Design Unit: Art 10

By: Angela McPeake

**Rational**: This unit is intended to identify and work with the elements and principles of design. Students will explore how an artwork is unified through application of the elements and principles. Students will be challenged to make conscious decisions regarding composition, material choice, and subject matter of artworks created, and also encountered. In this unit on design, students will have the opportunity to recognize and develop personal style and expression as an artist. The lessons in this unit on creating stencils, collage, and printmaking require technical approaches in using both cognitive and psycho-motor skills. Each of these lessons allows students to bring their individual skill levels and ideas in creating an artwork. These lessons can be adapted to various learner levels, and do not call for specific final products. The final product each student produces will be relevant to personal interests and technical skill-levels.

**Lessons:**

1. **Pochoir stencils**: Create an system by cutting stencils a series of stencil shapes. Layer print ink which is thick and thin to indicate the different grounds to give the illusion of atmospheric perspective. Students will be challenged to simplify forms and consider placement within their composition. Psycho-motor skills will also be developed and challenged in the process of creating stencils.
2. **Spray stencils**: Students will expand on their understanding of how to create compositions using stencils. In this, students will develop a stencil of their interest and consider themes in relation to the material which the stencil is sprayed on. Psychomotor skills will also be challenged in the process of stencil cutting.
3. **Collage:** Students will create a collage using a variety of different materials to suggest different representations through implied and intentional textures. The theme of the collage will focus on aspects of social media and the impacts on personal lives. Using a variety of images and materials, students will create an artwork which represents social media in their eyes.
4. **Printmaking**:Understand and apply different printmaking methods, techniques, and the tools required for various printmaking processes. Students will create a print using the technique of choice to best suite the intended theme and composition. In this students will be challenged to create a successful composition through personal considerations of the included elements and principles of design.

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| **Lesson Title/Focus** | **Stencils** | **Date** | 09/01/2015- 09/02/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 2 X 120 minute classes |
| **Unit** | Design | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Articulate and Evaluate Use the vocabulary and techniques of art criticism to analyze their own works  2. Compositions: Organizations 2 Be conscious of the emotional images that is caused and shaped by a work of art.  3. Encounters: Sources of Images Investigate the process of abstracting form from a source in order to create objects and images. | | | | |
| **Specific Learning Outcomes:** | 1. Concept A:  Discussing the components of composition is part of learning to talk about art  2. Concept B:  Mood is created by tools like atmospheric perspective  3. Concept A:  Artists simplify, exaggerate and rearrange parts of objects in their depictions of images. | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand and apply the concepts of foreground, mid-ground, and background. * Understand and apply the concept of atmospheric perspective. * Create stencils by simplifying objects. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be using appropriate colors and stencil layering to show foreground, mid-ground, background. Students should use appropriate techniques for creating atmospheric perspective. * Students should be simplifying objects to create stencils | | |
| **Key Questions**: | | | * What is foreground, mid-ground, background? * How can you simplify objects ? * What is Atmospheric perspective? | | |
| **Products/Performances:** | | | * **Create a landscape scene by cutting stencils and layering paint (spray paint, acrylic) to indicate the different grounds and give the illusion of atmospheric perspective.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Pochoir brushes * Print ink * Rulers * Spatulas for ink * Wax paper/masonite boards * Roll paper * Card stock paper * Scrap card stock * Printer paper * Scissors * Exacto knives * Spray paint * Acrylic paint * Sponges/ brushes * Masking tape | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images/videos ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | -Images and videos of relevant artists/artworks on the smart board -Exemplars | | |  |
| ***Artists*** | | Graffiti artists:   * Whyte * SWOON * Banksy * Holzer * BLU * Robbo   Pochior Artist :   * Mary Okheena | | |  |
| ***Advance Organizer/Agenda*** | | 1. Discussion of concepts and material use 2. Introduce Artists 3. Work periods | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Pochoir Stencils using geometric and organic shapes. Warm up activity.***  ***Design Elements:***   * ***Texture*** * ***Form*** * ***Shape*** * ***Value***   ***Design Principles:***   * ***Center of interest*** * ***Contrast*** | | Organizer:   1. Prayer 2. Administration papers 3. Exquisite Corpse/Written bio’s 4. Course outline 5. Pochoir   Intro to Pochoir: “Stencil” originated in the 1930s in Paris, France.   * Draw and cut out geometric shapes (square, circle, cone, organic shape) on a piece of paper from the large roll. Make sure edges of each shape are still attached. * Using round/flat bottom brush (pochoir brush) gently brush on/stipple print ink around the edges of the stencil shape. Lift all the edges and continue to darken with the ink; creating a variation of tones. * Layer different shapes and create depth/space. * Experiment with the materials and tools to become comfortable with using them.   Clean up:  \*Wash the brushes with warm water, washing in a downwards motion.   * Do not hit the brush at the bottom of the sink or use hot water; to avoid the bristles falling out.   \*Circulate classroom and observe peers work, see what works and what does not work. | | | *120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:   * This activity is to get to know the students and what skill level the class is at. I’m looking for hand-eye coordination, spatial recognition, effort, participation, and cognition.   \*\*Circulate the classroom, observe students working, converse and get to know the students. | | |  |
| ***Learning Activity #2***  ***Pochoir ‘system design’ using space and shape.***  ***Design Elements:***   * ***Line*** * ***Texture*** * ***Shape*** * ***Form*** * ***Value*** * ***Space***   ***Design Principles:***   * ***Center of interest*** * ***Balance*** * ***Harmony*** * ***Contrast*** * ***Movement*** * ***Rhythm*** | | Organizer:   1. Prayer 2. Pass out admin papers to those new to the class 3. Class discussion and Artist introduction Explain where all materials and tools will be found 4. Pochoir project   Artist introduction:  Mary Okeena:   * Inuit women of the NWT, she tells stories of her culture and experiences as a child and of her children. * Notice the way she uses the materials * Using art as a means of making an income, she makes her art to sell it. Compared to traditional ways of livelihood.   Pochoir ‘system design’:   * Design a sketch of a “system” in your sketchbooks. * This can be done individually or collaboratively. * Create a set of stencils which will develop or form into a connecting system when attached together. Use the paper on the roll for this. Be sure that the stencil pieces are various sizes and shapes. * Layer the stencils to create depth; the furthest object (background) should be the lightest object. The objects in the fore-ground should be the darkest objects. * Use multiple sheets of paper to overlap and work onto. * Tape sheets of paper together; hang on the walls/floor/counter, etc (focus on installation).   Clean up:  \*Wash the brushes with warm water, washing in a downwards motion.   * Do not hit the brush at the bottom of the sink or use hot water; to avoid the bristles falling out.   \*Circulate classroom and observe peers work, see what works and what does not work.  Alternative assignment to demonstrate atmospheric space and depth:  Give directions for assignment:   1. Design your landscape as a sketch and indicate the grounds, solve how you will create atmospheric perspective. 2. Cut out stencils for each ground 3. Spray paint each stencil between creating them to ensure the paint is dry between layers. | | | *2 X 120 mins* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:  “Define foreground, mid-ground, background”  “What is atmospheric perspective?” “What are the considerations which need to be made in the composition of an artwork?”  \*Hands up  “Who has created stencils before? “  Summative Assessment:   1. Value 2. Form 3. Space 4. Movement 5. Craftsmanship | | |  |
| ***Learning Activity #3***  ***-Finish systems stencils***  ***-Creating a stencil with the intention of personal expression***  ***Elements of Design:***   * Line * Color * Shape   ***Principles of Design:***   * Center of interest * Harmony * Contrast * Rhythm | | -Introduce students to another stencil artist, review the main concepts.   * Banksy VS. Robbo video * Students should consider the question “What is the difference between street art and graffiti?”   -Create a web on the whiteboard about graffiti VS. Street art.  Students need to be thinking about how they want to design their stencil. Consider the following:   * Think about how you want to design the stencil aesthetically: what kind of line, shape, and color are used? * There should be an overall harmony and/or rhythm to the piece. * Students should be thinking about the surface area they want to stencil on. Think about the background of the surface. Is it textured? Is it a found object? New object? Old object? Is their meaning to the object? * Consider how branding (advertising is similar to graffiti) -is your stencil still artwork if it’s printed on a shirt?   Students need to inform me of their design and what materials they will need to use (spray paint color, canvas, etc).  -Students can continue to work on their “system stencils”  -Hang on the wall once finished.  Next full class of creating stencils: Show the class the Artist BLU   * Watch graffiti animation video * This is a different approach to street art..It becomes a digital artwork.   Introduce the SOURCE BOOK assignment.  \*pass out assignment handout and show the examples of previous student’s source books.  -As students finish their stencils they can begin to work on their source book.  -See assignment handout for description. | | | *3 X 120 minute classes* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:  -circulate classroom and question students of their previous Art experience and what they are interested in.  -Verbal feedback is given  Summative Assessment:   1. Line 2. Shape 3. Color 4. Contrast 5. Craftsmanship | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning.  2. COLLABORATIVE WALL ART  -Class can contribute to the wall art with any type of medium or design. Students can work on this piece freely.  - The intent for students to interact with their peers, work with different materials, and promote creativity through inspiration from others ideas. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  In table groups have students identify the grounds and perform mini critiques of their peers work.  Reflect on what students have been working on and what will be worked on next. | |  |

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| **Lesson Title/Focus** | **Collage** | **Date** | 09/17/2015- 09/23/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 5 X 120 minute classes |
| **Unit** | Design | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawing: Communicate Investigate varieties of expression in making images  2. Compositions: Organization 1  Experiment with various representational formats  3. Compositions: Organization 2 Be conscious of the emotional impact that is caused and shaped by a work of art.  4. Encounters: Transformation Compare the image content of certain periods. | | | | |
| **Specific Learning Outcomes:** | 1. Concept A:  Drawings can express the artists concern for social conditions  2. Concept A:  Various materials alter representational formats and processes used in achieving certain intended effects  3. Concept A:  Image making is a personal experience created from ideas and fantasies.  4. Concept A: Works of art contain themes and images that reflect various personal and social conditions | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Recognize the importance and impact of material choice in creating an artwork. * Give personal meaning to their artwork by developing a theme or issue within their piece. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should be considering their material choice in relation to the content of their artwork. * Their artwork should identify a personal meaning. | | |
| **Key Questions**: | | | * How does material and image choice in collage affect meaning or interpretation? | | |
| **Products/Performances:** | | | **Create a 2D or 3D representation of a specific topic under the theme of social media by using a variety of materials which symbolize, contrast, or compliment the concept. The connection of materials and theme should lead to overarching questions of the artwork.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 * [www.artsy.net](http://www.artsy.net) for power point images | | | | * Magazines * White glue/sticks * Scissors * Exacto knives * Minimum 8X10 card stock paper * Any other requests from students to create their artworks. | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images ready** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | Images and videos of relevant artists/artworks on the smart board | | |  |
| ***Artists*** | | * Hannah Hoch * Kurt Schwitters * Jakob Kolding * Derrick Adams * Raoul Hausmann | | |  |
| ***Advance Organizer/Agenda*** | | 1. Discussion of materials and personal VS. Political artwork to develop themes.  2. Introduction and discussion of artists  3. Work Period  4. Photograph & post artwork to collaborative website  5. Critique process | | |  |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Design a collage around the theme of social media. Connect your content to your material and image choice.***  ***Elements of Design:***   * Texture * Shape * Space   ***Principles of Design:***   * Centre of interest * Focal point * Balance * Harmony * Rhythm * Texture | | Class discussion and Artist introduction   * Go over the steps to this assignment and the purpose of collaborating with another classroom. * What could the benefits of collaborating with another class be? * Discuss my personal views on social media and themes that resonate with me. Use exemplar as a visual example. * Art history lesson: what is collage? What ideas do collage challenge. * What are some of the important design aspects to remember when considering the composition of a collage? * Discuss the importance of material and image choice in relation to artwork content.   Give directions for assignment:   1. In groups create a web of ideas connected to social media. Add groups ideas to a web on the whiteboard 2. Draft ideas—create a web of the most significant ideas in your sketchbook to help derive your content. 3. Determine materials which will be used for the piece based upon the theme of the artwork. 4. Create collage 5. Write short description of your artwork. 6. Photograph collage 7. Critique partners collage   DAY 1:   * Prep work: create webs of ideas as a group, then as a class, then individually for each student to try and develop the content of their artwork.   DAY 2:   * Students will begin to design their collages, and start to look through magazines to cut out images and construct their collage.   DAY 3:   * Finish constructing collage * Write a statement about the artwork * Photograph artwork * Teacher task: post all images and statements to the collaborative website.   DAY 4:   * Discuss critique etiquette and critique questions. * Students will critique their Taber partners artwork. * Providing feedback which identifies the strong and weak aspects of the artwork. * Explain to students the benefit of receiving and giving feedback on artwork.   Explain where materials will be found, how to access or find personal materials, and offer students assistance in getting materials.  CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS. | | | *4 X 120 minute classes* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment:  -circulate classroom and develop discussion of student themes, have them critically thinking about what materials and theme they are working with.  -Do students understand the connection of materials and content?  -Are students making a connection to social issues within their theme? -And are they relating it to personal views?  -Verbal feedback is given  - Peer feedback  Summative Assessment:   1. Material and image choice- texture 2. Shape, space 3. Focal point 4. Content choice and understanding in relation to personal and social issues –included in artist statement 5. Craftsmanship 6. Etiquette and understanding of critique. | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | Have students discuss in their table groups what the theme of their artwork is, and how the material choice is essential to the artwork.  Recap on the meaning and importance of personal vs. political artwork.  Students will reflect on their artwork and understanding through an artist statement | |  |

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| **Lesson Title/Focus** | **Printmaking** | **Date** | 09/11/2015- 09/18/2015 |
| **Subject/Grade Level** | Art 10 | **Time Duration** | 6 X 120 minute classes |
| **Unit** | Design | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** | | | | | |
| **General Learning Outcomes:** | 1. Drawings: Record Combine description, expression, and cognition in the drawing process.  2. Compositions: Component 1 Extend their knowledge of and familiarity with the elements and principles of design through practice in composing two- and three- dimensional images.  3. Compositions: Organization 1 Experiment with various representational formats. | | | | |
| **Specific Learning Outcomes:** | 1. Concept A:  Subject matter and expressive intention can be depicted with a variety of notational marks  Concept B:  The expressive content of drawings is affected by the drawing media selected  2. Concept B:  Positive and negative space are essential to the description of two- and three- dimensional forms  3. Concept A:  Various materials alter representational formats and processes used in achieving certain intended effects | | | | |
| **LEARNING OBJECTIVES** | | | | | |
| **Students will:**   * Understand the process of various printmaking techniques. * Experiment with different printmaking materials and tools to understand how to create wanted effects. * Consider how to create positive and negative space within the composition of their print * Develop understanding of the importance of craftsmanship * Consider and understand the elements and principles of design in developing compositions. | | | | | |
| **ASSESSMENTS** | | | | | |
| **Observations:** | | | * Students should demonstrate an understanding in the different print techniques taught. Elements of composition should be considered when creating a theme and working with specific print mediums. | | |
| **Key Questions**: | | | * What are the procedures for lino-printing, monotyping, and collagraph? * What are some of the positive and negative aspects of mono-printing? * What qualities come out of printmaking? * What aspects of craftsmanship are associated with printmaking? | | |
| **Products/Performances:** | | | **Printmaking demos:  Understand and apply different printmaking methods, techniques, and the tools required.**  **Create a print using the technique to best suite the intended theme and composition.** | | |
| **LEARNING RESOURCES CONSULTED** | | | | **MATERIALS AND EQUIPMENT** | |
| * Alberta Art Curriculum 1987 | | | | * Linoleum * Carving tools * String, fabric, nik-nacs * Masonite board * White glue * Scrap paper * Print ink * Brayer, barren, spoons * Rubber gloves * Sketchbooks | |
| **PROCEDURE** | | | | | |
| ***Prior to lesson*** | | **Have materials ready for students to use.  Power Point images ready Set up a demo station for teaching** | | | |
| **Introduction** | | | | | **Time** |
| ***Attention Grabber*** | | Images and videos of relevant artists/artworks on the smart board | | |  |
| ***Artists*** | | Lino-Artists:   * Matisse * Picasso * Stanley Donwood   Monotype Artists:   * William Blake * Edgar Degas * Paul Gauguin * Paul Klee   Terms: Additive and subtractive  Collagraph Artists:   * Jamie-lee and Sam Davis | | |  |
| ***Advance Organizer/Agenda*** | | 1. Discussion of materials, procedure, and composition  2. Introduction and discussion of artists  3. Work Period for demo stations  4. Work Period for printmaking piece | | | *120 mins* |
| **Body** | | | | | **Time** |
| ***Learning Activity #1***  ***Lino-printing***  ***Create a lino print with the consideration of theme in relation to the quality of the materials.***  ***Elements of Design:***   * Line * Color * Texture * Shape   ***Principles of Design:***   * Balance * Harmony * Contrast * Directional movement | | Class discussion and Artist introduction; show students examples of past student work and my own personal work.  --Introduce the idea of Japanese block printing; where lino-printing originated from. --Linoleum: rubber and linseed oil  Demonstrate procedures and materials:  STEPS:   1. Draft print ideas; sketch an outline on the lino. 2. Test carving tools to find the best suited one. 3. Begin to carve. Remove less to begin with, you can remove more after a print if you’re not satisfied with areas. 4. Create a matrix for evenly framing the print by using masking tape on the desk. 5. Cover Masonite boards with foil to use for rolling ink. 6. Roll ink out evenly on the brayer. 7. Apply evenly to the lino-block 8. Place the lino-block on the matrix; center the paper on top of the inked lino-block. 9. Rub the baron on the back of the paper to transfer the ink on the print. 10. Pull the paper off, starting at one corner and lifting up slowly. 11. Let dry and clean ink off the lino-block.   CONSIDERATIONS/ SAFETY:   1. Identify the different qualities each printmaking process offers to develop a theme. Lino-printing is good for creating line, textures, and shapes. 2. When carving the lino-block; carve away from the body, holding hands behind the carving tool. Rotate the lino-block as you work. 3. Be careful when changing the ends of tools as they are sharp. Also do not lose the pieces when assembling. 4. Whatever you cut on your lino will be reversed in the print   Give directions for assignment:   1. Students will draft ideas and themes which will work well with the techniques and materials being used. 2. Considerations of composition need to be recorded in draft sketches. 3. Begin the printmaking process.   Explain where materials will be found, how to access or find personal materials, and offer students assistance in getting materials.  Student work period for the next 1.5 classes.  CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS. | | | *2 X 120 minute classes* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment  -Verbal feedback is given -Peer feedback  Summative Assessment   1. Line 2. Texture 3. Balance (visual unity) 4. Movement 5. Craftsmanship | | |  |
| ***Learning Activity #2***  ***Monotyping***  ***Create different monotypes using text and personal themes***  ***Elements of Design:***   * Line * Color * Texture * Shape * Form * Value   ***Principles of Design:***   * Centre of interest * Harmony * Balance * Contrast * Movement | | Class discussion and Artist introduction; show students examples of past student work and my own personal work.  Talk about the advantages and disadvantages of MONOprinting.  -Single original prints.  Demonstrate procedures and materials and give directions for assignment:   1. Students will draft ideas and themes which will work well with the techniques and materials being used. 2. Considerations of composition need to be recorded in draft sketches. 3. Begin the printmaking process: prepare ink, paper, and tools. 4. Spray-mist the piece of print paper to keep it damp. It cannot be too wet or else the ink will run. 5. Spread an even layer of ink using the brayer onto the small mirror or plexi-glass. 6. Use an additive or reductive technique to manipulate the ink on the mirror and create the composition of your print design. Work quickly as the water-based ink will dry very fast. 7. When done, gently place the damp print paper onto the inked mirror/plexi surface. Gently rub the back of the paper to transfer the image. 8. Pull the paper off gently, starting with one corner. 9. The print on the paper is called a relief.   CONSIDERATIONS/SAFETY:   * Wear smocks to avoid ink on clothing. * When printing words/letters, remember that they need to be spelled backwards and drawn backwards. You can use the technique of writing the word with marker on a thin piece of paper and then turning the paper over to trace the word on the opposite side of the paper. * This being said, all images will print backwards. Plan compositions and designs accordingly. * Work spontaneously and use your instincts as this kind of printmaking needs to be done quickly.   IMAGE REQUIREMENTS:   * 1 Landscape or object from nature. * 1 word. * 3 design of choice.   -Demonstrate Unity, balance, and contrast within the print compositions. This means you need to consider the area inked and not inked within the composition. Show craftsmanship through clean paper edges, no fingerprints, and clean relief pulls.  Explain where materials will be found, how to access or find personal materials, and offer students assistance in getting materials.  Student work period for the remainder of class.  CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS. | | | *1 X 120 minute class* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment  -Verbal feedback is given -Peer feedback  Summative Assessment   1. Image requirements completed (1 landscape, 1 word, 3 of choice). 2. Balance 3. Unity 4. Contrast 5. Craftsmanship | | |  |
| ***Learning Activity #3***  ***Collagraph***  ***Create a collagraph composition considering all the elements and principles of design in relation to material choice and placement.***  ***Elements of Design:***   * Line * Color * Texture * Shape * Form * Value   ***Principles of Design:***   * Centre of interest * Harmony * Balance * Contrast * Movement * Rythmn | | Class discussion and Artist introduction; show students examples of past student work and my own personal work.  Demonstrate procedures and materials and give directions for assignment:   1. Create a composition by arranging and gluing various materials onto the sheet of masonite board, let completely dry. 2. Spread ink using the brayer onto the ink boards, roll an even coat of ink onto the Collagraph masonite board. Make sure to ink in all of the cracks. 3. Run the board and paper through the printing press. Apply more or less pressure in the settings, or more or less ink to personal preference.   This will take two classes to complete.  Use the first class to assemble and glue materials to the masonite board, and use the second class for students to run their prints.  SAFTEY/ CONSIDERATIONS:   * Consider the height of the objects being glued to the masonite board. Objects also cannot be sharp or obstructive. This may dent the printing press. * Consider the materials used on the board, some will be able to with stand multiple prints, and some will deteriorate after the first print. * Wear smock to avoid ink on the clothes. * Make a matrix on the press, to be sure prints are centered on the paper.   -Demonstrate Unity, balance, and contrast within the print compositions. This means you need to consider the area inked and not inked within the composition. Show craftsmanship through clean paper edges, no fingerprints, and clean relief pulls.  Explain where materials will be found, how to access or find personal materials, and offer students assistance in getting materials.  Student work period for the next classes.  CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS. | | | *2 X 120 minute class* |
| *Teacher Notes: Assessments/ Differentiation* | | Formative Assessment  -Verbal feedback is given -Peer feedback  Summative Assessment   1. Texture/ material choice 2. Balance 3. Movement 4. Rhythm 5. Craftsmanship | | |  |
| *SPONGE ACTIVITY* | | 1. SOURCE BOOK  -This will be worked on in free time and at home. Students are given a list of requirements to complete for their source book throughout the quarter.  -The intent for students to explore the art community outside the classroom, reflect on personal interests, promote inquiry and self-directed learning.  2. COLLABORATIVE WALL ART  -Class can contribute to the wall art with any type of medium or design. Students can work on this piece freely.  - The intent for students to interact with their peers, work with different materials, and promote creativity through inspiration from others ideas. | | |  |
| **Closure** | | | | | **Time** |
| ***Consolidation of Learning:*** | | | CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS.  Students will hang up their artwork and perform a group critique to observe the ideas and material use of their peers. Note what makes an artwork compositionally effective. | |  |