

LESSON PLAN TEMPLATE

Central Focus	Fictional Creatures
Grade Level	6 th Grade
Class Size	27
Time	9:35-10:30 (45 min) M-F, 11/1-11/10

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National Visual Arts Standards Addressed

Responding: VA: Re.7.1.6a:
Identify and interpret works of art or design that reveal how people live around the world and what they value.
Creating: VA:Cr1.2.6a
Formulate an artistic investigation of personally relevant content for creating art.
Reflecting: VA:Cr3.1.6
a. Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

BIG IDEA DESCRIPTION

Teaching basic processes of linoleum printmaking using one-color ink. Students will design a fictional creature that represents a combination of one animal/creature that represents their strengths and one animal/creature that represents their emotions. The goal for the creative combination design is to act as a precursor to the following lesson of designing a three-dimensional mythical creature in ceramic sculpture.

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LESSON OBJECTIVES AND DESCRIPTION

- ~~Students will be creating a mythical creature that will be used to explore the process of printmaking and edition of 5 identical prints. The creature's design will be made from the student's personal representations of their strengths in the form of an animal combination or a fictional creature.~~
- ~~Using the process of printmaking and edition of at least 5 identical prints, students will design a unique mythical creature based on metaphorical references to different animals that represent their strengths.~~
- ~~Students will apply the concept of triangle theory to form a dynamic composition in their initial sketches.~~
- ~~Students will analyze in depth how positive and negative spaces play a role in their own design and in art in general.~~

Commented [RSF2]: I prefer bullet points for objectives. Remember that objectives are about students, not so much about you will ask them to do. See suggested changes.

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TEACHER MATERIALS

Presentation
Video Demo

STUDENT MATERIALS

Linoleum
Brayers
Barens
Hand Press
Carving tools
Sketch Books
Pencils
Ink

<p>Key Artworks</p> <p>Snakit Gurt Dog The Duck Heard The Cheddar Hellcat The Sun Is Made of Cat</p> <p>Guerrero (Warrior) Untitled (Crotched Demon) Innocent Creatures-4, 2003- Panel 3. Innocent Creatures-3, 2003- Panel 3.</p>	<p>ARTISTS</p> <p>Gemma Trickey</p> <ul style="list-style-type: none"> From Somerset, England Graduated with a Bachelor of Fine Arts in 2003 Works in woodcut and linocut. Creates characters and creatures from folklore, dreams, and stories. <p>Artemio Rodriguez</p> <ul style="list-style-type: none"> Born in Tacambaro, Michoacan, Mexico Woodcut and Linocut Artist Mexican cultural symbols He created his press workshop in Mexico to teach next-generations Commentary on traditional and popular culture.
<p>Key Critical Questions</p>	<p>What is printmaking? Do you know what linoleum is? What is it used for? How do you make lines in the linoleum? How would you describe Gemma's art style? What elements do you see in her works? Looking at Artemio's work, how does he use all the space in the print? What do you think Artemio's work represents?</p> <p>What are some ways that you can make a mythical creature?</p>

Commented [RSF3]: It is good to see that your two artists complement each other.

VOCABULARY AND LANGUAGE ACQUISITION

Vocabulary	<p>Linoleum Brayer Baren Matrix</p>
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SPECIAL PRE-INSTRUCTION PREPARATIONS

Have tools and materials out for students to see first-hand.
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ACCOMMODATIONS FOR SPECIFIC DIVERSE LEARNERS

Closed Captions for a student with hearing aids and an interpreter.

REFERENCES

<https://artemiorodriguezart.wordpress.com/>
<https://www.davidsongalleries.com/collections/artemio-rodriquez>
<https://www.gemmatrickey.com/>

Creature Generator: <https://www.rangen.co.uk/world/speciesgen.php>

** Developed and written by (Ileana Stavropoulos), Art Education, Illinois State University, 2014 **

INSTRUCTIONAL STRATEGIES

Launch	Instruction Methods
<p>“Hello, Sixth Graders! I am Tess, and today we will be learning about Linocut Printmaking. I have a short presentation where we will learn a brief history of linocut, look at a few artists who make linoleum prints, and walk through what we will be doing in class.”</p>	<p>Day 1 9:35-9:40 5 minutes to allow students to get settled in and grab writing materials. Location: Tables</p> <p>I will have calm music playing as students arrive.</p> <p>I will greet students and pass out a handout to organize their notes.</p> <p>I will make sure students have enough space at each table.</p> <p>I will use an attention-getter to begin the lesson.</p>
Instruction	Instruction Methods
<p>“Has anyone made a print before? Does anyone know what Linocut or printmaking is?”</p> <p>“Let’s find out more about this process. Keep handy the paper I gave you; there are parts from this presentation you’ll want to write down.”</p> <p>“What is Linocut? Well, we will use a piece of rubber called linoleum as our matrix. You carve into the linoleum using this tool. It has many different tips that are stored inside the handle. We will see what makes them further in the demo video later.”</p> <p>“One important note is that your drawing will be reversed when you print it from the linoleum matrix.”</p> <p>“Printmaking is when you use a matrix to create multiples of one drawing or design. Sorta like a copy machine but done by hand.”</p> <p>“Historically, Linoleum was invented in the 1800s and used for making flooring pieces! However, in the 1900s, linoleum became a popular printmaking material. Artists like Pablo Picasso and Henri Matisse used linoleum to make prints. While some matrices were used to make patterns or flyers, some artists used printmaking to plan a painting and paint over the print.”</p> <p>“Now, let’s look at three artists who work with linocut today. [insert artist information here]”.</p>	<p>9:45-10:00 Location: Tables Presentation part 1</p> <p>I will present the Linocut presentation.</p> <p>In the presentation, I will address a brief history of Linocut and show three artists who create works similar to our project.</p> <p>I will indicate when they should write important information down.</p> <p><i>Students can take notes on handouts or draw in a sketchbook.</i></p> <hr/> <p>10:00-10:25 Location: Tables Presentation part 2</p> <p>I will then walk through the materials and show a prerecorded demo video.</p> <p>I will then discuss how to transfer drawings.</p> <p>I will touch on editioning before ending my presentation.</p>
<p>“This project will be where you create a guardian creature representing your physical and emotional strengths. We will then print the creature using linocut. Think of a story that this creature is part of. Maybe it’s about where the creature lives, eats, and likes to do. Maybe it is a story about a challenge. The creature could be saving an animal stuck in a well or saving someone from evil math homework.”</p> <p>“When designing your creature, I ask you to include using triangle theory, different lines, and mark-making and creating with positive/negative space in mind. Since we will be carving away white space, you should consider what will be printed in black and what areas will be white and carved out.”</p> <p>“This project will also make an edition of 5 identical prints of your drawing. That means they all look the same.”</p> <p>“Materials we will be using are: -Linoleum Matrix -A carving tool -A brayer for the ink -Ink -A piece of glass for rolling the ink on.</p>	

<p>-sheets of paper for making the print. -Pencils"</p> <p>"Transferring Design</p> <p>Step 1: Draw on the front of the paper</p> <p>Step 3: Flip the paper to the front (drawing side up) and place it on your linoleum block.</p> <p>Step 4: Trace over your entire drawing using pressure. (not too much that rips the page)</p> <p>Step 2: Flip your paper and cover the back side using a 2B, 3B, and 4B Pencil. NOT mechanical pencil!"</p> <p>"Carving the linoleum should be relatively easy and soft to cut through. Be sure not to cut down wards, you just need to take away a small amount of linoleum to create the negative space that will show up as the white space on the paper. PLEASE make sure to cut away from your hand or body, think of it as pushing the cut pieces away from you."</p> <p>"To pull a print, we will be using ink that will be placed on the glass on the table. Then, using our brayer, we will roll the ink out on the glass until it is all inked up and smooth on the roller. After that, we will roll the brayer onto the linoleum to cover the space that we did not cut away. Once you have ink evenly on the linoleum, gently place your paper onto of the matrix. Using [hand or press] we will transfer the image onto the paper. This is called "pulling" the print."</p> <p>"Lastly, we will edition this print by writing the title on the image's left side, the edition's number so ¼, ½, ¾, and so on. On the right, you will write your name. You will do this on every print to make it an edition.</p>	
Closure	Instruction Methods
	<p>10:25-10:30</p> <p>I will let students ask questions or begin brainstorming ideas.</p>

Commented [RSF4]: I do not have much to add to your intructions sequence since I used your first lesson as model for other students. I believe you said your lesson will take more than one day, but that you are doing the initial introduction/instruction part. Right? In your closure, before student head out, you can do a very quick recap of the most important takeaways for students.