

## **Unit Template ARTE306**

**Your Name: Rachel Vredenburg**

**Unit Title: Drawing and Printmaking with Purpose**

**Lesson Title: Ink Drawing With a Message 1<sup>st</sup> Lesson**

**Number of Students: 20-25 per class**

**Grade Level: Art II**

**Length of each lesson: 90 minutes**

## **UNIT RATIONALE**

**The unit rationale is a description of what the unit is about and why it is important for students to learn this information. This is not for explaining the process or steps of the lesson. It is about addressing why it is important for students to learn the information you are teaching them and what skills, beyond just art making, they achieve by engaging in the learning experience. Emphasis should be on what the arts teach and the importance of teaching your Big Idea on a local and global level. (min-500 words)**

Students will begin refining both their technical and reasoning skills needed for artmaking processes. Specifically, students will begin contemplating their role in the context of the art community as well as the impact they have on the community around them. Further, they will emphasize the ideas that motivate their individual artmaking processes after prior exposure to the technical aspects of art making. These ideas and opinions help to shape the character of students as they will carry these attitudes into society upon graduation. Students will begin by crafting a traditional ink drawing that expresses an idea they think their community would benefit from exploring. For instance, students might present their views on women's rights or LGBTQ+ issues. This technique of detail-oriented ink drawing is important because it provides a greater sense of accomplishment and an awareness for how the details of a piece enhance the final product. This is true of other disciplines as well. For instance, showing ones work in math is going to lead to a higher likelihood of success. Attention to detail is a valuable skill to implement later in life. Similarly, students will have the opportunity to explore their chosen issues and promote community through the expression of their ideas. Further, ink drawing, even on a small scale, takes time for success. Therefore, students will practice patience and achieve success as a result. This will exaggerate the time needed to complete a traditional art piece and lead into the importance an efficiency of printing techniques that produce multiples.

Next, students will experiment with 2 different printing techniques to explore their philosophies about art and the visual transmission of ideas to a

larger viewing audience. In the first, students will utilize Gelli printing to create two monoprints; this will encourage experimentation with a media that is less common than ink drawing. This will create a new and exciting process for students to master and try new ideas. Further, they will understand the importance of planning as they will have to sketch, plan, and arrange compositions before beginning the printing process. Similarly, they must think about color schemes, and formulate an idea for each of their printing options. While this monoprinting process is relatively quick compared to the ink drawing process, the composition and planning process is instrumental to creating balance in the final print. This is true of other disciplines as well as life in general in which foresight and planning can set one up for an efficient and successful result. Finally, students will use linocut carving tools to produce linocut prints that express another idea that students are passionate about. This might include environmental awareness or expand on the first project's ideas. This process will be another exercise in patience as students will have to pay close attention to the relationship between positive and negative space. Finally, students will develop a brief artist statement to accompany each piece that will solidify their thesis, summarize their intention, and concisely express their ideas behind each project during the final presentation and critique at the end of the unit.

## **LESSON RATIONALE**

**The lesson rationale is a description of what the individual lesson is about and why it is important for students to learn this information. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists and the importance of introducing these to students. (min-250 words)**

Students will formulate an opinion on an issue they feel is important to share with their community. To find preliminary overview information, students might conduct some initial research on their potential topic before narrowing down their choice for this project. Potential themes might include those contemporary, relevant to students lives such as breaking down stereotypes, racial issues, or LGBTQ+ injustices. Regardless, students will choose one that they are passionate about and create a design that conveys their opinion. Students will use their prior knowledge of ink drawing to create a socially motivated drawing that incorporates multiple shading techniques such as hatching, cross-hatching, stippling, or scumbling. This will allow students to formulate ideas on larger issues and draw connections between art and the larger social context in which it is created. Students will either use text or other visuals to convey their message within the drawing. They will understand that art and the issues it conveys have the potential to create community. At the end of the lesson, students will display their projects at their table for a class-wide critique. Students will present the ideas behind each project on a sticky note and students will have the option to take these suggestions into consideration. If students decide to make changes to their works, they will have time to do so before the matting process. This is the

final and technical aspect of the piece that creates a sense of professionalism for the student's works as well as the argument they are presenting. Students will learn how to mat their works using professional backing, plus acetate sleeves to complete and preserve their work.

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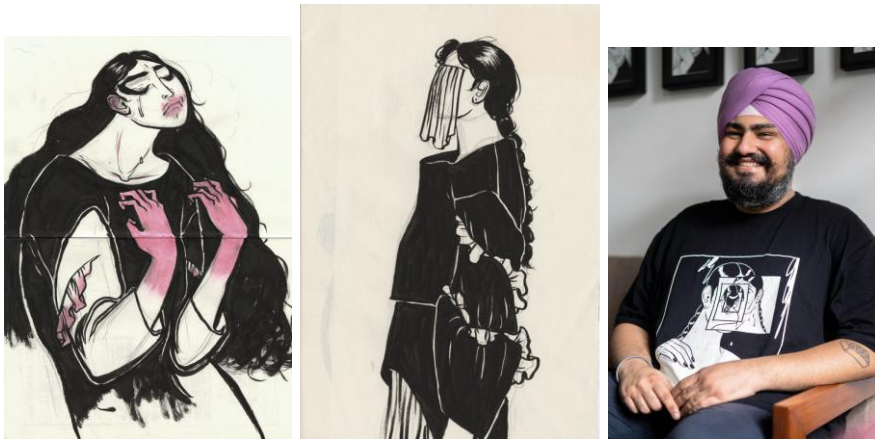
**PROCESS:** (printmaking, coil pots, pastels, collage, weaving, recycled art, painting, drawing, etc.)

Ink Drawing and Matting

**ARTISTS:** (include brief bio: name, art movement, medium, training, born/died, big idea etc.)

### Jasjyoth Singh Hans

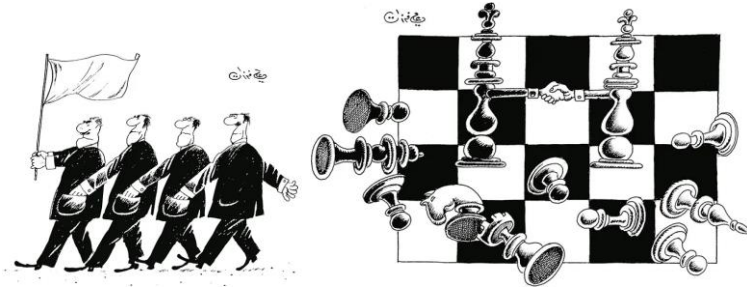
Jasjyoth Singh Hans is a queer artist born in Delhi and “[h]e studied animation film design at the National Institute of Design, Ahmedabad and has an MFA in Illustration Practice from Maryland Institute College of Art, Baltimore” (Sign Hans, 2021). His works highlight the issues faced by the LGBTQ+ community as well as issues surrounding body positivity (Sign Hans, 2021). Here we can see the emotive examples of these characters below, that follow these themes. Their emotion has the potential to connect with viewers on a deeper level.



### Ali Farzat:

Ali Farzat was born in 1951, and raised in the city of Hama, in central Syria. He is best known for his political cartoons. “The 62-year-old Syrian artist is now living in Kuwait after being attacked for drawing satirical cartoons of President Bashar al-Assad” (Stelfox, 2013). This demonstrates the severity of the impact of art as the imagery may look silly, but the message is powerful. The fact that his art has

impacted his life significantly, yet he still creates these cartoons is inspiring overall.



## **BIG IDEA: Community**

### **LEARNER OBJECTIVES:**

- Students will be able to create an effective composition using text to transmit ideas to the community.
- Students will further develop their drawing skills as most art students will have used ink by Art I.
- Students will evaluate the works and ideas of other students in a miniature, in-class critique.
- Students will learn matting techniques to further the professionalism of their individual pieces.

**3-5 National Standards for Visual Arts (VAS):** (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Cr2.2.IIa: Demonstrate awareness of ethical implications of making and distributing creative work.

VA:Pr6.1.IIa: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

VA:Re.7.2.IIa: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

**2-4 VA State Standards of Learning (SOL) in the arts:**

[http://www.doe.virginia.gov/testing/sol/standards\\_docs/fine\\_arts/2013/visual\\_arts/std\\_finearts\\_visualarts.pdf](http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/visual_arts/std_finearts_visualarts.pdf)

AII.1 The student will apply creative thinking to original artistic works.

a) Select materials, media, and processes of personal interest to communicate ideas in artworks.

b.) Communicate a personal style and point of view in artwork.

AII.6 The student will understand historical and cultural influences of art. a) Identify diverse historical and contemporary artists and artworks.

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**MATERIALS NEEDED FOR LESSON** (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers fine point/broad tip, etc.)

**A. Art Supplies:**

25-30 4x6" pieces of paper, 6 variety packs of micron pens, 25-30 mats, backerboards, and acetate sleeves.

**B. Additional Materials:** (*What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? use APA citations*)

Schukei, A. (2020, October 5). *9 Printmakers You and Your Students Will*

*Love*. The Art of Education University.

<https://theartofeducation.edu/2020/10/october-9-printmakers-to-inspire-learning/>

Singh Hans, J. (2021). *About*. Jasjot Singh Hans.

<https://www.jasjotjasjot.com/about>.

Stelfox, D. (2013, August 19). *Ali Ferzat, cartoonist in exile*. The Guardian.

<https://www.theguardian.com/world/2013/aug/19/ali-ferzat-cartoonist-exile-syria>.

[Vredenburg High School Ink Drawing With a Message ARTE306 - Google Slides](#)

**VOCABULARY/DEFINITIONS:** (list 3-7 vocabulary words and their definitions)

Line: Markmaking technique used to render a subject.

Value: The lightness or darkness of a subject

Hatching: The use of parallel lines to create value

Cross-Hatching: The use of crossed parallel lines to create value

Stippling: Shading using as series of dots

Line weight: The thickness of a line

**ELEMENTS AND PRINCIPLES:** (3-5 elements and/or principles you will introduce)

Line, Value, Emphasis

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**MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE** (How does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

Students will have the opportunity to pick their own cause, this immediately creates a connection with the project. Similarly, students will begin to draw connections between the making process and the impact that art can have on the community overall. By showing diverse and contemporary examples, students will begin to understand their place and their voice in the context of modern art history and their community, specifically.

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**LESSON PROCEDURES (Remember do not write in first person)** As part of the planning process create a teaching example for your own learning purposes, and/or a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

A. **Teacher/Classroom Prep:** *(List tasks that the teacher needs to accomplish before the lesson begins such as: print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)*

The teacher will have the presentation ready to introduce students to the objectives and materials. Will have a basket of micron pens available for student use and will have cut out 30 pieces of 4x6" paper. If the linoleum was ordered in one large sheet, the teacher will also have to cut it into 4x6" pieces.

B. **Pre-assessment:** *(What students understand prior to the lesson and what will you remind them of from past learning?)*

Students will likely have encountered ink shading techniques in prior art classes and will be reminded of these processes. Then they will be prompted to complete this ink drawing using at least 3 of these techniques.

**C. Behavioral Expectations:** (*What are the students expected to do as they function in the classroom?*)

Students are expected to use their in-class work time effectively. They may use their Chromebook to listen to music with one ear bud. After the introduction to the lesson, students are also able to talk amongst their tables, but at a reasonable level. Students are also required to be respectful and tolerant of differing opinions and exercise maturity during critiques. Hate will not be tolerated.

**D. Organizer:** (*How will students be informed of the learning objectives and major activities of this lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?*)

[Vredenburg High School Ink Drawing With a Message ARTE306 - Google Slides](#)

**E. Extension Activity:** (*students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/work station*)

Students who finish early will; begin writing a 1-page summary of their thesis that answers the following questions:

1. *What cause/issue/opinion did you choose and how did you visually show your opinion?*
2. *What methods of shading did you choose and why?*
3. *Write a paragraph describing your process with intention to submit with your piece to and art show. (a pseudo artist statement)*

*Other students in the class will complete this for homework if they do not have time in class.*

**LESSON SEQUENCE.** Also referred to as scripting or timing. Make sure to include times (for example 10:30-10:35 teacher action: greet students/ learner action: enter classrooms and take seats. Be very specific from beginning to end. Remember to include material distribution, cleanup and closure. While writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

**Teacher Actions** (include teacher questions and explanations)

**Expected Learner Actions**

10:30am-12:00pm

10:30: Greet students

### Day 1

10:35-10:50 The teacher will introduce the lesson via google slides. Then, they will conduct a very short demonstration of common shading techniques. The emphasis of the lesson will be put on the ideology.

10:50-11:10 The teacher will prompt students to start some thumbnail sketches and brainstorming in their sketchbooks as well as research into their topic if they are unsure which route to take.

11:10 -11:20 Teacher will walk around and be available for student questions such as "I'm not sure how to represent my issue" "What are the arguments that usually surround your topic? Try exploring those."

11:40: Teacher will remind students that there are an assortment of micron pens available at the front of the room by the teacher's desk.

11:55 Teacher will announce cleanup.

12:00 Teacher will say goodbye as students are dismissed.

### Day 2

10:30 Teacher will Greet students.

10:35-10:40 Remind students to grab their projects and work on those for the whole block.

10:40-11:20 The teacher will remain available for student questions and periodically walk around the classroom to offer individualized advice.

11:20-11:40: Teacher will ask individual students about their thesis and generate meaningful discussions.

11:55 Teacher will announce cleanup and remind students that they are critiquing these

10:30am-12:00pm

10:30: Enter classrooms and take seats

### Day 1

10:35-10:50 Students will listen to the lesson and think about what issue they would like to discuss.

10:50-11:10 Students will sketch out ideas in their sketchbooks and conduct research on their Chromebook if necessary.

11:10-11:20 Students may come up to the teacher's desk with their chosen composition for feedback before drawing it out on the official paper.

11:20-11:40 Once student designs are approved, they may take a piece of the pre-cut paper and begin sketching out their design in pencil first.

11:40-11:55 Upon the teacher's announcement, students will take a few micron pens of various sizes and begin inking over their designs.

11:55 Students will clean up and line up for dismissal.

12:00 Students will say goodbye as they leave.

### Day 2

10:30 Students will come in and gather their supplies.

10:35-10:40 Students will sit at their spot and work on their drawings for the whole block.

10:40-11:20 Students will ask questions about their composition like "is the background too empty? I don't know what to put there?" You could fill the space with shading or add another relevant subject."

11:20-11:40: Students will work diligently and if they want, share about their projects as the teacher walks around, such as "I chose to address the idea of the beauty standard in



during the next class.

12:00 Teacher will say goodbye as students are dismissed.

### Day 3

10:30 Teacher will greet students as they walk in

10:35 Remind students to grab their projects and work on those for the first half of the block.

11:15-11:20 The teacher will ask students to place their projects at their spot with a blank sheet of paper. Then, the teacher will encourage students to walk around and write one positive comment and one note of where the student could improve.

11:20-11:50: Teacher set timer for 5 minutes and at the end, every student will switch to the next set of artworks.

11:55 Teacher will announce cleanup and remind students that they are matting these during the next class.

12:00 Teacher will say goodbye as students are dismissed.

### Day 4

10:30 Teacher will greet students as they walk in

10:35 Remind students to grab their projects and work on those for the first half of the block. This includes any revisions that they would like to address after the critique.

11:15-11:25 The teacher will ask students gather around one of the tables so they can show students a brief matting demo.

11:25-11:45: Teacher will walk around periodically to see if students need any help with the matting process.

11:45: Teacher will announce the following exit ticket questions for students to answer on a piece of paper:

society.”

11:55 Students will clean up and place complete, or almost complete drawings in the drawer.

12:00 Students will say goodbye as they leave.

### Day 3

10:30 students will take their projects out as they walk in

10:35 Students will work on those for the first half of the block.

11:15-11:20 students will place their projects at their spot with a blank sheet of paper. Then, the teacher will encourage students to walk around and write one positive comment and one noting where the student could improve.

11:20-11:50: Whenever the timer goes off, students will cycle through all the tables and at the end, every student will read their peer feedback.

11:55 Students will cleanup and be ready to mat their works during the next class.

12:00 Teacher will say goodbye as students are dismissed.

### Day 4

10:30 Students will take their projects as they walk on.

10:35-11:15 Students will finish their projects, considering peer feedback from the in-class critique.

11:15-11:25 Students will watch the matting demo then grab a mat, a backerboard, and an acetate sleeve.

11:25-11:45: Students will work on matting their projects.

11:45: Students will answer the following questions on a piece of paper.

1. Name 4 shading techniques introduced for this lesson?
2. What are the advantages of socially informed art?
3. What are the disadvantages of social art?

11:55 Teacher will announce cleanup and remind students to turn finished, matted projects into the drawer.

12:00 Teacher will say goodbye as students are dismissed.

1. Name 4 shading techniques introduced for this lesson?
2. What are the advantages of socially informed art?
3. What are the disadvantages of social art?

11:55 Students will clean up and place finished projects in the drawer.

12:00 Students will hand their exit ticket answers to the teacher as they leave.

**ADAPTATIONS AND RECOMMENDATIONS:** (*Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples*)

*If Students are unable to see the presentation due to visual issues, a copy will be uploaded to canvas so that they may have a closer look. If a student has dexterity issues, they might create their own shading technique or work with only scumbling, with a larger pen and larger paper. Classroom management strategies will focus on teacher presence and periodically walking around the room to discourage any disruptive behaviors.*

**DIFFERENTIATION STRATEGIES:** (These should also be reflected in the lesson sequence)

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: Learner profile, Readiness, Interest

## **ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING**

**A. Assessment:** *How will you collect information on what students gained from this lesson? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, list of questions you will ask students at the closure of the lesson, short quiz on vocab- artists-process, etc. Remember to include assessment in your lesson sequence)*

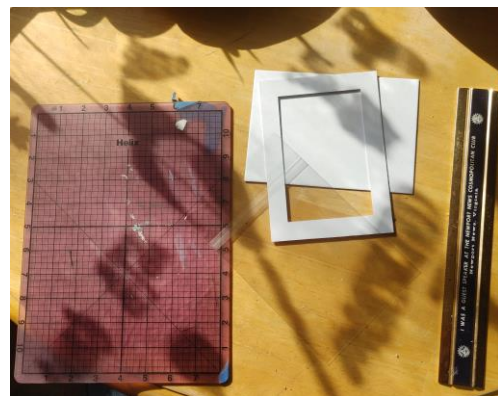
Students will complete and exit ticket on the last day of the lesson in which they answer the following questions:

1. Name 4 shading techniques introduced for this lesson
2. What are the advantages of socially informed art
3. What are the disadvantages of social art?

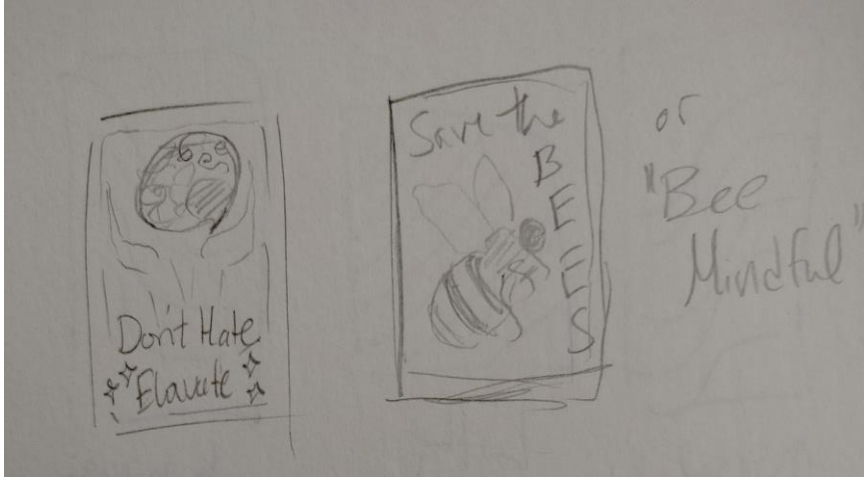
**B. Documentation:** What evidence of children’s learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?

The students will take a final portfolio quality image of their final piece (outside of the acetate sleeve.) This will be uploaded to canvas as part of their ongoing semester portfolio.

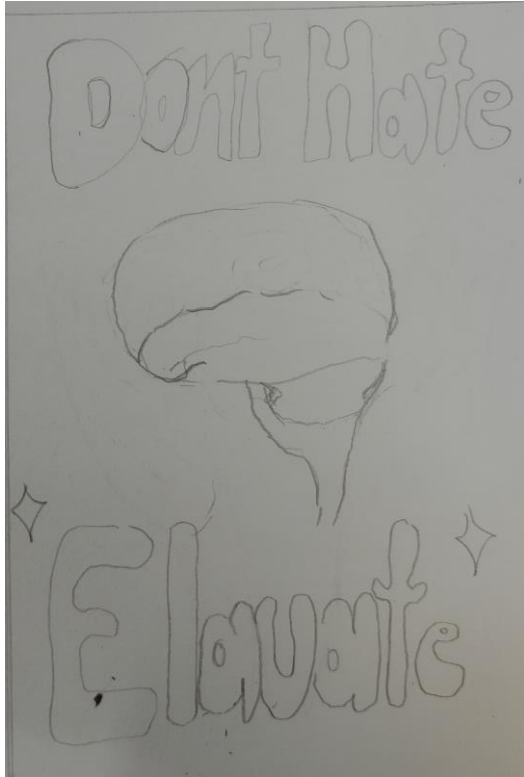
3-5 process images with captions from creating your teaching samples. Once you teach a lesson update by adding several images, with captions, of the student’s work to be submitted with your final lesson at the end of the semester.



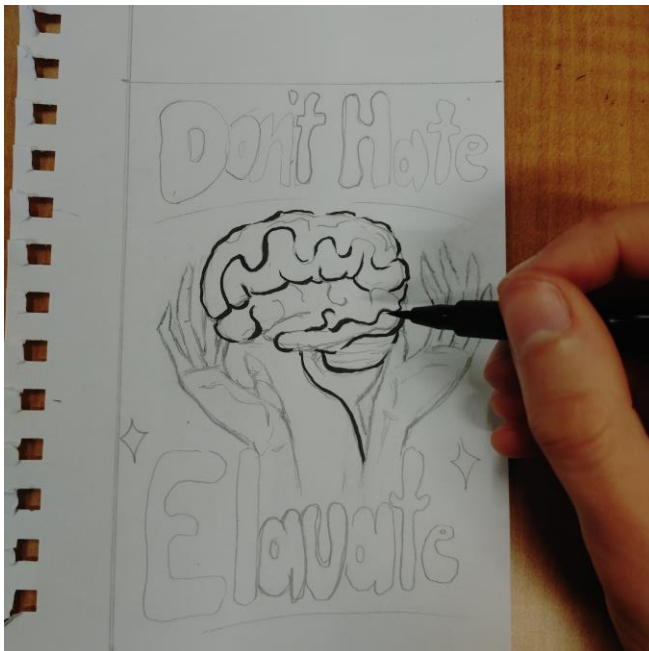
Step 1: Gather supplies including a ruler, X-acto knife, cutting mat, pencil, micron pens, a 5x7”mat, backerboard, and acetate sleeve, and a stretchbook.



Step 2: Begin sketching a couple ideas in the sketchbook, these can be small scale.



Step 3: Lightly sketch out the first design in pencil.



Step 4: Begin tracing the lines with one of the pens.

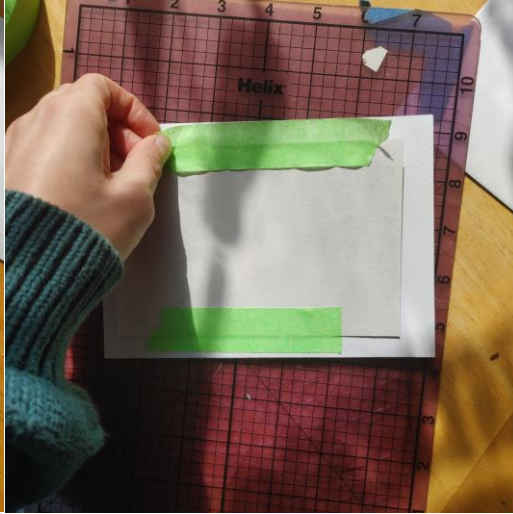


Step 5: Using a variety of shading techniques such as hatching, begin shading the image. Use a combination of shading techniques later to further the contrast and depth of the piece.

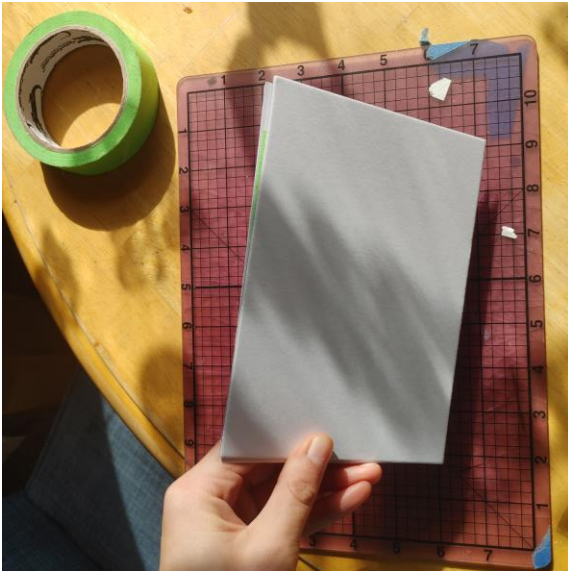


Step 6: Once the piece is shaded, cut its down to the correct size using a ruler, X-acto knife, and cutting mat.

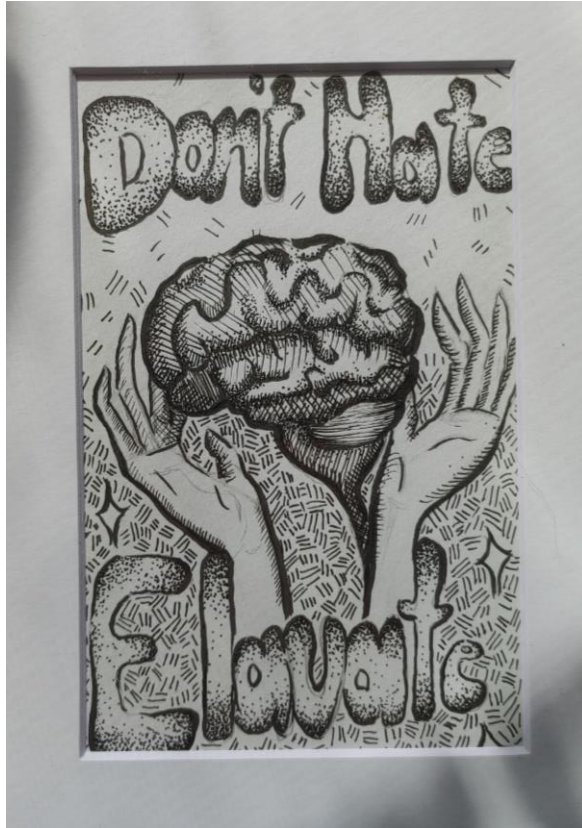




Step 7: Place the drawing in the mat and tape it securely using masking tape. make sure to tape opposite sides first.



Step 8: Place Backing board behind the matted drawing and slip both pieces into the acetate sleeve.



Step 9: Display the final piece!



## **Unit Template ARTE306**

**Your Name: Rachel Vredenburg**

**Unit Title: Drawing and Printmaking with Purpose**

**Lesson Title: “Gelli Printing, What’s on Your Plate?” 2<sup>nd</sup> Lesson**

**Number of Students: 20-25 per class**

**Grade Level: Art II**

**Length of each lesson: 90 minutes**

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The emphasis of this lesson is on planning one's composition to create unique representation of students. Students will use a Gelli Plate printing block to create these two abstract portraits. Further, this activity will blend the traditional medium of acrylic painting and monoprinting with the relatively newer method of Gelli printing. Regarding color, specifically, students will be reminded of certain color relationships, choose one that is representative of them, and create inverted using color schemes. For instance, if a student chose red and green, the first layer of the first print will be green, then red; while the first layer of the second print would be red, with green on top. In between layers, students will use found objects to create a meaningful composition. The inverted color schemes will represent the dichotomy of students' thought process as well as allow them to consider how colors influence the mood of a piece. Regarding the objects, these will be personally chosen by each student from the teacher's provided

assortment and will form a final piece that reflects the identity of each student based on their chosen objects. While the printing process itself is relatively fast to create the monoprint, the emphasis will be on the planning of each composition as students experiment with this intriguing and fun process. Since this is an experimental process, students will likely have to make more than the two required prints for this project. Therefore, they will need to use problem solving skills to overcome unexpected developments such as paper tearing, and other common issues for the first time using this method.

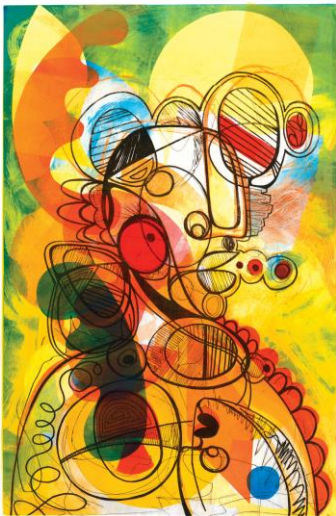
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**PROCESS:** Gelli Printing

**ARTISTS:**

**FAVIANNA RODRIGUEZ:**

Favianna Rodriguez is an interdisciplinary artist based in Oakland, California. Much of her work centers on social issues. “Favianna is regarded as one of the leading thinkers and personalities uniting art, culture and social impact” (Rodriguez Gianni, 2023). Her example of challenging monoprinting and using media to convey her overall message will give students perspective when creating their monoprints. Regarding the introspection of this lesson, she states that “This monotype is part of a series of self-portraits about my own process of self-exploration” (Rodriguez Gianni, 2023).



(include brief bio: name, art movement, medium, training, born/died, big idea etc.)

## **BIG IDEA: Composition/Planning**

### **LEARNER OBJECTIVES:**

- Students will understand the process of Gelli printing.
- Students will develop their knowledge of artmaking by experimenting with a lesser-known medium
- Students will create two inverted examples and understand the relationship of color and shape to create a composition.

**3-5 National Standards for Visual Arts (VAS):** (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Cr2.1.IIa: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

VA:Re8.1.IIa: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works

VA:Cn10.1.IIa: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

### **2-4 VA State Standards of Learning (SOL) in the arts:**

[http://www.doe.virginia.gov/testing/sol/standards\\_docs/fine\\_arts/2013/visual\\_arts/std\\_finearts\\_visualarts.pdf](http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/visual_arts/std_finearts_visualarts.pdf)

All.12 The student will employ elements of art and principles of design to effectively communicate intended meaning in works of art and design.

All.16 The student will combine traditional and nontraditional media to create works of art.

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**MATERIALS NEEDED FOR LESSON** (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers fine point/broad tip, etc.)

#### **C. Art Supplies:**

6-8 brayers, based on a six-table layout; 6-8 barens; 15, 8x10" Gelli printing plates; 60 pieces of 8"x10" pieces of heavy paper; 250 mL tubes of blue, red, yellow, white, and black acrylic paints; 15, 8x10" plexiglass plates; found object examples in addition to student samples, 30 aprons.

**D. Additional Materials:** (*What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? use APA citations*)

Rodriguez Gianni , F. (2023). *Favianna Rodriguez: Biography of Intersectional Contemporary Artist*. Artist, Organizer & Social Justice Activist | Favianna Rodriguez. <https://favianna.com/about/biography>

Schukei, A. (2020, October 5). *9 Printmakers You and Your Students Will Love*. The Art of Education University.  
<https://theartofeducation.edu/2020/10/october-9-printmakers-to-inspire-learning/>

Smithsonian American Art Museum. (n.d.). *Oh Freedom! Barbara Jones–Hogu* | Smithsonian American Art Museum. Americanart.si.edu.  
<https://americanart.si.edu/education/oh-freedom/barbara-jones-hogu>

[Vredenburg HighSchool Gelli Printing ARTE306 - Google Slides](#)

**VOCABULARY/DEFINITIONS:** (list 3-7 vocabulary words and their definitions)

Monoprint: printmaking process that yields a singularly unique print

Complementary colors: Colors opposite each other on the color wheel

Triadic color schemes: 3 colors evenly spaced on the color wheel

Analogous colors: Colors next to one another on the color wheel

Texture: the tactile quality of a piece; how it feels or how it looks like it feels

Brayer: ink roller used during the printing process

Baren: disk shaped object used to apply pressure to the back of a print and assure the ink is transferred to the paper.

Diptych: 2 coordinated works to be displayed together

**ELEMENTS AND PRINCIPLES:** (3-5 elements and/or principles you will introduce)

**MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE** (How does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

This lesson will demonstrate a means of printing that is drastically different than the pen and ink process in which students are probably already familiar. Similarly, this project will introduce color and colors schemes with an experimental medium. Since this media is likely experimental, it will be a fun technique for students to explore, especially after the laborious ink drawing.

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**LESSON PROCEDURES (Remember do not write in first person)** As part of the planning process create a teaching example for your own learning purposes, and/or a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

**F. Teacher/Classroom Prep:** *(List tasks that the teacher needs to accomplish before the lesson begins such as: print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)*

At the completion of the previous lesson, teachers will ask students to bring in found objects and textured objects that they do not mind getting paint on. The teacher will prepare for class by cutting 60 pieces of 8x10" paper to print on. This will result in 2 pieces of paper per student for their 2 prints. The teacher will also create kits for each table that include plexiglass, a brayer, and a baren, for each table. Teacher and student samples will be displayed on the whiteboard or chalkboard in plain view.

**G. Pre-assessment:** *(What students understand prior to the lesson and what will you remind them of from past learning?)*

Students will be reminded that paint is permanent and will not come out of clothes. Students will also employ their understanding of composition by creating at least 3 thumbnail sketches in their sketchbook to illustrate their intended plan. They will also have a basic understanding of colors. Reminder that cool colors are like ice, warm colors are like fire. There will be a color wheel available on the wall for their reference.

H. **Behavioral Expectations:** (*What are the students expected to do as they function in the classroom?*)

Students will be expected to share the brayers and use caution when applying paint to their Gelli plates. They will also use the materials safely, or not at all. The nature of the Gelli plates make them susceptible to sharp objects. Therefore, students will use care when making their prints.

I. **Organizer:** (*How will students be informed of the learning objectives and major activities of this lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?*)

Students will be introduced to the materials and lesson objective via Google Slides so that the lesson can then be uploaded to Canvas for their reference later.

[Vredenburg HighSchool Gelli Printing ARTE306 - Google Slides](#)

J. **Extension Activity:** (*students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/work station*)

Students who finish the activity early should plan to make another couple of print using the colors of their choice, “free printing.” Of their completed prints, they will submit their original two, with the inverted color schemes, for their final grade. Any extra prints may be incorporated into the following lesson.

**LESSON SEQUENCE.** Also referred to as scripting or timing. Make sure to include times (for example 10:30-10:35 teacher action: greet students/ learner action: enter classrooms and take seats. Be very specific from beginning to end. Remember to include material distribution, cleanup, and closure. While writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

## **Teacher Actions** (include teacher questions and explanations)

### **Day 1**

10:30: Greet students.

## **Expected Learner Actions**

### **Day 2**

10:30: Enter classrooms and take seats with their found objects requested last class.

10:35-10:45: Introduce the Gelli printing lesson via Google Slides.

10:45-11:00 Teacher will conduct a brief demonstration so that students have a firsthand observation of the processes and cleaning procedures.

11:00-11:05: the teacher will invite students to choose several objects from the proverbial "Random item box."

11:05-11:15: teacher will give students ten to arrange a composition and do several thumbnail sketches in their sketchbooks.

11:15-11:25: teacher will advise students if they have questions about their individual compositions.

11:25-11:45 The teacher will oversee the students and offer help where needed.

11:45 Teacher will announce cleanup.

12:00: Teacher will say goodbye to students as they leave.

## Day 2

10:30: Greet students and remind students that they should be finished with their compositions today.

10:30-11:00: Teacher will remain available for advising and answering student questions as students finish up their paired prints.

11:00-11:15: Teacher will ask students to gather around one of the tables for a photographing tutorial. Make sure to line up the edges to avoid crooked photos, be mindful of shadows, etc. Then show them how to edit photos for the digital portfolio using the photo editing feature on their Chromebooks.

11:15-11:35 teacher will walk around periodically to help students with photographing and editing their work and make sure students are not surfing the web.

11:40 At the conclusion of the lesson, the teacher will ask students the following questions

10:35-10:45: listen carefully as the teacher introduces the lesson and

10:45-11:00: Students will pay attention to the demonstration and ask questions if they need.

11:00-11:05: Students will look through the teacher items and select items they have a personal connection with.

11:10-11:15: Students will use items from the teacher to create a couple compositions that they will quickly sketch out in their sketchbooks.

11:15-11:45: students approve their compositions with the teacher and begin the printing process using their chosen color scheme and objects.

11:45-12 students must wash and dry all plates and leave their tables clean.

12:00 Students will say goodbye as they are dismissed.

## Day 2

10:30: Students will gather supplies and aim to finish their pair of monoprints today.

10:30-11:00: Students will work diligently on printing monoprints until they have two satisfactory prints to turn in.

11:00-11:15: Students will gather around one of the tables for a photographing tutorial and respectfully listen to the information provided.

11:15-11:25 Students will begin photographing their work.

11:25-35 Students will upload their photos and begin editing them on their Chromebook.

11:40 At the conclusion of the lesson, Students will verbally respond to the following questions.

1. What was the most challenging aspect of this process?
2. Would you use Gelli printing with other media?
3. What are some advantages to Gelli monoprinting versus other



for verbal response:

1. What was the most challenging aspect of this process?
2. Would you use Gelli printing with other media?
3. What are some advantages to Gelli monoprinting versus other processes such as screen-printing or wood block printing?

11:45 Teacher will announce cleanup and remind students to submit their final edited photos to their portfolio on canvas for homework if they have not done so already.

12:00 Class Ends and the teacher will wish students a great day!

processes such as screen-printing or wood block printing?

11:45 Students will clean up and turn in completed work to the drawers and turn in their digital files for homework.

12:00 Class Ends and the students will wish their teacher a great day!

**ADAPTATIONS AND RECOMMENDATIONS:** (*Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples*)

*For students with textural sensitivities, gloves will be provided as well as plastic aprons for those anxious about getting paint on their favorite pants. For those who need wheelchair space, the printing will easily work from a seated perspective and paint will be stored on an eye level shelf for accessibility.*

*Regarding classroom management, the teacher will remain available to correct disruptive behavior. Safety will be introduced with conviction so that students are well aware that unsafe behaviors will result in a revocation of the artmaking privileges.*

**DIFFERENTIATION STRATEGIES:** (These should also be reflected in the lesson sequence)

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: Learner profile, Readiness, Interest

## **ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING**

- A. Assessment: *How will you collect information on what students gained from this lesson? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, list of questions you will ask students at the closure of the lesson, short quiz on vocab- artists- process, etc. Remember to include assessment in your lesson sequence)*

*At the conclusion of the lesson, the teacher will ask students the following questions for verbal response:*

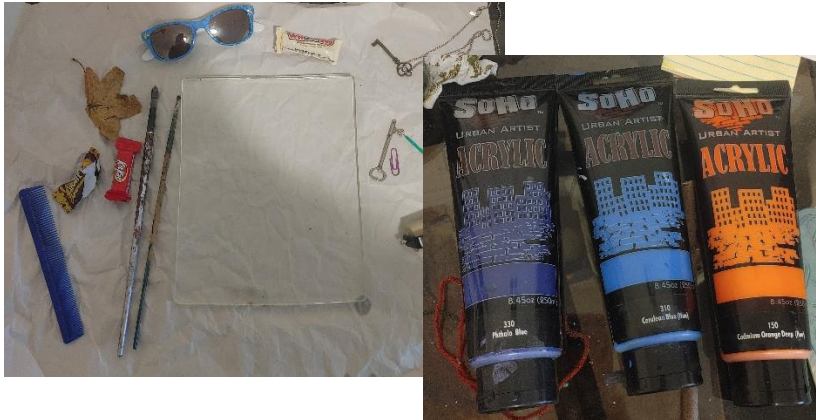
4. *What was the most challenging aspect of this process?*
5. *Would you use Gelli printing with other media?*
6. *What are some advantages to monoprinting versus other processes such as screen-printing or wood block printing?*

- B. Documentation: *What evidence of children's learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?*

During the class students will demonstrate proficiency with the materials and have plenty of time to make multiple versions of their monoprints. Then, students will document their projects with images that are well framed and well lit for their ongoing semester portfolios on canvas. Finally, some of these prints might be collected by the teacher for the end of the semester art show. This will allow both parents and peers to see the final results of this lesson!

3-5 process images with captions from creating your teaching samples. Once you teach a lesson update by adding several images, with captions, of the student's work to be submitted with your final lesson at the end of the semester.

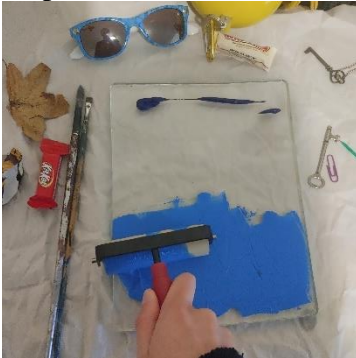
### **Process Photos:**



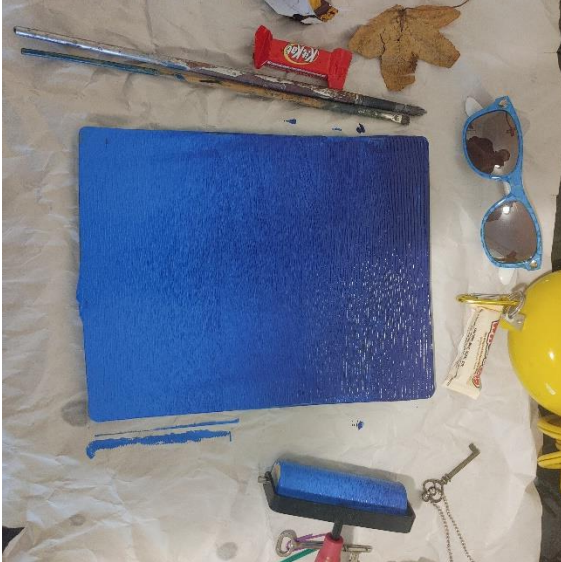
Step 1: Gather supplies including a brayer, a baren (a mason jar works), objects to print, a Gelli plate, acrylic paint, and a glass/Plexiglas palette.



Step 2: Pour a little bit of acrylic on the plate.



Step 3: Roll out the paint evenly on the plate.



Step 4: evenly blend the paint for a gradient effect.



Step 5: Gently press objects into the wet paint. Make sure they are not sharp and will not damage the plate.



Step 6: Dry this layer before adding the next color.

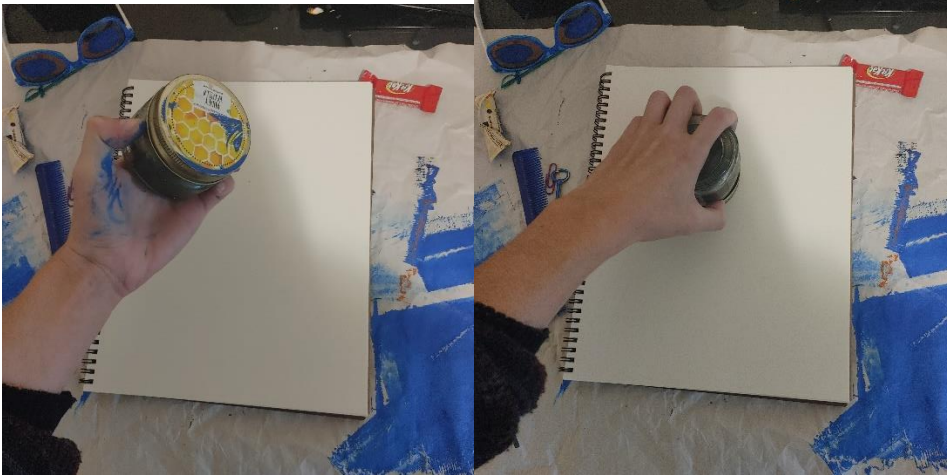


Step 7: Apply a little bit of the next color a little bit at a time.

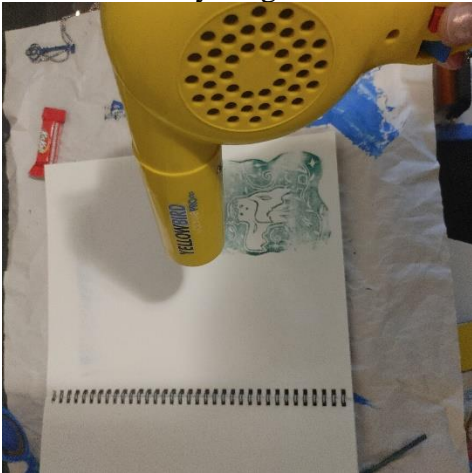


Step 8: Roll out the next color evenly onto the Gelli plate.





Step 9: Gently apply paper, you can use a mason jar as a baren. Apply even pressure to make sure everything transfers from the plate to the paper.



Step 10: Dry it for good measure. (optional)



Step 11: Gently remove paper to reveal the monoprint. This process will be redone using the inverse of the colors 😊

**Unit Title: Drawing and Printmaking With Purpose**  
**Lesson Title: “Linocut Printing: Distribution of Ideas” 3<sup>rd</sup> Lesson**

**Number of Students: 20-25 per class**  
**Grade Level: Art II**

**Length of each lesson: 90 minutes**

## **UNIT RATIONALE**

The unit rationale is a description of what the unit is about and why it is important for students to learn this information. This is not for explaining the process or steps of the lesson. It is about addressing why it is important for students to learn the information you are teaching them and what skills, beyond just art making, they achieve by engaging in the learning experience. Emphasis should be on what the arts teach and the importance of teaching your Big Idea on a local and global level. (min-500 words)

Students will begin refining both their technical and reasoning skills needed for artmaking processes. Specifically, students will begin contemplating their role in the context of the art community as well as the impact they have on the community around them. Further, they will emphasize the ideas that motivate their individual artmaking processes after prior exposure to the technical aspects of art making. These ideas and opinions help to shape the character of students as they will carry these attitudes into society upon graduation. Students will begin by crafting a traditional ink drawing that expresses an idea they think their community would benefit from exploring. For instance, students might present their views on women’s rights or LGBTQ+ issues. This technique of detail-oriented ink drawing is important because it provides a greater sense of accomplishment and an awareness for how the details of a piece enhance the final product. This is true of other disciplines as well. For instance, showing ones work in math is going to lead to a higher likelihood of success. Attention to detail is a valuable skill to implement later in life. Similarly, students will have the opportunity to explore their chosen issues and promote community through the expression of their ideas. Further, ink drawing, even on a small scale, takes time for success. Therefore, students will practice patience and achieve success as a result. This will exaggerate the time needed to complete a traditional art piece and lead into the importance an efficiency of printing techniques that produce multiples.

Next, students will experiment with 2 different printing techniques to explore their philosophies about art and the visual transmission of ideas to a larger viewing audience. In the first, students will utilize Gelli printing to create two monoprints; this will encourage experimentation with a media that is less common than ink drawing. This will create a new and exciting process for students to master and try new ideas. Further, they will understand the

importance of planning as they will have to sketch, plan, and arrange compositions before beginning the printing process. Similarly, they must think about color schemes, and formulate an idea for each of their printing options. While this monoprinting process is relatively quick compared to the ink drawing process, the composition and planning process is instrumental to creating balance in the final print. This is true of other disciplines as well as life in general in which foresight and planning can set one up for an efficient and successful result. Finally, students will use linocut carving tools to produce linocut prints that express another idea that students are passionate about. This might include environmental awareness or expand on the first project's ideas. This process will be another exercise in patience as students will have to pay close attention to the relationship between positive and negative space. Finally, students will develop a brief artist statement to accompany each piece that will solidify their thesis, summarize their intention, and concisely express their ideas behind each project during the final presentation and critique at the end of the unit.

## LESSON RATIONALE

**The lesson rationale is a description of what the individual lesson is about and why it is important for students to learn this information. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists and the importance of introducing these to students. (min-250 words)**

Students, after creating art projects using detailed and somewhat tedious and somewhat unpredictable art forms such as ink drawing and monoprinting, will now experiment with the craft of linocut printing. Similar to the first lesson, students will pick an issue they feel is necessary to print. This might include an expansion of the first project's ideals, or another issue students are passionate about. This will likely include relevant topics such as environmental awareness, racial equality, and LGBTQ+ issues. Unlike the previous two lessons, this project emphasizes the ability to easily spread ideas based on the concept of efficient multiples. The big idea is sharing important ideas through three multiples that students are welcome to share with friends and family. Students will use their knowledge of positive and negative space to carve a stamp into linoleum using a gouge and print at least three multiples of their image. Their composition will exhibit a global or local issue they feel should be distributed this might be achieved overtly through text, or through visual symbols. They will practice the intricate processes of linocut and will appreciate the efficiency with which one is able to print multiples as opposed to the ink drawing or monoprinting completed earlier in the unit. However, the attention to detail and patience developed during the previous unit lessons will be utilized as this type of project is best executed with slow intentionality. Further, students will understand and practice safety with the carving tools as they are sharp and potentially hazardous. Adhering to safety procedures is a vital part of the making process and will benefit students in their future art classes.



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**PROCESS:** Linocut Printmaking

**ARTISTS:** (include brief bio: name, art movement, medium, training, born/died, big idea etc.)

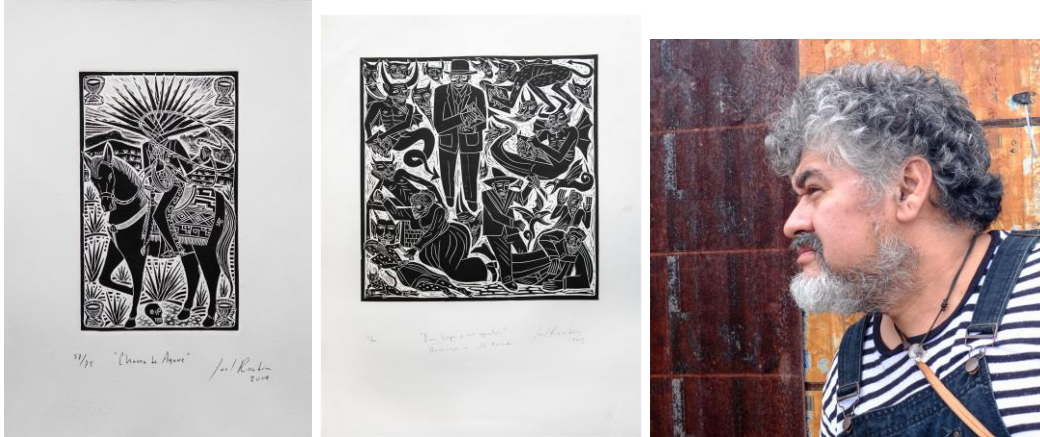
### **Lucie Spartacus**

Lucie Spartacus is a French Contemporary linocut artist living in Bordeaux. Her prints are highly influenced by feminist ideas and imagery associated with 19th century French imagery (Draw Cut Ink Press, 2020). She did not study art in college but notes that “Goya’s engravings are absolutely amazing. I particularly like the history of France in the 19th century” regarding the inspiration of her prints (Draw Cut Ink Press, 2020).



### **Joel Rendon:**

Joel Rendon is a printmaker from Mexico. He attended the academy of San Carlos and his “interest was in the art of Mexico itself, particularly that of Mesoamerica” (Mexican Prints, 2021). Further “His work has been exhibited in galleries in his country and others such as Argentina, Colombia, Cuba, Spain, the United States, Puerto Rico, India, among others” (Mexican Prints, 2021). He uses traditional imagery to create these impressively detailed prints.



## **BIG IDEA: Sharing Ideas**

### **LEARNER OBJECTIVES:**

- Students will appreciate the speed of making multiples after drawing by hand and monoprinting.
- Students will understand the political history of printmaking
- Students will understand safe carving and classroom practices
- Students will develop an understanding of positive and negative space as it relates to linocut printing

(What will the students be able to do? This should be a list- student will be able to conceive...? Develop...? Understand...? Create...? Imagine...? Evaluate...? Etc. Here you should have something about what they are making- such as students should be able to create a structure using what processes?)

**3-5 National Standards for Visual Arts (VAS):** (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Pr4.1.IIa: Analyze, select, and critique personal artwork for a collection or portfolio presentation.

VA:Pr6.1.IIa: Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

VA:Cn11.1.IIa: Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

**2-4 VA State Standards of Learning (SOL) in the arts:**

[http://www.doe.virginia.gov/testing/sol/standards\\_docs/fine\\_arts/2013/visual\\_arts/std\\_finearts\\_visualarts.pdf](http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/visual_arts/std_finearts_visualarts.pdf)

All.15 The student will demonstrate proficiency, skill, and control in the use of media and techniques.

All.12 The student will employ elements of art and principles of design to effectively communicate intended meaning in works of art and design.

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**MATERIALS NEEDED FOR LESSON** (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers fine point/broad tip, etc.)

**E. Art Supplies:**

30, 4x6" linoleum blocks; 6-8 brayers; 15, 8x10" plexiglass sheets; 30 linocut carving tools, a large can of bock printing ink. 60 sheets of 4x6" printing paper.

**F. Additional Materials:** (*What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? use APA citations*)

Draw Cut Ink Press. (2020, May 2). *Lucie Spartacus talks art history, linocut printmaking & strong women!* Draw Cut Ink Press.  
<https://www.drawcutinkpress.com/lucie-spartacus-linocut-printmaker/>.

Mexican Prints. (2021, July 1). *Joél Rendón - Mexican Prints*. Mexican Prints Gallery and Studio. <https://mexicanprints.com/index.php/artistas/joel-rendon/>

[Vredenburg High School Linocut ARTE306 - Google Slides](#)

**VOCABULARY/DEFINITIONS:** (list 3-7 vocabulary words and their definitions)

Positive Space: The objects in a print

Negative space: The space in between all objects

Brayer: the roller device to spread ink onto the linoleum

Baren: Device to place pressure on the back of the printing paper during the transfer process.

Linocut printing: Print making process in which space is carved away from a piece of linoleum to create a stamp that is then used to make the print image.

Gouge: tool used to cut away the linoleum

**ELEMENTS AND PRINCIPLES:** (3-5 elements and/or principles you will introduce)

Space, Shape, Line, and Repetition

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**MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE** (How does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

Since this is the 3<sup>rd</sup> lesson of the unit, students will have practiced slower, more detailed drawing techniques as well as created monoprints. Therefore, they will understand the relative ease of printing, provided that they take their time creating the initial linocut stamp. They will also understand the role of printmaking and its application to the larger art world by spreading ideas effectively for the good of a community.

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**LESSON PROCEDURES (Remember do not write in first person)** As part of the planning process create a teaching example for your own learning purposes, and/or a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

**K. Teacher/Classroom Prep:** *(List tasks that the teacher needs to accomplish before the lesson begins such as: print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)*

The teacher must put all printing supplies into six bins to be placed at each table. Earlier in the week, the teacher will carve a sample to use for a demonstration in class. The teacher will also have at least 60 sheets of paper cut to the right size, 4x6".

- L. **Pre-assessment:** *(What students understand prior to the lesson and what will you remind them of from past learning?)*

From the previous two lessons, the teacher will remind students that the print will be inverted, and that any lettering must be carved backwards. The teacher will also emphasize the relationship between positive and negative space. Even though they might have had exposure to this concept, linocut requires that even seasoned artists pay attention to what needs to be carved away, and what needs to remain untouched.

- M. **Behavioral Expectations:** *(What are the students expected to do as they function in the classroom?)*

Due to the potentially dangerous issues associated with the tools for this lesson, students are expected to handle the materials carefully when creating their projects. They may listen to music in order to remain focused on their tasks, but only with one side of their ear buds so that they may still hear announcements from the teacher.

- N. **Organizer:** *(How will students be informed of the learning objectives and major activities of this lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?)*

[Vredenburg High School Linocut ARTE306 - Google Slides](#)

- O. **Extension Activity:** *(students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/work station)*

Students who finish early will have the opportunity to explore more printing colors and make at least three more prints in a variety of colors. Similarly, if these students have any leftover prints from the Gelli printing lesson, they might try printing their Linocut stamps onto one of those colorful backgrounds.

**LESSON SEQUENCE.** Also referred to as scripting or timing. Make sure to include times (for example 10:30-10:35 teacher action: greet students/ learner action: enter classrooms and take seats. Be very specific from beginning to end. Remember to include material distribution, cleanup and closure. While writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

**Teacher Actions** (include teacher questions and explanations)

**Expected Learner Actions**

10:30: Greet students.

10:35-10:45 Teacher will introduce the lesson via Google Slides and conduct a brief demo so students can see how the process works in detail.

10:45-11:00 the teacher will be available for questions as students work on brainstorming in their sketchbooks.

11:00-11:10 As students begin the sketching process the teacher will walk around to each table checking in to make sure students understand and are writing any letters invertedly.

11:10-11:15: The teacher will oversee the transfer process and make sure the students are using a heavier weighted pencil, 6B or so. That way, it transfers effectively.

11:15-11:45 Teacher will oversee the carving process, making sure that students are carving AWAY from themselves, carving out ONLY the spaces they want to remain the color of the paper, etc.

11:45 Teacher will announce cleanup and to put all unfinished projects in the drawer for next class.

12:00 Class ends, teacher will say goodbye to students as they leave.

## Day 2

10:30 Teacher will greet students.

10:35-11:20 Teacher will walk around periodically and be available for student questions, grant hall passes, etc.

11:20-11:30 Teacher will ask students to gather for a printing demo.

11:30-11:50 Teacher will encourage students to go back to carving with the intention of printing

10:30: Enter classrooms and take seats

10:30-10:45 Students will listen to the Google Slides presentation and ask pertinent questions during the demonstration. "Anything carved out will show up white?" Correct.

10:45-11:00 Students will brainstorm at least 2 ideas in their sketchbooks and can ask the teacher individual questions.

11:00-11:10 Students will begin a drawing that is to scale that will be transferred to the linoleum.

11:10-11:15 Students will begin the image transfer and carving process, making sure to practice tool safety as demonstrated by the teacher at the beginning of class.

11:15-11:45 Students will begin the carving process and slowly, practicing classroom safety during the process.

11:45 Students will clean up their tables, returning the tools to the baskets on each table and placing their stated linocut stamps in the drawer.

12:00 students will say goodbye as they exit the class.

## Day 2

10:30 Students will enter the classroom and retrieve their projects, and a tool to work with

10:35-11:20 Students will work diligently on their linocut projects. They will be allowed to listen to music on their Chromebooks with one earbud.

11:20-11:30 Student will take a break for the printing demo.

11:30-11:50 Students will resume the carving process until cleanup.

11:50 Students will clean up the slivers of linoleum from around their carving stations and

during the next class.

11:50 Teacher will announce cleanup and make sure student tables are cleared properly.

12:00 Teacher will say goodbye as students leave.

### **Day 3**

10:30 Teacher will greet students.

10:35-10:40 Teacher will remind students to finish up carving in the first half of class and begin printing today. Then be available for questions.

10:40-11:15 Teacher will periodically walk around and talk to students about their individual projects.

11:15 Teacher will remind students that if they can wrap up as soon as possible and begin the printing process.

11:15-11:45 Teacher will assist students with the printing process if they need help.

11:45 teacher will announce cleanup and that final pieces be turned into the drawer.

11:55 Teacher will pass out a vocabulary exit ticket as noted in the assessment section of the unit.

12:00 Teacher will collect exit tickets and say goodbye as students leave.

place their pieces back in the drawer.

12:00 Students will say goodbye as they leave.

### **Day 3**

10:30 Students will come in a collect their supplies.

10:35-11:15 Students will wrap up the carving process.

11:15 Students will begin the test printing process and carve out extra space if needed.

11:15-11:45 Students will begin the printing process with the goal to finish 3 exemplary prints.

11:45 Students will begin cleanup and place finished prints in the drawer for grading.

11:55 Students will quickly fill out the vocabulary sheet and turn it in to the teacher.

12:00 Students will say goodbye as they leave.

**ADAPTATIONS AND RECOMMENDATIONS:** *(Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples)*

*For students with special needs the teacher may implement preferential seating, extended deadlines, and additional assistance. All slide presentations will be uploaded to canvas if a student needs to review them multiple times. Classroom management might mean separating friends who are causing a ruckus or*

*reinforcing safety a little more than usual considering the safety hazard of these tools.*

**DIFFERENTIATION STRATEGIES:** (These should also be reflected in the lesson sequence)

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: Learner profile, Readiness, Interest

## **ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING**

**A. Assessment:** *How will you collect information on what students gained from this lesson? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, list of questions you will ask students at the closure of the lesson, short quiz on vocab- artists-process, etc. Remember to include assessment in your lesson sequence)*

Students will be given the definitions and will fill out a brief vocabulary exit ticket based on the vocabulary in the lesson:

1. Positive Space: The objects in a print
2. Negative space: The space in between all objects
3. Brayer: the roller device to spread ink onto the linoleum
4. Baren: Device to place pressure on the back of the printing paper during the transfer process.
5. Linocut printing: Print making process in which space is carved away from a piece of linoleum to create a stamp that is then used to make the print image.
6. Gouge: tool used to cut away the linoleum

**B. Documentation:** *What evidence of children's learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?*

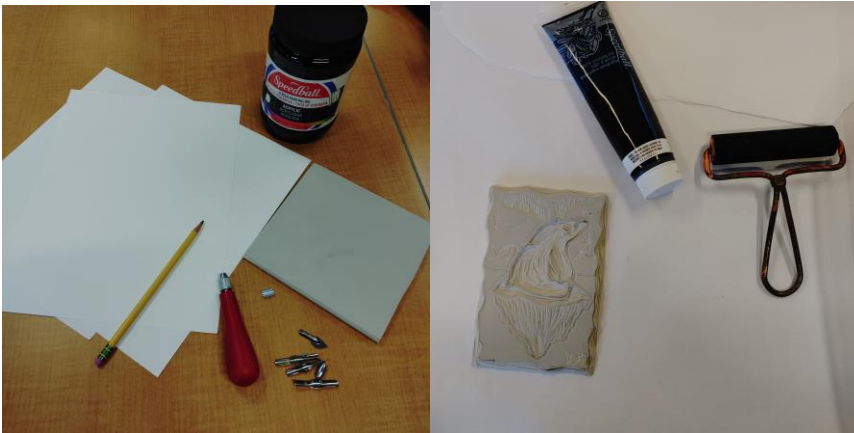
The evidence of children's learning will be collected in the form of high-quality images taken of the final pieces that will then be added to the



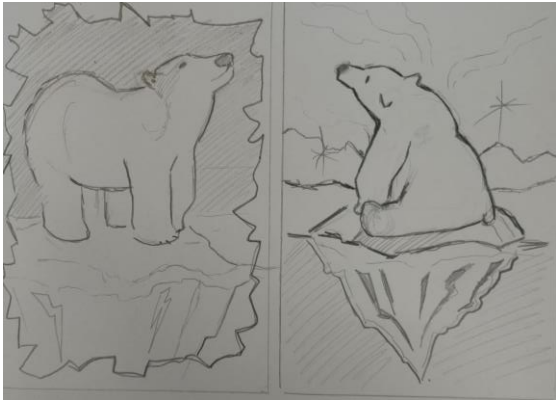
student's final portfolio. Further, exemplary pieces from each class that demonstrate mastery of the project will be reserved to display in the End of Semester Art Show. Parents will be able to see the portfolio images in Canvas and students will be able to see the show set up in a common space of the school, such as the cafeteria.

3-5 process images with captions from creating your teaching samples. Once you teach a lesson update by adding several images, with captions, of the student's work to be submitted with your final lesson at the end of the semester.

Include additional handouts, images of posters, and PowerPoints.



Step 1: Gather supplies, in this case a linoleum panel , a pencil, sketchbook paper, printing paper, block ink, a linocut carving tool with multiple tips a bryaer, a piece of plxiglass, and a baren.



Step 2: Sketch out a couple compositions so you have options/ideas.



Step 3: Transfer the inverse of the pencil drawing onto the linoleum block. Retrace any lines that are too faint, with the pencil.



Step 4: Begin carving out the space that will remain white in the final print, with the carving tool.



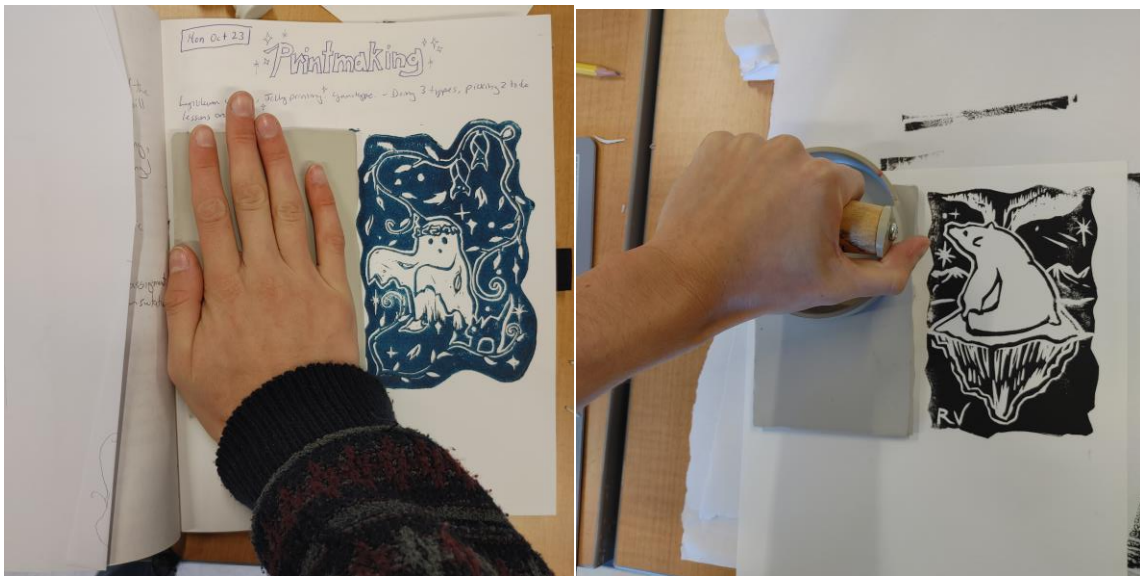
Step 5: Continue carving out all the white space. Make sure the lines are incised deep enough that the lines will not show up accidentally.



Step 6: Cut away excess linoleum on a carving mat with an X-acto knife. To achieve a funky shaped boarder like this, make sure to cut away the edges.



Step 7: Make a test print! Roll the ink evenly onto the brayer, then roll evenly onto the completed linocut.



Step 8: place firmly on the printing paper, apply pressure with hand or brayer.



Step 9: Reveal final print and make at least 3 successful prints.

### **End of the Semester Art Show:**

Throughout the units, students will have made a variety of art projects. At the completion of each project, during the grading process, the teacher will collect exemplary projects from students who truly mastered the criteria. At the end of the year, these collected works will be displayed in a central location, perhaps by the cafeteria or front office, so that other students and school personnel may admire these creative endeavors and instill a sense of pride in the school arts program. All the works will be matted by the end of the semester so that these pieces will be professionally displayed. The journal reflections from each lesson may be polished by participating students into artist statements so that viewers may hear commentary on each piece directly from the student artists. If the lesson did not involve a journal, the teacher will ask these driven students to write a brief artist statement. If permitted by the school, the teacher could organize an afterschool art opening so that parents may see the works of their students.

**\*\*This Template has been created, developed by Dr. Natalia Pilato. All rights reserved**

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