

Peer-reviewed academic journal

**Innovative Issues and Approaches in
Social Sciences**

IIASS – VOL. 11, NO. 3, SEPTEMBER 2018

Innovative Issues and Approaches in Social Sciences

IIASS is a double blind peer review academic journal published 3 times yearly (January, May, September) covering different social sciences: political science, sociology, economy, public administration, law, management, communication science, psychology and education.

| 2

IIASS has started as a Sldip – Slovenian Association for Innovative Political Science journal and is now being published in by ERUDIO Education Center.

Typeset

This journal was typeset in 11 pt. Arial, Italic, Bold, and Bold Italic; the headlines were typeset in 14 pt. Arial, Bold

Abstracting and Indexing services

COBISS, International Political Science Abstracts, CSA Worldwide Political Science Abstracts, CSA Sociological Abstracts, PAIS International, DOAJ, Google scholar.

Publication Data:

ERUDIO Education Center

Innovative issues and approaches in social sciences, 2018,
vol. 11, no. 3

ISSN 1855-0541

Additional information: www.iiass.com

Editors:

Albin Panič, ret. prof. at University of Ljubljana and director of the Institute of Macroeconomic Analysis and Development of the Republic of Slovenia (Slovenia) - editor@iiass.com

Nataša Pržulj, prof. at Imperial College London (UK) natasha@imperial.ac.uk

Warren Master – editor of The Public Manager (USA) wciwmaster@aol.com

Lasha Tchantouridze, prof. at University of Manitoba (Canada) tchantou@ms.umanitoba.ca

Editorial board:

Ph.D. Daniel Klimovský - Technical university of Košice (Slovakia) daniel.klimovski@tuke.sk

Ph.D. Michaela Batorova - University of Tampere (Finland) michaela.batorova@gmail.com

Ph.D. Aleksandra Tabaj - University Rehabilitation Institute - Republic of Slovenia (Slovenia) - aleksandra.tabaj@ir-rs.si

Ph.D. Diana Camelialancu - National School of Politics and Public Administration Bucharest (Hungary) - dcinacu@snspra.ro

Ph.Dr. Viera Žúborová - University of St. Cyril and Methodius in Trnava (Slovakia) - viera.zuborova@ucm.sk

Ph. D. Dejan Jelovac - School of Advanced Social Studies (Slovenia) - dejan.jelovac@gmail.com

Ph. D. Inez Zsófia Koller, - University of Pécs (Hungary) - koller.inez@feek.pte.hu

Ph.D. Katarzyna Radzik Maruszak - University of Marie Curie Skłodowska Lublin (Poland) - katarzyna.radzik@poczta.umcs.lublin.pl

Ph.Dr. Jaroslav Mihalik - University of St. Cyril and Methodius in Trnava (Slovakia) - jaroslav.mihalik@ucm.sk

M.A. Simon Delakorda - Institute for Electronic Participation (Slovenia) simon.delakorda@inepa.si

Ph.D. Sandra Jednak - University of Belgrade (Serbia) sandra.jednak@fon.rs

Ph.D. Piotr Sitniewski - Bialystok School of Public Administration (Poland) - psitniewski@wsap.edu.pl

Ph.D. Uroš Pinterič - Faculty of Social Sciences, University of SS. Cyril and Methodius Trnava (Slovakia) uros.pinteric@gmail.com

Ph.D. Aleksandar Marković - University of Belgrade (Serbia) aca@fon.rs

Language editor: M.A.Tanja Kovačič

DIFFERENT WAYS OF PRACTICING PRINTMAKING TECHNIQUES IN THE FIRST TRIAD OF PRIMARY SCHOOL

Katarina Aman¹, Jerneja Herzog²

Abstract

Following paper is a part of a bigger research in the field of didactics of art education and printmaking in primary school. Paper sums up a part of research that deals with feasibility of practising different printmaking techniques in the first triad of primary school. During our research we carried out lessons of art education with the same art field (printmaking) and the same motif (self-portrait). In the first part of the lessons, students learned about selected Slovenian printmakers and their works with the motif of self-portrait. We highlighted the importance of Slovenian art. Through artworks, they learned about printmaking techniques, art terms and motif of self-portrait. In the first part of the paper we present printmaking in primary school, printmaking techniques and operational goals concerning the field of art education, as dictated by the curriculum (Učni načrt, 2011). In the second part of the paper we present results of the survey in which students had to show preference for either printmaking technique or for motif of self-portrait. We also present short description of printmaking techniques that we performed in class. Results of the research show that, in the first triad, it is possible to perform the printmaking techniques that are presented in the curriculum and also techniques that are somewhat unknown and unusual, experimental. In most cases, students didn't have any problem understanding the technical process of making a matrix, understanding the print and the principle of mirror image.

Key Words: printmaking techniques, fine art, primary school, first triad

DOI: <http://dx.doi.org/10.12959/issn.1855-0541.IIASS-2018-no3-art6>

¹ Katarina Aman, M.A., Department of Fine Art, Faculty of Education, University of Maribor, katarina.aman@gmail.com

² Ph.D. Jerneja Herzog is the assistant professor on the Department of Fine Art, Faculty of Education, University of Maribor, jerneja.herzog@um.si

Introduction

Fields of art and printmaking are important parts of learning process in primary school. During art education, students learn to observe their surroundings and to depict what they see. We teach them to evaluate artworks they see and try to bring awareness to their value and meaning, especially in connection to culture and art history. With the help of different art techniques students develop and enhance their cognitive and motoric ability. They also strengthen their imagination and their own artistic style (Učni načrt, 2011).

With the help of art techniques or rather art education, students develop aesthetic sense, cultural awareness and also respect and understanding of art, both foreign and domestic (Herzog, Batič & Duh, 2009). Bračun Sova and Kemperl write that the primary goals of cultural-art education are knowledge and comprehension of art, the meaning of cultural heritage and cultural diversity, critical evaluation and one's own development of identity through art and creativity (Bračun Sova & Kemperl, 2012).

Just like techniques in every other art field, printmaking techniques have their own advantages. One of them is the whole process of making a print, because when we are preparing a matrix, we cannot know what the end result will look like. The results can only be seen after the printing, which raises the level of motivation during work. Along with fine motoric skills, students also have to show great level of patience, persistence and the ability to predict the outcome, all of which helps with cognitive development (Karlavaris & Berce-Golob, 1991; Jesih, 1998). Along with being able to predict the outcome, students must also be resourceful, so that they can turn their (usually irreparable) mistakes into the part of the motive. They can also put to use potentially previously damaged parts of the matrix surface.

In art education, a lot of time, the field of printmaking is not given enough attention. Reasons for that can be found in the curriculum (Učni načrt, 2011), where there are just few hours assigned to printmaking. Other reasons include poorly equipped classrooms, inadequate printmaking equipment in primary schools and teachers, who don't possess either the knowledge or the experience in the field of printmaking (Rožman, 2012; Mugerli, 2015; Batič, Duh & Herzog, 2009). Horvat (2010) agrees, noting that printmaking is neglected because of the lack of printmaking accessories and the fact that printmaking assignments require a lot of time.

Contributing to the spread of knowledge and knowledge of printmaking is also the innovative project Biennial of Children's Prints – encouragement of artistic creativity at school (Šuler, 2007). In curriculum (Učni načrt, 2011), less hours are assigned to printmaking than to other art fields.

Looking at operational goals (Učni načrt, 2011), we see that while students work, they should also learn different terms. For example, in the first grade, they have to learn the term »print«. In the second grade they learn terms »surface of materials«, »printmaking materials and accessories«, »line in printmaking«, »surface in printmaking« and »matrix«.

Third grade students have to learn techniques of stencil print and monotype and know about terms »line and surface in printmaking«, »arranging shapes in printmaking«, they have to learn about printing with and without a printing press and learn to differentiate between artistic and reproductive printmaking (Učni načrt, 2011).

Primary school teacher has to make sure that techniques are adjusted to the age, ability and safety of the students (Duh & Vrlič, 2003). Duh and Vrlič mentioned printmaking techniques that are appropriate for the first triad of primary school. Those are stencil print, collage, collagraphy, different types of monotype, computer graphic, printing with stamps and printing with body parts, the latter of which is mostly appropriate for first and second grade students (Duh & Vrlič, 2003).

About the research.

The purpose of the research was to carry out printmaking art education lessons in the first triad of primary school. We tried to bring Slovenian art closer to students through printmaking assignments. We made sure that assignments were as varied as possible, concerning different artistic and technical procedures (Aman, 2017). Because we followed the principle of living and psychological proximity (Duh & Vrlič, 2003), we selected the motif of self-portrait.

The goal of the research was mainly in analysing student's attitude to printmaking techniques, to the motif of self-portrait and to the Slovenian art. Through this kind of research, we wanted to present a successful practice of teaching printmaking in primary school. Consequently, we also wanted to stimulate pedagogues for printmaking and experimenting in the classroom.

We based our research on practical research method (Vogrinc, 2008), which helped us analyse student's artworks. We used idiographic approach to observing students during their creative process. As a separate method, we also analysed documents. In this case, documents were photos of student's artworks, which we later analysed in the procedure of sequential analysis in the framework of objective hermeneutics (Peez, 2006). Analysis was based on four criteria (authenticity, credibility, communicativeness and representativeness), on which we based our analysis.

Students from all nine grades of the Primary School Miha Pintar Toledo Velenje were included in the research. Here we'll present a sample of students from first three grades.

Research sample included 15 students from class 1.A, 16 students from class 1.B, 23 students from class 2.A, 18 students from class 2.B, 15 students from class 3.A and 18 students from class 3.B. The whole sample included 105 students.

Data for the analysis was collected with questionnaires, with an observational protocol, with which we observed students through the whole learning process and with the student's art works.

Questionnaires were adjusted for the age of the students and for the possibility that some of them may have trouble with reading. In the first question, students had to select gender. In the second question they had to decide whether they were more motivated by the motif of self-portrait or by the printmaking technique. At the same time, we encouraged them to explain their decision descriptively. In the last question, we encouraged them to indicate what problems they had during the assignment.

Percentages of preferences for either printmaking techniques or for the motif were presented in the tables, along with the number of students.

We observed students through the whole learning process, from the introductory motivation, through the theoretical part of the lesson, to the formation and execution of the idea. Within the scope of the observation protocol, we tried to determine the attitude of students towards the elements of introductory motivation, the motif of self-portrait, presented artists and the whole field of printmaking. We were attentive to the level of motivation, which we spontaneously tried to increase and strengthen. During the practical work, we were observing motivation, individualization, problems and visual connections with the artwork, presented in the introductory motivation. We also observed students during the evaluation.

All lessons shared the same structure. We began the lessons with an introductory motivation, which was followed by the theoretical stage. In both stages, we presented only Slovenian printmaking works with the motif of self-portrait and their authors. As a part of the theoretical stage, we demonstrated printmaking technique and a printing method. At the same time, reproductions of artworks and evaluation criteria, that students had to follow, were shown on the board. After that, students independently carried out the process of preparing the matrix or the prints. At the end of the lesson, we evaluated their artworks.

For the evaluation, we set the criteria in advance. We explained the criteria before the students started making their artworks. Finished artworks were evaluated according to the set criteria, which differed from one class to another. Criteria common to all classes were clean, undamaged and signed print.

Analysis of the observational protocol was combined with the analysis of students' artworks. Findings were presented as answers to the research questions.

Results

The results will be presented in groups, for each class separately.

Students of the 1. A and 1. B classes carried out a variation of monotype and printing with fingers.

Table 4: Percentage of preferences for printmaking technique and for art motif in class 1. A

Class	Preference for printmaking technique	Preference for art motif	Undecided
A	53 % (8 students)	46 % (7 students)	0 %

In 1. A class, there were 15 students who performed a technique of monotype with colored pens and white printmaking color. After they finished their artworks, students filled in questionnaires. With the help of questionnaires, we learned that 8 students (53%) were more motivated by the printmaking technique than by the motif, which was more attractive to 7 students (47%). During verbal evaluation, students said that printmaking technique of monotype with colored pens and white printmaking color was more attractive because it was interesting, unknown, »because the colors were bright«, »because they like printing« and »because they like to draw with colored pens«, which was also the most common reason. Because of this, we can say that the preference for printmaking technique was aided at the same time by the

lack of knowledge of the technique performed and by the knowledge and popularity of drawing with colored pens.

During the planning of the lesson, we partly derived the variation of monotype from the technique of foilgraphics (Cenc, 2007). During the two combined lessons, in addition to aforementioned lesson stages, we also printed as a part of the practical stage of the lesson. After the theoretical stage, students received plates made from artificial mass and water-based colored pens. They drew their self-portraits on the surface. During this, we warned them about the principle of mirror printing and told them that they have to be careful while drawing, especially in regard of accidentally putting holes in the plate.

Depicted motifs were covered with a thin layer of white water-based printmaking color and hand-pressed onto a drawing paper. During the technical execution of the printing, the support and help of the teacher was necessary because students rolled the white color repeatedly over the surface, thus transferring the color from the colored pens onto the printing rollers. Each student tried to apply the printmaking color to the matrix, but they more actively participated during the printing, where they used their hands and flat bottoms of metallic drinking cups instead of a printing press. The results of the assignment were excellent, interesting and in lighter, pastel shades.

During the evaluation, students repeatedly pointed out that the printmaking technique was interesting, new, that they liked printing and drawing with colored pens, as already mentioned. Students have both during the course of lesson and during the evaluation demonstrated a positive attitude towards fine art, printmaking and the motif of self-portrait.

They were especially impressed by the artistic and technical approach. Students didn't have any major problems preparing the matrix because they were already familiar with the use of colored pens, That being said, they did have some minor problems trying to apply the printing color to the matrix. Most of the printed motifs did not show the need for the consideration of mirror printing. In the cases where the use of mirroring was necessary, students have successfully taken it into account.



Figure 1: Reproductions of student's artworks, class 1. A

Reproductions of artworks show that students followed the given evaluation criteria; they have depicted themselves, they have taken into account the principle of mirror printing, filled the background and made sure that prints were clean and signed.

Students filled the format, creatively created their own images, and in the second and third cases, successfully implemented principle of mirror printing, based on their own observation (we observed that their hair part is on the correct side). In the third case, the student didn't fully fill the format, which in this case, we assessed as an advantage, since the additional colored surfaces would visually shut down the artwork due to the darker base palette.

Let's take a look at the results from 1. B class.

Table 5: Percentage of preferences for printmaking technique and for art motif in class 1. B

Class	Preference for printmaking technique	Preference for art motif	Undecided
B	69 % (11 students)	31 % (5 students)	0 %

16 students from 1. B class successfully performed printing with fingers. They didn't have any problems depicting themselves, even adding items, animals and people. Students chose 3 colors (they used poster colors) and tried to print their self-portraits with as pure colors as possible. We regularly warned them to use different fingers for different colors. For the assignment, two combined lessons were needed. Lesson included introductory motivation stage, shorter theoretical stage, practical part and evaluation. Students were greatly motivated by the printmaking technique of printing with fingers. They used yellow, red, blue and/or green poster color. Their positive attitude was also apparent during the

analysis of the questionnaires. As can be seen in the table, the printmaking technique attracted 11 students (69%) while the motif attracted only 5 students (31%). During the evaluation, students explained that they liked the printmaking technique of printing with fingers, because »they could make a mess and it was fun« and that »the technique was simple«.

In addition to a positive attitude toward printmaking technique, students also showed a positive attitude towards art education lessons and the motif of self-portrait. They added that they like to draw themselves and motifs associated with them, but they were nevertheless more attracted to the printmaking technique. Students didn't have any major problems during the practical part of the lesson, although, in rare cases, they mixed colors or applied different colors with the same finger, which contradicted the evaluation criteria. As previously stated, students were given instructions to use only pure colors and that they have to use different finger for each color.

In the theoretical part of the lesson, students were shown the process of printing with fingers and a self-portrait of one of the authors of this paper (Aman, K.), made with the same printmaking technique. Students who showed more interest in the shown self-portrait, later put more thought into the assignment, tried to depict the shadows and spent more time on the assignment. Students carried out the assignment during the two combined lessons. Many of them were done before the end of the lesson and they made another artwork. The assignment was somewhat simpler, because the technique does not require taking into account the principle of mirror print, although students learned about it during the theoretical part of the lesson.



Figure 2: Reproductions of student's artworks, class 1. B

We gave students evaluation criteria, were we demanded that they depict their self-portraits, use different shapes and varied intensities of fingerprints, that they don't smear the colors and that they use one finger for each color, so that the colors remain pure, unmixed. We also warned them to use the whole format and fill the background, although the latter was not meant as a part of an evaluation criteria, but as a guidance for work.

The first and the second reproduction meets the evaluation criteria, while in third reproduction, student smeared the prints and also slightly mixed the colors. This student was also less concerned with different intensities of the prints. In all cases, students followed the instruction that the background should not remain completely empty.

Second grade students created prints in the printmaking techniques of cutting into plates made from artificial mass and in the technique of cardboard printing.

Table 6: Percentage of preferences for printmaking technique and for art motif in class 2. A

Class	Preference for printmaking technique	Preference for art motif	Undecided
A	39 % (9 students)	61 % (14 students)	0 %

In 2. A class, there are a total of 23 students, who successfully made the matrix and printed in the printmaking technique of cardboard printing. Students were motivated during the practical part of the lesson. They didn't have any major problems, although few of them had problems with gluing different pieces of cardboard together. During the observation protocol, students expressed an apathetic, but not negative attitude, towards the motif of self-portrait and a positive attitude towards printmaking technique. They were especially motivated during the process of printing with a printing press. The assessment made by the observational protocol is negated by the results of the questionnaires shown in Table 4, which shows that 14 students (61%) preferred the motif of self-portrait, while 9 students (39%) preferred the printmaking technique. This could possibly be explained by the fact that students, just before filling in the questionnaires, saw the prints, final results of their work, which could have been particularly motivating for them. Students rolled printmaking color on the matrices themselves and then, under our supervision, printed them with a printing press. The final artworks showed the successful implementation of mirror printing in the works in which it was necessary. Not all works needed the

implementation of mirror printing, since many students didn't depict any words, names or elements such as moles, hair pins or hair partings, which would need to be on the correct side. Artworks reflected adherence to the evaluation criteria. Criteria included the need for depicting a self-portrait, the use of different types of cardboards, which had to be glued onto each other, regard for the principle of mirror printing and a clean, signed print.



Figure 3: Reproductions of student's artworks, class 2. A

The successfully completed and signed prints, made with the technique of cardboard printing. Students successfully filled the format, combined and glued together different patterns of cardboards, printed the matrices themselves and signed the resulting prints. The depicted figures rarely required the principle of mirror printing to be taken into account, except for the compositional purposes.

Table 7: Percentage of preferences for printmaking technique and for art motif in class 2. B

Class	Preference for printmaking technique	Preference for art motif	Undecided
B	28% (5 students)	72% (13 students)	0%

There were 18 students in 2. B class. They performed the printmaking technique of cutting into plates made from artificial mass. In this technique, we used aforementioned plates, made from styrofoam like material, used for the underlayment of laminate. Using pens, students cut into the plates, depicting the motif of self-portrait during playtime. They could also use fingers and pen caps to cut shapes into plates. After

the matrices were completed, we applied the printmaking color and helped students print them with bottoms of metallic drinking cups.

Even during the theoretical stage of the lesson, were students clearly more interested in the motif than in the printmaking technique. This was also confirmed by the results of the questionnaires. In the table, we can see that 13 students (72%) decided that they were more attracted by the motif, while 5 students (28%) were more attracted by the printmaking technique. Students said that they were interested in the motif of self-portrait during playtime, which confirms the principle of living and psychological proximity, as stated by Duh and Vrlič (Duh & Vrlič, 2003). They stated that when choosing the motif, it is necessary to stem from the children's environment, therefore choosing motifs that the students know and are familiar with.

Students didn't have any major issues during the assignment. They did have some minor problems with the implementation of mirror printing and during the printing itself. Students applied the printmaking color on the matrices themselves and printed them with our help. They were highly motivated during the printing.



Figure 4: Reproductions of student's artworks, class 2. B

Reproductions shown meet the evaluation criteria. Evaluation criteria required students to depict themselves during their playtime, take into account the principle of mirror printing, use varied lines and shapes, and to produce a clean and signed print. Students successfully depicted their self-portraits during playtime, which was clearly recognizable. In all the shown reproductions, students placed themselves in the defined space. They successfully implemented lines of varied thickness and prints of fingers and pen caps. In the first reproduction, we can see the name »Leni«, which shows understanding of the principle of mirror printing. Students carefully and correctly signed their works.

Third grade students successfully created prints in the technique of collagraphy and in two variations of monotype.

Table 8: Percentage of preferences for printmaking technique and for art motif in class 3. A

Class	Preference for printmaking technique	Preference for art motif	Undecided
A	47 % (7 students)	53 % (8 students)	0 %

15 students from 3. A class printed their self-portraits in the printmaking technique of monotype. According to the questionnaires, 7 students (47%) were more attracted by the printmaking technique, while 8 students (53%) preferred the motif of self-portrait. Results of the survey were expected, given our own observations, although it should be noted that more students have shown interest and enthusiasm while performing the variation of monotype where we first applied color to the matrix, which we then covered with a paper and then drew on the back of the paper. The second variation, the monotype with colored pens, didn't particularly excite students until the printing phase. In this variation of monotype, students drew their self-portraits with water based colored pens, using the plates from artificial mass for base. The drawings were then covered with damp paper and printed with hands. Students didn't have any major problems with monotype with colored pens. Problems occurred with the first variation of monotype. Despite repeated warnings, students didn't pay attention to the placement of the plate, which was covered with printmaking color, into the format. Problems also occurred during drawing; students accidentally leaned onto the paper, causing the color from the matrix to imprint on the paper. In rare cases students placed the paper on the matrix and then proceeded to slightly flatten it with their hands or tried to erase the drawing. Monotype proved to be a suitable technique for the third grade, but it demanded a little more attention and anticipation from the students. During evaluation phase, we saw that they were successful, since most of them correctly implemented mirror printing, where it was necessary.

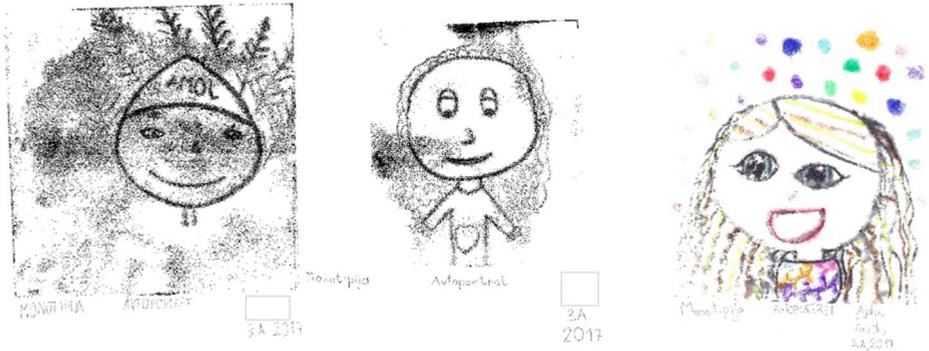


Figure 5: Reproductions of student's artworks, class 3. A

The shown reproduction at least partially follow the evaluation criteria; The latter demanded that the students depict themselves, fill the whole format, take into account the principle of mirror printing and produce a clean and signed print. The first reproduction shows an example of the unsuccessfully written inscription («amoj» instead of »Joma«). Depicted boy has a darker spot on the upper part of the face, which could be the result of an unwanted pressure or the excessive amount of printmaking color on the matrix. First two examples were made using the classic monotype technique, while the third one is a variation of monotype with colored pens, printed on a moistened paper. In most cases, student didn't have any problems signing their prints.

Table 9: Percentage of preferences for printmaking technique and for art motif in class 3. B

Class	Preference for printmaking technique	Preference for art motif	Undecided
B	61 % (11 students)	33 % (6 students)	6 % (1 student)

18 students from 3. B class printed in the printmaking technique of relief collagraphy. The results of the questionnaires show that the printmaking technique attracted 11 students (61%), the motif of bust or 'head and shoulders' self-portrait attracted 6 students (33%). One of the students (6%) either failed to, or chose not to decide.

Students needed two lessons to create the matrices in the printmaking technique of relief collagraphy and two additional lessons to print dried matrices with the printing press. Students used wood glue in small bottles to depict their bust self-portrait. The following week, they applied printmaking color to the matrices and printed them with the printing

press. According to our observation, students were motivated during all stages of the lesson and they were particularly excited during the process of printing with a printing press. It is not negligible that students were enthusiastic about the topic of the lesson and the field of printmaking right from the beginning of the theoretical stage of the lesson.

Students didn't have any major problems making the matrices. In some cases, the glue spread somewhat over the matrix (they applied the excessive amount of glue, either deliberately or by accident), but students managed to solve those problems themselves and remove the excessive glue with paper napkins.



Figure 6: Reproductions of student's artworks, class 3. B

Shown reproductions successfully meet the previously defined evaluation criteria. Students had to depict themselves, draw slowly with the glue and leave out the details, add lines and surfaces, fill the entire format and add objects, animals, people, etc. We also requested the they produce a clean and signed print. The first reproduction clearly shows the successful implementation of mirror printing (written name, »Mirko«). The artworks are also correctly signed, although students had some minor problems with the placement of the signature and data, at least in the beginning.

Conclusion

Through the research, we found that there are many unused and also not yet discovered variations of printmaking techniques, which can be used in primary school. By this, we mean only the art techniques, that are not technologically or motorically too demanding and do not require chemical preparations that could harm the students in the case of improper use.

We argue that printmaking is interesting and creative art field for students, but it is somewhat neglected (Batič, Duh & Herzog, 2009; Aman, 2017; diploma theses by Rožman, 2012; Mugerli, 2015; Horvat, 2010). Also neglected is the field of Slovenian art and printmaking art, which offers exceptional examples for school use, examples that could encourage both creativity and a positive attitude towards art and culture in students, although this is not the purpose of this article. We have, nevertheless, presented several examples of successful art pedagogy practice, in which the self-portraits of Slovenian printmaking artists were implemented in the learning process and used to lecture about printmaking techniques, art motifs and art terms.

Our research showed that there are several printmaking techniques that are practicable in primary school and in all of which it is possible to create self-portraits. The motif of self-portrait is close to the students in the first triad and they have a positive attitude towards it. We also found that all the techniques from lower grades are also practicable in higher grades, but we need to either increase the complexity of the motif or add additional art terms to learn.

Art motif and the field of printmaking were received positively and with motivation. We estimate that a majority of them were most attracted by the process of printing with a printing press. Students didn't have any major problems during work, although they needed assistance or just supervision to remind them of the given evaluation criteria or because of the improper amount of printing color on the matrix. At the end of the assignments, all the works were signed in a way that was presented on the board. Some students had difficulties signing their work, in some cases due to the underdeveloped writing skills and in other cases due to the lack of attention.

At the end of the research, a new set of questions and possibilities for further work presented itself. We believe that when it comes to implementation of printmaking techniques, there are many possibilities for research and improvement. At the same time, we think that pedagogues need to learn about the wide field of printmaking (and Slovenian art) in order to be able to successfully transfer the knowledge to the students.

References

- Aman, K. (2017). Avtoportret kot likovno-didaktična spodbuda pri grafičnem ustvarjanju : magistrsko delo. Maribor.
- Bračun Sova, R., & Kemperl, M. (2012). CEPS journal : Center for Educational Policy Studies Journal. Kurikularna prenova slovenske likovne vzgoje v osnovni šoli z vidika nekaterih sestavin evropske kompetence kulture zavesti in izražanja, pp. 71-91.
- Cenc, M. (2007, september). Likovna vzgoja : revija za vse stopnje izobraževanja. Inovativnosti pri grafiki - foliografija, pp. 14 - 16.
- Duh, M., & Vrlič, T. (2003). Likovna vzgoja v prvi triadi devetletne osnovne šole : priročnik za učitelje razrednega pouka. Ljubljana: Rokus.
- Herzog, J., Batič, J., & Duh, M. (2009, maj). Revija za elementarno izobraževanje. Komparativna analiza učnih načrtov za likovno vzgojo, pp. 19-28.
- Horvat, S. (2010). Grafika v 3. razredu devetletne osnovne šole : diplomsko delo. Globoka: Univerza v Mariboru, Pedagoška fakulteta.
- Jesih, B. (1998, april-maj). Likovna vzgoja : revija za vse stopnje izobraževanja. Grafične tehnike visokega tiska, pp. 13-17.
- Karlavaris, B., & Berce-Golob, H. (1991). Likovna vzgoja : priročnik za učitelje razrednega pouka. Ljubljana: Državna založba Slovenije.
- Kocjančič, N. F. (2011). Učni načrt. Program osnovna šola. Likovna vzgoja. Ljubljana, Slovenija.
- Mugerli, K. (2015). Likovna prvina svetlo-temno v globokem tisku : magistrsko delo. Ljubljana.
- Peez, G. (2006). Fotografien in pädagogischen Fallstudien : sieben qualitativ-empirische Analyseverfahren zur ästhetischen Bildung - Theorie und Forschungspraxis. München: Kopaed.
- Rožman, T. (2012). Grafika in likovno raziskovanje : diplomsko delo. Ljubljana: Univerza Ljubljana, Pedagoška fakulteta.
- Šuler, N. (2007, junij-december). Vpogled : revija za književnost. 13. bienale otroške grafike - Žalec 2007, pp. 275-276.
- Vogrinc, J. (2008). Kvalitativno raziskovanje na pedagoškem področju. Ljubljana: Pedagoška fakulteta.

Innovative Issues and Approaches in Social Sciences (IIASS)

Editorial correspondence

All correspondence or correspondence concerning any general questions, article submission or book reviews should be addressed to info@iiass.si.
7/58

Subscription to IIASS

IIASS is available free of any charge at <http://www.iiass.com> under: You can sign in for a free newsletter.

Advertising

Please find our advertising policy at <http://www.iiass.com> For additional questions or inquiries you can contact us on e-mail info@iiass.si.

Language

The objective of academic journal is to provide clear communication with an international audience. Style and elegance is secondary aim. In this manner we allow US and UK spelling as long as it is consistent within the article. Authors are responsible for language editing before submitting the article.

Notes for Contributors

Please refer to www.iiass.com for detailed instructions. Sample layout can be downloaded from http://www.iiass.com/uploaded_articles/IIASS_layout.doc

Scope:

IIASS is electronic peer reviewed international journal covering all social sciences (Political science, sociology, economy, public administration, law, management, communication science, etc.). Journal is open to theoretical and empirical articles of established scientist and researchers as well as of perspective young students. All articles have to pass blind peer review.

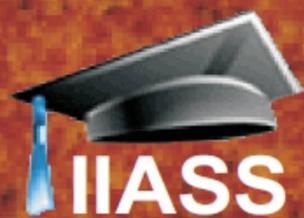
IIASS welcomes innovative ideas in researching established topics or articles that are trying to open new issues that are still searching for its scientific recognition.

Copyright

IIASS is exclusively electronic peer reviewed journal that is published three times a year (initially in January, May and September). IIASS is an open access Journal under Attribution-NonCommercialCC BY-NC licence (see <http://creativecommons.org/licenses/>). This license lets others remix, tweak, and build upon your work non-commercially, and although their new works must also acknowledge you and be non-commercial, they don't have to license their derivative works on the same terms.

By submitting your article you agree to the above mentioned copyright licence.

Additional information is available on: www.iiass.com



ISSN 1855-0541

