- 5 full sheets of paper (one to make a registration board)

### Clean Up Procedures

- Clean bench hook and brayer between each layer
  - Utilize the sink (soap and water)
- Store wet prints on the drying rack, dry prints in drawers
- Store containers of ink in drawers
- All 5 blades inside handle of carving tools
- Lino shavings thrown away in trash can
- All supplies returned

### Step 3: Prepare Materials

- Mix all ink colors and store in separate cups.
- Draw final sketch onto paper and transfer to lino.
  - Use a dark pencil (2B, 3B, 4B, 6B, 7B) to trace over drawing.
  - Place facedown on lino and gently tape together at the top.
  - Shade over the back with the same pencil.
- Draw value map and label colors (1-3)
- Trace lines of basic shapes/value map with sharpie.
- Tint lino block with watered down india ink.

### Step 4: Set Up Paper

- Measure where the block will be situated on the board and create a tape outline.
- Use foam-core strips to create a block nook.
- Get 6 sheets of paper.
- Get tabs, enough to use 2 per 1 sheet of paper.
- Determine paper orientation. Align the top of the paper with the top line on the board.
- Hook the tabs onto the board and tape to the paper with masking tape. Repeat for each sheet of paper.

### Step 5: Carve/Print

- Once your materials are prepped, the drawing is transferred to lino, and value map is created, you are ready to begin carving/printing.
- Carving and printing happen simultaneously.
- Carve 1st layer, print; carve 2nd layer, print; carve 3rd layer, print.
- Carve the entirety of one color and print before moving on to the next.
- Registration is important.
- Before printing on paper, test print each layer on newsprint to resolve any changes you might want to make.

### Supplies

• Linoleum	• Registration board
• Carving Tools	• Tabs for paper
• Printing Ink	• Sketchbook
• Slip Mat	• Pencil
• Paper	• Paper towels
• Brayer	• Palette knife
• Bench Hook	

### Carving Safety Reminders

- Have a non-slip mat under linoleum when carving
- Always carve away from your body
- Pay attention to hand placement (don't carve towards your hand)
- Always carve with a sharp blade
- Find the correct angle/table height that works best for you
- If you get cut, wash with soap and water. Apply Neosporin and a band aid.

### Clean Up Procedures

- Clean bench hook and brayer between each layer
  - Utilize the sink (soap and water)
- Store wet prints on the drying rack, dry prints in drawers
- Store containers of ink in drawers
- All 5 blades inside handle of carving tools
- Lino shavings thrown away in trash can
- All supplies returned

## Visual Guide: Reduction Linocut

Printmaking 2/3

### Make a Sketch



- Sketch is in adherence to the prompt.
- Drawing is made up of basic shapes.
- Value map to indicate shadows and highlights
  - In this example, lines represent where the shadows will be placed.
- Label colors.
- Reminder: image will flip during printing

### Draw on Linoleum



- Transfer or redraw sketch onto linoleum.
- Basic shapes and value map are drawn.
- Colors are labeled to indicate what will be carved on each layer
  - White will be the first layer/color carved.

### Carve/Print - 1st layer



- Carve the first layer and print with lightest color
  - Carved lines appear lighter grey than other areas
- Identify the next color and begin carving the sections you would like to appear that color on your print.
  - In this example, the next color is yellow.

### Block → Print - 1st layer



- Image is flipped and carved lines are white, areas not carved are yellow

### Carve/Print - 2nd layer



- Carve the next layer and print with the next color.
  - Lino might be stained with the previous color.
- Identify the next color and begin carving the sections you would like to appear that color on your print.
  - In this example, the next color is red.

### Block → Print - 2st layer



- Areas not carved are red and carved spaces allow yellow to appear

### Carve/Print - 3rd layer



- Carve the final layer and print with the darkest color.
- Identify the last color and begin carving the sections you would like to appear that color on your print.
  - In this example, the final color is purple.
- All areas not carved will appear in the darkest color

### Block → Print - 2st layer



- Areas not carved are purple and carved spaces allow all previous colors to appear

### Requirements

- Create an edition of 6 reduction linocut prints.
- Follow the prompt: **How does nature change through the seasons?**
- Must include 2-3 colors, in addition to white.
- Final project should show evidence of planning and an attention to craftsmanship.
- Final reflection turned in with project.

## Reflection Questions

- Explain the scene you depicted and how it relates to the transition of nature through the seasons. What imagery is present?
- Analyze your edition of prints. Which is the most successful and why? Which is the least successful and why?
- How did you use lines/shapes to create detail and texture in your prints?

## Schedule

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7
Intro to reduction linocut  Begin planning for project	Practice reduction print  Review safety  Learn the press  Prep Materials	Final idea for project due  Transfer drawing to linoleum  Finish material prep	Begin carving 1st layer  Finish carving/ begin printing 1st layer	Finish printing 1st layer  Begin carving 2nd layer	Print 2nd layer  Begin carving 3rd layer (optional)	Finish carving 3rd layer (optional)  Finish printing 3rd layer (optional)

\*an additional day may be added for printing

## Planning/Practice

CRITERIA	GRADING SCALE									
<b>Planning</b> The artist created a plan following the instructions from the teacher. All of the plans are high quality and can be understood by others.	<table border="1"> <tr> <td>5 Excellent</td> <td>4 Good</td> <td>3 Satisfactory</td> <td>2 Needs Improvement</td> <td>1 Little Evidence</td> </tr> </table>					5 Excellent	4 Good	3 Satisfactory	2 Needs Improvement	1 Little Evidence
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<b>CRITERIA</b> <b>Practice / Samples</b> The artist shows evidence of learning by following the requirements given by the teacher.	<table border="1"> <tr> <td>5 Excellent</td> <td>4 Good</td> <td>3 Satisfactory</td> <td>2 Needs Improvement</td> <td>1 Little Evidence</td> </tr> </table>					5 Excellent	4 Good	3 Satisfactory	2 Needs Improvement	1 Little Evidence
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## Craftsmanship

CRITERIA	GRADING SCALE									
<b>Creative Concept</b> Your work shows originality of thought and personal expression. You have used personal elements and principles of design.	<table border="1"> <tr> <td>5 Excellent</td> <td>4 Good</td> <td>3 Satisfactory</td> <td>2 Needs Improvement</td> <td>1 Little Evidence</td> </tr> </table>					5 Excellent	4 Good	3 Satisfactory	2 Needs Improvement	1 Little Evidence
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<b>Project Requirements</b> Your work meets all project requirements outlined by the teacher. See Planning/Process slide for requirements.	<table border="1"> <tr> <td>5 Excellent</td> <td>4 Good</td> <td>3 Satisfactory</td> <td>2 Needs Improvement</td> <td>1 Little Evidence</td> </tr> </table>					5 Excellent	4 Good	3 Satisfactory	2 Needs Improvement	1 Little Evidence
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<b>Craftsmanship</b> Your work shows strong ability and use of tools. Your work has a professional finish. It is nearly completed.	<table border="1"> <tr> <td>5 Excellent</td> <td>4 Good</td> <td>3 Satisfactory</td> <td>2 Needs Improvement</td> <td>1 Little Evidence</td> </tr> </table>					5 Excellent	4 Good	3 Satisfactory	2 Needs Improvement	1 Little Evidence
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## Reflection

CRITERIA	GRADING SCALE									
<b>Reflection</b> You have explained evaluations of a work of art or collection of works based on differing sets of criteria.	<table border="1"> <tr> <td>5 Excellent</td> <td>4 Good</td> <td>3 Satisfactory</td> <td>2 Needs Improvement</td> <td>1 Little Evidence</td> </tr> </table>					5 Excellent	4 Good	3 Satisfactory	2 Needs Improvement	1 Little Evidence
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