

Service Learning Lesson Plan

Title: Printmaking Exploration

Group/Date: Artistic Abilities

<p>Lesson Idea and Relevance: What are you going to teach and why is this lesson of importance to your students? How is it relevant to students of this age and background?</p>	<ul style="list-style-type: none"> • This lesson will build on the knowledge of texture and pattern gained from the previous week’s lesson. Students observed household objects and made inferences as to how those objects might be used as tools for mark making. They then tested these inferences by dipping each item in paint and discovering the marks each made. • Students will apply skills in observation and inference along with recently acquired knowledge of various objects, textures, and patterns to the printmaking process of collagraphy and, in doing so, expand their artistic repertoires. • Students will explore color and transfer techniques through monotype printing as an alternative activity to explore while waiting for collagraph matrixes to dry. • Students will discover that certain aspects of their original drawings or paintings change during the transfer and that the resulting print is always a bit of a surprise. • Students will create more pages for their exploration books.
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<p>Essential Understanding (s): What are the “big ideas”? What specific understandings about them are desired?</p>	<p>Essential Question (s): What provocative questions will foster inquiry, understanding, and transfer of learning?</p>
<ul style="list-style-type: none"> • Artists transform everyday materials to create art. • Textures can be transferred onto works of art through printmaking processes 	<ul style="list-style-type: none"> • How can we use everyday materials in innovative ways to create works of art?

<p>Outcomes - Students will be able to...What key knowledge and skills will students acquire as a result of this unit? ...Art history and culture; expressive features and characteristics of art; art materials, tools, and techniques? What should they eventually be able to do as a result of such knowledge and skill? ...Compare and contrast art work; analyze sketches?</p>	
<p>Students will be able to</p>	
<ul style="list-style-type: none"> • Students will identify/envision alternative use for everyday objects to make art. • Students will create a collagraph matrix displaying various textures. • Students will create multiple prints from one collagraph matrix. • Students will use markers and/or paint to create a monotype print. • Students will identify the differences in making a series and making one single print. • Students will construct books out of exploration samples and handmade paper. • 	

<p>Student Reflective Activity: Through what authentic performance task(s) will students demonstrate the desired understandings? How will students reflect upon and self-assess their learning?</p>	<p>Assessment Instrument (s): By what criteria will “performances of understanding” be judged?</p>
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<p>Through the act of choosing colors and materials and rendering them in a specific way for their own aesthetic desires, students will demonstrate their ability to envision alternative artistic uses for found objects.</p> <p>Student's will be able to see their applied textures transformed by transference in their prints, both collagraph and monotype.</p>	<p>Student's completed exploration books will reflect understanding of taught concepts and illustrate different examples of color, repetition, pattern, and texture.</p> <p>Student's ability to switch between materials and find new ways to create textures will be evident in their work.</p> <p>At the end of the lesson, students will gather as a large group and share their discoveries.</p>
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Pre-assessment: How will you help the students know where the unit is going and what is expected? Help the teacher know where the students are coming from (prior knowledge, interests)?

We will begin class by handing back student's texture/pattern exploration studies and then re-acquainting students with some of the same materials they used last week (string, fabric, rubber, sponges, etc). We will ask the class if they can recall the way some of these materials acted when printed on paper. Students will be shown examples of both a finished collagraph matrix and one still in progress which incorporate found objects just like the ones we've been dealing with in class. Teachers will help students decide which objects will create interesting textures and have enough flexibility to be sent through a press. We will show students examples of finished collagraph prints and then demonstrate the actual printing process using the finished plate examples.

<p>Motivation: How will you hook all students and hold their interest?</p>	<p>Ideation: How will you equip students, help them experience the key ideas, and explore the issues to generate ideas for their art work?</p>
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<p>Showing them multiple artistic uses for common objects and new artistic processes inspires student's creativity.</p> <p>We will display all of the different activities we have been doing through the classes and how at the end we will have completed books. The idea of having a final book, a collection of their own artwork, will also serve as motivation.</p> <p>Some students such as Judy get motivated by the idea of giving her art as a gift to someone, while others are motivated by the novelty and excitement inherent in learning new artistic processes.</p> <p>Students like Nick are motivated by the ability to change color and mix colors, as well as discover new colors with what they have readily available</p>	<p>After a demonstration of the monotype and collagraph processes, we will provide students with many different potential materials for their project.</p> <p>By giving them different materials to choose from and by explaining the basic concept, students will have the room to experiment and explore all of the potential ways they can create those patterns of repetition and texture.</p>
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Procedures: How is the lesson organized to maximize initial and sustained engagement as well as effective learning? Provide opportunities to rethink and revise their understandings and work? Allow students to evaluate their work and its implications? Include literacy and numeracy?

- Introduction: Pass back texture explorations from last week's lesson, re-visit the materials used to make these textures.
- Introduce new way to "imprint" texture and images: collagraph. Talk about the press and how this

process relates to last week's lesson.

- Remind students of the overall focus: a final book comprised of all their explorations from class. Lead into discussion of book covers: hand-made paper
- Ask the class how many sheets of paper each person was able to make last class. If some students did not end up with two they will be taken to the papermaking station to make second sheet. After everyone has had the chance to make at least two sheets, the papermaking station will be made open to any student interested in making additional pieces.
- Work Time: All necessary supplies (markers, paper and transparency sheets for simple monotype, found objects, glue, mod podge, paints, and brushes, etc.) will be provided on tables, so students will be able to get right to work.
- Four work stations (monoprints, papermaking, and collagraph, separated into two distinct areas, **Dry:** preliminary collage/matrix building and **Wet:** matrix finishing, mod-podge/paint)
- Two tables will contain fabric, string, sponges, cardboard, glue, and mod podge.
- Two tables will contain markers, transparency sheets, paper, and paint.
- Last two tables will be for papermaking and drying.
- Students will choose materials for collagraph based on individual interest and attraction to shape and texture, within the limits of what can be sent through the press. (No thick plastics, things that shatter under pressure, rocks, etc.)
- Students will go through stations and will complete no less than two monotypes, and three prints from their collagraph.
- We will wrap up class by allowing students to share their work and talk about their discoveries.
- Clean up!

Materials and Resources: What is needed to complete the learning plan? List materials and resources in a bulleted format.

- Paper making -
 - Paper scraps
 - Water
 - Blender
 - Pans
 - Screens
 - Extra Screen
 - Felt sheets
 - Stacks of newspaper
- Collagraph -
 - Mat board for printing matrixes
 - thicker paper for printing
 - Acrylic paint
 - Mod Podge
 - Elmer's glue
 - Household/ found objects for creating collagraphs
 - string
 - fabric
 - cardboard
 - cereal/rice
 - tin foil
 - bubble wrap
 - foam core
 - leaves
 - etc.
- Monotype
 - water-based markers
 - transparency sheets

- o paper for printing
- o spray bottle
- o blotting paper

Preparation and Safety: What do you need to prepare for this experience? What safety issues need to be addressed? List steps of preparation and safety in a bulleted format.

- We will set up the paper station (Teachers will operate blenders) and set up the materials at the other stations
- We will have aprons available for students
- We will have prepared example works that illustrate various textures and versions of the same collagraph.
- We will prepare monotypes demonstrating how different, sometimes unexpected aspects of a painting or drawing show up in the transfer.
- Teachers will heavily monitor the printing press and do most of the work involving this equipment.

Accommodations: How is the lesson tailored (personalized) to the different needs, interests, and abilities of learners? ...**Access** (Resources and/or Process) and **Expression** (Products and/or Performance)?

- There are enough educators and assistants to provide individualized attention to students who need it
- Multiple stations will cater to multiple interests of students
- Enough materials are available that each students will be able to express themselves freely according to their individual interest
- This lesson plan gives students the freedom to make decisions on what colors or techniques they prefer to use, which will help them remain interested in their projects.

Understanding the plan...

Stage 1 – Desired Results

- Relevance - What are you going to teach and why is this lesson of importance to your students? How is it relevant to students of this age and background?
- Essential Understanding(s) - What are the “big ideas”? What specific understandings about them are desired? What misunderstandings are predictable? (Reflect and Transfer)
- Essential Question(s) - What provocative questions will foster inquiry, understanding, and transfer of learning? (Reflect and Transfer)
- Outcomes (objectives): What will students know and be able to do? What key knowledge and skills will students acquire as a result of this unit? ...Art history and culture; expressive features and characteristics of art; art materials, tools, and techniques? What should they eventually be able to do as a result of such knowledge and skill? ...Compare and contrast art work; analyze sketches? (Comprehend and Create)

Stage 2 – Assessment Evidence

- Student Reflective Activity: Through what authentic performance task(s) will students demonstrate the desired understandings? How will students reflect upon and self-assess their learning? (Comprehend, Reflect, Create, Transfer)
- Teacher-centered Assessment (instrument): By what criteria will “performances of understanding” be judged? What evidence (e.g. quizzes, tests, academic prompts, observations, products/artwork, sketchbooks, journals, etc.) will students demonstrate achievement of the desired results?

Stage 3 – Learning Plan

W = help the students know where the unit is going and what is expected? Help the

teacher know where the students are coming from (prior knowledge, interests)?

(Comprehend)

H = hook all students and hold their interest? (Reflect and Create)

E = equip students, help them experience the key ideas, and explore the issues to

generate ideas for their artwork? (Create)

R = provide opportunities to rethink and revise their understandings and work? (Reflect

and Transfer)

E = allow students to evaluate their work and its implications? (Reflect)

T = be tailored (personalized) to the different needs, interests, abilities of learners

O = be organized to maximize initial and sustained engagement as well as effective learning?

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