

**A ED 489 Curriculum Design Template
Fall 2013**

► Please note: You will be submitting one full lesson plan using this template.

Art Educators: Sam Bachman and Dalton Kendrick

Project Title: Hodge Podge Assemblage

Grade level: Middle School (11 years old)

Estimated # of students: 21

Pennsylvania Visual Arts Standards:

9.1.5 B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

9.1.5 E: Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.

9.1.5 J: Apply traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.

9.2.5 A: Explain the historical, cultural and social context of an individual work in the arts.

9.4.5 D: Explain the choices made regarding media, technique, form, subject matter, and themes that communicate the artist's philosophy within a work in the arts and humanities.

PROJECT HYPOTHESIS + SIGNIFICANCE

The previous week's lesson focused on the importance of collecting source material and documentation. This week's lesson focuses on putting those artistic practices into action. Students will explore concepts of individual and collaborative art making practices through producing individual easycut block prints as well as a large 18"x24" class print and an optional collaborative "partner print." The 18" x 24" class print will be made up of all 21 student's prints and will serve as a collection of the student's experiences and artistic reflections in relation to their time spent at The Great Insect Fair. This project will expose students to the process of printmaking, while emphasizing the importance of series within collections, another strata of the collecting process. The students will be taught about the work of artists on both a local and global level through short presentations on Michelle Randall, Raoul Hausmann, and collaborative work presented on thesketchbookproject.com. Michelle Randall, a former Penn State MFA, utilizes a process of appropriating various patterns to produce monoprints that are inspired by the objects that are associated with and make up personal collections. Raoul Hausmann was the father of photomontage and utilized his collection of photo materials to create new, creative, and visually interesting collages. The [sketchbookproject.com](http://thesketchbookproject.com) example will show the collaboration of many printmakers to create a single work. Through showing all of the artists, the students will see how collecting and documentation relate to

creating an individual piece of art from materials that are mass-produced. The students also learn about art historical and contemporary practices that relate to their collaborative activity. Through this project, students will continue to develop interpersonal and collaborative skills while making individual works of art that explore a process that relates to the art of collecting. This project will demonstrate that collections may be manipulated in the art making process to make new connections and to utilize materials in different and interesting ways.

Questions to consider: *WHY have you chosen this theme, issue, or concept? Does the theme/issue/concept take into account issues of diversity, social justice, and equity, as well as learners' interests? What pedagogical or institutional philosophy guides your decisions? What theories of curriculum underscore your unit, lesson, and teaching?*

LESSON + LEARNER OUTCOMES

Learners will explore new ways of utilizing documentation in their art making practices through combining and collaging elements from last week's collections into new and original drawings. These drawings will then be transferred onto easycut blocks to carve and generate prints. The students will have the opportunity to create individual, pair, and class prints. The students will gain insights into various ways to apply their individual knowledge and interests to art making processes while also creating work collaboratively. The large class print will allow students to see the importance of how individual components relate to larger themes of a collection, such as The Great Insect Fair. Students will begin to understand elements of categorization and how it plays into both art making and collecting.

- Learners will experience new ways of displaying collections through this collaborative project.
- Learners will demonstrate how to safely use materials while applying the benefits of a particular process to their art making practices.
- Students will demonstrate an understanding of how to use documentation and research in art making.
- Each student will have the option to produce individual prints, layered prints with their partner from the documentation lesson and a portion of the class print that will serve as a representation and collection of their experiences at The Great Insect Fair.
- Students will understand the differences and applications of relief printmaking and series in art work and how the process of printmaking relates to the art of collecting.

Questions to consider: *Does the project include clearly identified outcomes tied to themes, issues, or concepts? What **will** the learners learn? Does the project relate to Pennsylvania Standards in the visual*

arts? *WHAT* are you going to teach [studio, art history, criticism, visual culture, social issues, aesthetics, integration of other subject matter]? Does the project involve subject matter and activities that **contextualize** and examine relationships and ideas between artistic/aesthetic materials, skills, processes and concepts and social, cultural, political, and historical dimensions? *WHO* are you going to teach [age, grade-level, backgrounds, prior knowledge, gender, ethnicity, learner interests, special needs, gifted and talented, etc]? How will you make accommodations and adaptations for individual learners, for groups, the whole class?

MATERIALS NEEDED FOR LESSON

Questions to consider: *What materials, equipment, and facilities are required in order to teach this project? Does the project clearly identify any potential safety issues or considerations?*

A. Art Educator Materials

1. Names tags
2. Sketchbooks (21 student and 2 teacher sketchbooks)
3. Markers, Pens and Pencils
4. 2 Teacher plan/organizational handout
5. Projector, Adapter(s), Computer
6. PowerPoint presentation including images of the presented artists
7. Lesson Sample – 2 linoleum blocks and 2 prints
8. 1 easycut block with drawing on the block
9. 1 sheet of 8x10 inch paper
10. 1 lino cutter
11. 1 brayer
12. 1 wax palette for demonstration
13. Inks (Red, Yellow, Blue, Black, and White)
14. 2 sheets of tracing paper
15. blue tape
16. Speakers
17. External Hard drive for backing up student files
18. Cameras/ Camera Phones/ iPads for documenting
19. Band-aids
20. Paper towels

B. Learner Materials

1. Sketchbooks
2. 21 ballpoint pens
3. 21 pencils
4. 21 fine tip sharpies
5. 10 iPad's with documentation for reference materials

6. 1 sheet of white extra large drawing paper to print sectioned into 4x6 grids (24 printing locations)
7. 21 sheets of tracing paper cut into 4"x6" sheets
8. 1 sheet of extra large printing paper with no gridding
9. 100 sheets of heavy white paper cut into 8.5"x5.5" sheets
10. 21: 4"x 6" easycut printing blocks
11. 21 lino cutter tools
12. Assorted number of brayers (approximately 5 – 10)
13. Assorted colors of water based printing ink
14. Stack of wax palettes (21 or more for each student)

C. Instructional Resources

- PowerPoint presentation with images of documentation, process, and artist samples
- Personal stories and experiences that relate this back to collections

PROJECT ORGANIZATION

Questions to consider:

PEDAGOGICAL APPROACHES: To facilitate this lesson, the instructors will begin by reviewing the previous week's activities and addressing any questions or statements that arise. From there, the instructors will discuss the importance of documentation in the art making practice and how last week's documentation will be applied to this week's studio time. A short discussion about the themes that arose at The Great Insect Fair will guide students to a discussion about the similarities of components within a collection. Teachers will then segue into a discussion about the component parts of printmaking and a discussion of the artists Michelle Randall and Raoul Hausmann and how collections can be presented through this method. From there, teachers will discuss their samples, the process of generating a easycut block stamp, and how multiples relate to the art of collecting. After the students work on their easycut stamps and generate a variety of prints the students will finish the project with a short discussion about how themes are important to collections and how individual parts of a collection can and must relate to those themes. This discussion will utilize the artist examples and students' work as references. After the students are finished cutting their easycut blocks, the teachers will reevaluate the situation and see if the printing session should continue into the lesson the following week.

QUESTIONS: The instructors begin the lesson with a brief review of the last few weeks, asking the students to define collections and what constitutes something a collection or as part of a collection. Students will be asked what fit into their collection versus outliers in their images from

last week’s lesson. This will put the students in a place of questioning the boundaries of their collection themes and to think about qualifications for the collection. These questions will get the students to think about what characteristics are important to their small group’s theme and how that relates/ can relate to the larger themes present in the class in relation to the visit to The Great Insect Fair. Students will then be exposed to artists and the technical process of printmaking, using questions such as, “Which way should we never cut?” to address issues of safety. Bench hooks and tips for cutting will be provided and demonstrated to prevent accidents. Teachers will have images of the project at all stages so that they can see the entire process. Questions regarding process will be encouraged and addressed before moving onto the activity. After this demo, a broad rhetorical question will be given to the student body asking them to think about what portions of their documentation are important to their theme and what ways could they combine them to make a print that exemplifies those standards. After the students make their prints and work on the class collection prints, questions relating to what makes something a part of a series or a collection, how can images be collections, and how does this form of collecting represent information will be addressed.

Initiating the Project (Provocation): Instructors will engage students through giving them an opportunity to apply the concepts of documentation directly to the art making practice while using the print making technique. Students will be given the space to apply their personal interests and understanding to generate an original form composed of various elements from the specimens they collected. After students generate their forms for the print, they will engage in the collaborative method of creating a collection print, causing them to discuss placement, collaborate and share within a space, and to acknowledge the group as a collection of individuals.

Project Sequence: Below---this is the ‘meat and bones’ of your planning! We will spend a considerable amount of thought and time here! This is the part of this template that correlates to the wayfinding theory we have been sharing in class: Please note that while I have used a chart in this template to help you guide your planning, in reality, these pathways and the elements that comprise them should intersect with one another and support one another. You need not travel them in sequence.



Pathway 1			
Pedagogical Approach/Art	Learner Actions	Documentation + Assessment	Design of Environment

Educator Actions		Strategies	
<p>(9:00- 9:10) Teachers welcome students into Arts Cottage and hand out sketchbooks as they arrive. Students will be allowed to use the sketchbook space to explore personal thoughts, but if struggling, the instructors will prompt them through a series of questions. For example, “what would you look like or do if you could collect all your favorite super powers?”, “What would a collection of thoughts or ideas look like?”, “Pick an insect from the insect fair and illustrate a collection you think they would have.”, or the instructor will pick an object from one of the many collections on the wall and ask the students to come up with other objects that could be in a collection with this one. As students draw, the teachers will circle the room to check in with the students and account for who is present.</p>	<p>(9:00- 9:10) Students will come into the Arts Cottage classroom, receive a their sketchbook and sit down and explore prompts and ideas. Instructors will prompt students struggling with sketchbook individually. Students will respect materials, each other, and the instructors while working to be thoughtful and engaged.</p>	<p>(9:00- 9:10) Instructors will utilize sketchbooks and recording tools to document student’s interests that arise in conversation and in sketchbook work. Instructors will also have a digital camera present, as well as an iPad for documentation.</p>	<p>(9:00- 9:10) The classroom will be structured with tables arranged in a rectangle with students sitting on the outside. Baskets or cups with drawing utensils will be presented in an organizational format. Teachers will navigate on the inside of the tables, addressing the students that sit outside.</p>

<p>(9:11-9:25) Instructors will ask students to wrap up their sketchbook work and begin to get ready for the day's lesson and presentation. The transition will consist of questions such as; "What were some of the themes that you documented at the bug fair?" "How did you know what fit into your documentation collection and what did not?", "Can you think of things that would not fit into your documentation collection, if so why?", and "What are some different ways you can utilize this information to make a new collection?" The teachers will then introduce the lesson and the nature of collecting and reassembling images to make something new. While this is a form of collecting, so are the ways these prints will be presented. The teachers will then present a short PowerPoint presentation on Michelle Randall, Raoul Hausmann, and the</p>	<p>(9:11-9:25) Students will sit in chairs and face the projector screen while paying attention to the instructor's presentation. Students will answer questions in a thoughtful manner. Students will ask questions that come forward to guide the development of the project or their personal understanding. Students will repeat the safety rules and follow them. Students will walk quietly and safely to their partners to take a seat. Students will repeat the project objective, which is that they will use 2-3 of the qualities from their collected images to create a composition. The will repeat this before receiving their iPads,</p>	<p>(9:11-9:25) Student's responses will be used as a basis for assessment and to inform instructors if further examples or explanations need to be provided. Students will also display their problem solving and creative patterns by providing solutions to the teachers' questions during the brainstorming phase. Teachers will collect documentation via iPad and digital camera as they navigate the room.</p>	<p>(9:11-9:25) The environment will have a projector in the middle of the room while a PowerPoint presentation is displayed at the front of the room.</p>
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<p>sketchbookproject.com work. They will then discuss the importance of using collected materials and the ways they are presented. The teachers will then show the samples and explain that they will be using a print making process called relief printmaking, and that they will be using sharp tools and that respecting themselves, the materials, and each other is important to doing the activity properly. The teachers will then inform the students they will be doing a preparatory drawing that will combine essential elements of their documentation collections to generate one image that embodies each student's theme or elements from their images. The students will then be told they will be transferring that drawing to the easycut block by re-drawing it in black sharpie after tracing the drawing to leave a graphite print on the surface. The instructors will then show the teacher</p>	<p>paper, and pencils. Students will complete an individual project but will share the ipad.</p>		
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<p>sample and images of the final teacher sample in several stages.. This will be the time that the reversal of the image will be discussed so students will understand that the image will be reversed. Then the teacher will show how to use the lino cutter and demonstrate safety rules, such as, “always cut away from yourself”. This will then be demonstrated. While this is occurring, the other teacher will be getting ready to hand out the iPads to last week’s groups, which will sit together after the presentation. Before students receive the iPads, individuals will be asked to clarify what they will be doing so that they can demonstrate understanding before moving on.</p> <p>(9:36-11:00) The teachers will hand out 4”x4” pieces of paper and pencils for the students to complete an initial drawing of their print to be transferred. The teachers will remind</p>	<p>(9:36-11:00) Students will stay in groups of 2 and share the iPad and their documentation to develop their drawings. Students will</p>	<p>(9:36-11:00) Teachers will record conversation, images, and video of students to record growth and understanding.</p>	<p>(9:36-11:00) Students will work in 2 workspaces. Their desks will be used for the generation of the lino block and an inking station</p>
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<p>the students to keep their drawings simple. The initial drawings must be reviewed and approved by the teachers. Then the students trace their drawing using tracing paper. The teachers will instruct the students to flip over their tracing paper and place it graphite side down onto the easycut block. The students will then trace their lines using ballpoint pen to transfer the graphite onto the easycut block. Students will be given sharpies to go over their lines after they finish their graphite drawings and trace them onto the pink 4"x6" linoleum block. When this is done, students will receive the lino cutting tool. The teachers will ask the student directly to recite the major rules for safety. Students will then cut out their block. When the first student is done, a brief demo on inking will occur. The rules of the printing station will be discussed and students will understand that they are not to mix colors</p>	<p>show the instructors their drawing before transferring it to the lino block. Students will outline the graphite with a sharpie. Students will then carve away the image. Students will be reminded that they must turn their block, not the cutter while they are carving and will be reminded of the importance of line thickness by using different tips for the cutter. They will also know that whatever they cut will not be printed and what they do not cut will be left behind to be printed. After the students show their cut block to the teachers the students will go over to the inking station and begin to ink their stamp and print their individual prints, their group</p>	<p>Teachers will ask questions about materials and collections to gauge students understanding.</p>	<p>near the sink will be set up for the students to print. Students will be seated when working with the lino blocks and stand when printing.</p>
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<p>with the brayers. Teachers will also demonstrate the proper amount of ink and the proper technique for using the brayer. Students will be asked to repeat this rule to demonstrate understanding. After the parameters are understood, the teachers will suggest that students start by making individual prints. After the students have created their individual prints, the teachers will suggest that some students add their prints to the large class print, while other students create layered prints with their partners. The teachers will monitor the printing process, instructing and making suggestions along the way. The teachers will also monitor the traffic in the room and direct students to where they should be and where they should place their finished prints. Teachers will manage the classroom by monitoring materials during the duration of the printing process. The teachers will clean the classroom</p>	<p>prints, and add their print to the large class print. They will know that using too much ink or too little ink will create a less than optimal print. They will also use the proper technique for rolling the brayer (the roll and lift method). Students will create a black and white print before moving on to other types of prints. Students will respect their materials, each other, and report any issues as they occur. Students will complete the amount of work to the best of their ability. Time will be put in place next week to complete all of the desired prints. Students will leave at the end of class at 11:00</p>		
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<p>thoroughly after the students are dismissed.</p> <p>(11:00-?) Teachers will thoroughly clean the arts cottage and organize materials. Teachers will prepare a discussion for next week, asking questions such as, “How do our individuals prints serve as part of the collection?”, “How does documentation play a part in the collection process?”, “Are the 20 prints each an individual collection or part of a larger collection?”</p>			
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ENDING THE PROJECT

Closure of Project: The students will be instructed to wrap up their projects after a 5-minute warning. After the students are done, the instructors will have them place their prints on the drying rack. Students will quickly clean up their assigned items or area. Students will then sit around the outer edge of the rectangle and partake in a discussion of what a collection is, how these prints are collections, what they are collections of, and what classifies a collection.

- A. **Transition to next lesson:** At the end of class, the instructors will discuss how documentation can be used to make a collection for the group, using the project they just completed as an example. Next week the students will partake in making and documenting their own experiences and personalities through making zines.

DOCUMENTATION AND ASSESSMENT OF STUDENT LEARNING

Student's work and video samples from their process will serve as documentation of their learning. This will provide instructors with an understanding of how well students comprehend the prompts and historical references presented as well as demonstrating gaps and areas of improvement for the instructors. This documentation will be presented to students and parents alike in a condensed version after class on the course Tumblr site (collectiondissection.tumblr.com)

- Students will convert documentation into a new type of collection through the process of creating a linoleum stamp and 21 prints.
- Students will experience art making through conceptual practice while using art as a language to convey thoughts and represent findings.
- Students will utilize this lesson to learn how to approach objects and materials from different perspectives and to question the functions of components when considering collections.
- Students will learn how to articulate what was effective and ineffective in the art making process through exploring their work and others during the critique.

Questions to consider: *HOW will you evaluate and assess learning? How will you include authentic assessment methods that will "reach" all types of learners? How are your assessment measures tied to learning objectives and standards? Do your plans include specific strategies and criteria for formal and informal assessment of learning and understanding? How will you evaluate your own teaching? How will you inform/include families in what happened in your class? How will you exhibit/share learners' work? In what forms? What will be included?*

REFERENCES TO MATERIALS CONSULTED (Please list in standard APA bibliographic style)

- Raoul Hausmann (artist) (1919-1920). *The Art Critic* [collage], **Retrieved** October, 11, 2013, **from:** <http://www.tate.org.uk/art/artworks/hausmann-the-art-critic-t01918>
- Michelle Randall (artist) (2013). *re:Collection* [print installation], **Retrieved** October, 11, 2013, **from:** <https://sova.psu.edu/content/recollection-michele-randall>

Galiano Relief Retreat (artist group) (2012). *Font* [collaborative print], Retrieved October, 11, 2013, from: http://www.sketchbookproject.com/library/6473#page-slide_4

A ED 401 Curriculum Design Template Spring 2013

► Please note: You will be submitting one full lesson plan using this template.

Art Educators: Sam Bachman and Dalton Kendrick

Project Title: Hodge Podge Assemblage (Part 2)

Grade level: Middle School (11 years old)

Estimated # of students 20 Students

Pennsylvania Visual Arts Standards:

9.1.5 B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

9.1.5 E: Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.

9.1.5 J: Apply traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.

9.2.5 A: Explain the historical, cultural and social context of an individual work in the arts.

9.4.5 D: Explain the choices made regarding media, technique, form, subject matter, and themes that communicate the artist's philosophy within a work in the arts and humanities.

PROJECT HYPOTHESIS + SIGNIFICANCE

Two weeks prior, the lesson focused on the collection of documentation and information that would later inform an art project. Last week we used that information to create a black and white relief print composed of two or three elements from their collected documentation, highlighting the themes they recorded. This week's lesson will focus on the continuation of the artistic practices that we have been developing over the past two weeks. Students will begin by continuing to print their relief carvings and will evaluate if they will add more elements to their composition such as backgrounds, patterns, and textures. Students who were absent the week before will start from the beginning and will have a chance to catch up to the other students. Students who have completed a successful black printed their relief block in black will have the opportunity to add their prints to the collective class print. This print will emphasize the idea of collaboration that was presented last week through the work of the Galiano Relief Retreat coordinated by Peter Scurr. A variety of different centers will be established that will explore different iterations of relief printmaking and collaboration. Students will have the opportunity to create a colored layered print individually, in pairs, and as a class. This

practice will expose the different levels of collaboration that artists often engage in. Students will also learn about zines and their historical and present significance in relation to the rise of the Internet through the creation of a center. The zine will give students another means of communication and allow them to share their work with others without the use of social media. Printmaking is often a key component to the creation of a zine and students will further develop the technical aspects of printmaking through the creation of their own limited publication. Students will be presented with examples of zines created by contemporary artists including Misaki Kawai. Students will explore the significance of the multiple through the creation of zines and prints.

LESSON + LEARNER OUTCOMES

Learners will continue to explore the creation and practice of successful relief prints. Students will continue to experiment with create a successful black and white prints, as well as incorporating a new element of color and color relationships. The will also contribute to collaborative projects with a partner and in the class-wide realm. The class prints will enable the students to see the importance of each individual part to create a unified whole. The students will gain insights into various ways to apply their individual knowledge and interests to art making processes while also creating work collaboratively.

- Learners will experience new ways of displaying collections through the collaborative projects.
- Learners will demonstrate how to safely use materials while applying the benefits of a particular process to their art making practices.
- Each student will have the option to produce individual prints (both singular prints and colored layered prints), layered prints with their partner from the documentation lesson and a portion of the class prints that will serve as a representation and collection of their experiences at The Great Insect Fair.
- Students will understand the differences and applications of relief printmaking and series in artwork and how the process of printmaking relates to the art of collecting.
- Students will use the skills gained while creating their prints and apply those skills to zine-making.
- Students will understand the importance of the multiple within zine making and printmaking and identify the differences and similarities that can exist with the creation of the multiple. The zines will also incorporate multiple representations and understandings of a particular theme chosen by the student that relates to collections. Students will be encouraged to incorporate their own personal collections into the construction of the zine and its content.
- Students will articulate themes or combinations exhibited within their prints and zines.

MATERIALS NEEDED FOR LESSON

D. Art Educator Materials

1. Sketchbooks (20 student and 2 teacher sketchbooks)
2. Markers, Pens and Pencils
3. 2 Teacher plan/organizational handout
4. Computer
5. Lesson Sample – 2 zines, one created by each teacher
6. Easycut blocks cut into smaller sizes (2"x2" and under).
7. Easycut block 4x6" for demonstrations.
8. 4-8x10 sheets of paper (2 per teacher sample)
9. 1 Lino cutter
10. 1 Brayer
11. 1 Wax palette for demonstration
12. Inks (Red, Yellow, Blue, Black, and White)
13. 2 sheets of tracing paper
14. Blue painters tape
15. Drying rack
16. Speakers
17. External Hard drive for backing up student files
18. Cameras/ Camera Phones/ iPads for documenting
19. Band-aids
20. Paper towels

E. Learner Materials

Please see above description as well. Think carefully about how the materials you choose will affect and support learning pathways and outcomes.

1. Sketchbooks
2. 20+ ballpoint pens
3. 20+ pencils
4. 20_ fine tip sharpies
5. 10 iPad's with documentation for reference materials
6. 1 sheet of white extra large drawing paper to print sectioned into 4x6 grids (21 printing locations prepared by teachers and attached to panel)
7. ~20 sheets of tracing paper cut into 4"x6" sheets
8. 1 sheet of extra large printing paper with no gridding, precut by teachers
9. 21 sheets of heavy white paper cut into 8.5"x 22" sheets
10. 6: 4"x 6" easycut printing blocks
11. 22 lino cutter tools (2 blade sizes. 11 small and 11 large)
12. Assorted number of brayers (approximately 5 – 10), 2 per station
13. Assorted colors of water based printing ink
14. 15 sheets of wax palette paper

15. 60 sheets of 8x10" paper for zines
16. Various markers
17. Collage materials and colored papers for zines

F. Instructional Resources

Questions to consider: *How are you going to design and plan this project? What resources will you use - curriculum textbooks, other books, the Internet, your art educator research, your own ideas and experiences, student interests?*

1. *Posters presenting what a zine is and contemporary artists who create zines. Basic instructions for zine creation will be outlined on the poster. Information on how to fold zines, themes used for zines, and the cultural importance of zines illustrated through pictures of artists examples and short text. This will serve as a site for the 3rd teacher and function as the main point of instruction. A brief verbal introduction to this space will occur, but it will be focused around discovery learning and utilizing the space to inform process and art making decisions.*
2. *Posters at the other printing stations reminding students of goals and the techniques of printing*

PROJECT ORGANIZATION

PEDAGOGICAL APPROACHES: The instructors will begin to facilitate this lesson through a review of what the students did during the last class, what the students discovered, and what the basic techniques for printmaking are. One instructor will catch the absent students up on what they missed while the other students continue to practice printing in black ink. Once the students have printed several times in black ink and created a few individual prints, students will print a single black print onto the gridded class print. As most of the students finished this step, the teachers will shift the printing areas from black to color, beginning with inking stations composed of the primaries. Centers will open up for creating individual and group layered color prints. Students will have the opportunity to add their prints to another large class print, this one much more free-form and allowing for a lot of layering. A zine center will also be introduced with the teachers giving a short overview of what a zine is and showing the students the teachers' samples. The importance of the multiple will be introduced. A poster will be available by the station to help guide the students through the process and present a few examples by contemporary artists through text and pictures that explain how to construct a zine and the themes people explore through the medium. Students will be given the opportunity to pick a theme for their collections within their zines. Students will be informed that they will be receiving multiple copies (approximately 3) of their zines to be assembled the following week. Students will have the opportunity to reinforce the skills gained through the printmaking unit by new small relief prints to their zines, which will be provided at the center and utilize the printmaking stations already established in the classroom.

QUESTIONS: *Students will be asked to articulate what kinds of combinations they created from their documentation in their prints. Students will also be asked about the process and the tools of relief printmaking including “What is this tool called or what is this called (brayer, lino cutter, etc.) or “What should you never do (cut towards yourself or your hands)?” They will also be asked for tips about the process: “What did you discover about the process of cutting your print, are there any that would help make the process easier for your classmates?” “What do you need to know when inking and printing your block?” “What did you notice about the prints themselves?” “Are the prints all exactly the same or are they different too?” After the students make their prints, the class collection prints, and their zines, questions relating to what makes something a part of a series or a collection, how can images be collections, and how does this form of collecting represent information will be addressed.*

Initiating the Project (Provocation): Students will be engaged by the teachers through initial questioning about discoveries and processes made in the last class. Students will then be allowed to continue making black and white prints and add their print to the black and white group print. Students will be reengaged with the presentation of the zine center and the color printing and collaborative color printing centers.

Project Sequence: Below---this is the ‘meat and bones’ of your planning! We will spend a considerable amount of thought and time here! This is the part of this template that correlates to the wayfinding theory we have been sharing in class: Please note that while I have used a chart in this template to help you guide your planning, in reality, these pathways and the elements that comprise them should intersect with one another and support one another. You need not travel them in sequence.



Pathway 1			
Pedagogical Approach/Art Educator Actions	Learner Actions	Documentation + Assessment Strategies	Design of Environment
9:00-9:15 Teachers welcome the students and give them their sketchbooks as they arrive. The teachers will allow the students to free draw while the other students arrive. If students need a prompt, the teachers will ask the	9:00-9:15 The students will arrive at the Arts Cottage. The students will receive their sketchbooks and draw in their sketchbooks until the rest of their	9:00-9:15 The teachers will document the responses that the students provide through video documentation and scripting in sketchbooks. Students will be	9:00-9:15 The room will be set up for several centers but many of the centers will not be completely set up yet. Posters will be near the stations to outline upcoming

<p>students to illustrate a personal collection or if they could collect anything in the world what would they collect, drawing specific items. When the majority of the students have arrived, the teachers will gather the attention of the students and begin by asking the students what they discovered through the printmaking process. They will also be asked by the teachers, “what do you think printmaking has to do with collections” or “how is your illustration and print a collection” students will also be asked by the teachers to share tips or tricks they discovered for achieving a successful print. Teachers will review the safety rules and printing tips with the students as a refresher via a brief discussion.</p>	<p>classmates arrive. The students will contribute their discoveries and insights about how this project is considered a collection. Students will also provide tips they remember about the printmaking process. The students will pay attention and contribute responses to a discussion about safety and process regarding printmaking.</p>	<p>assessed for their knowledge of safety and process for relief printmaking. Knowledge of the proper use of tools will also be assessed. Student contributions to observations of the process will be a key point of assessment.</p>	<p>processes. The students will sit where seats are available around the tables. The teachers will be near the middle of the room. Three printing stations with black ink will be set up.</p>
<p>9:16-9:40 Once students have a firm grasp of the processes they need to remember, they will be allowed to continue to practice making black individual prints. They will be reminded that can make changes and add more details to their prints if need be. One teacher will monitor the majority of the students printing at the black ink</p>	<p>9:16-9:40 Students will continue to create prints using black ink. Students will add detail to their blocks if need be. Students will be aware of the quality of their prints and attempt to improve their technique, asking the teachers and their peers for</p>	<p>9:16-9:40 Teachers will document the progress of the students photographically and through video documentation. Students will be expected to verbally report the connections between their elements to the teacher and their</p>	<p>9:16-9-40 Some students will work at the black printing centers while some students work at tables to catch up. Table space is provided for students to add details to prints and continue printing. An area at the front of the room will be</p>

<p>stations and finishing their relief cuts. The teacher will demo rolling ink onto the block and proper use of the brayers if need be. The teacher will monitor the quality of the students prints and will help them make changes if need be. Students will be reminded to keep their fingers clean to help create a clean print. The teacher will direct students to the black and white group print when they have achieved an acceptable black individual print. Finished students may carve another image onto the back of their easycut block. Students who do this will be asked by the teacher to find a connection between their first image and their second image. The other teacher will introduce the lesson and demo through the steps of the process for the students who were absent the week before. These students will be required to look at their collections of documentation and combine 2-3 elements from the images that interest them most. They will first create a drawing in their sketchbooks, being sure to keep their image graphic and simple. This drawing will</p>	<p>help as needed. Students will avoid getting too many fingerprints on the edges of their paper. Students will add their black prints to the group class print one they achieve a quality individual print, as approved by one of the teachers. Students will carve another image if finished, continuing to follow technical and safety rules. Students will find connections between their first and second images. Students who were not here last week will look through their images and create a composition combining elements of interest from their documentation. Students will keep parameters outlined by the teachers in mind. Students will trace their drawings. Students will transfer drawing to easycut block by flipping the tracing paper over and retracing with</p>	<p>choices in selecting those particular elements as parts of their print. Students will be observed and assessed on their proficiency of the process, including cleanliness. The students that were absent will be assessed on their proficiency with the processes of preparing and carving the easycut block. The students will be assessed carefully for their use of safe techniques. Their responses to questions will also play a key role in assessing thinking. Their progress will be documented through photos.</p>	<p>designated with a drying rack for wet print storage.</p>
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<p>be contained within a tracing of their easy cut block to maintain scale. They will be reminded of negative and spaces and that the lines they are drawing will be cut out and turn white and the white parts of their drawing will be printed black. The teacher will ask the students questions about their compositions and subjects, reminding them to use the whole area of the block and think about their background and make corrections for elements that may be too difficult to cut. They will then transfer their drawings to a piece of tracing paper and then onto their block. The teacher will demo this step using a pencil and tracing paper and then flipping the tracing paper graphite side down on the block and going over the lines with a pen. The teacher will then direct the students will go over their drawings on their easycut blocks with a fine point sharpie. The teacher will demo how to properly cut lines using the lino cutter. The teacher will watch the students carefully as they cut and make practical or safety corrections as need be.</p> <p>9:41 - 9:50</p>	<p>a ballpoint pen. Then students will outline with sharpie. Students will observe all demos carefully and closely. Students will carve away from themselves very carefully. Students will think about composition and background as they ad to their blocks to generate a level of completeness throughout the whole composition. Students will field questions posed by the teachers.</p> <p>9:41-9:50</p>	<p>9:41-9:50</p>	<p>9:41-9:50</p>
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<p>Teachers will have the group pause briefly to come have snack and allow the teachers to present some new aspects of the lesson. One teacher will pass out snack while the other teacher begins to present the new centers. The teacher will move to the first center, which will be the colored layered print station. After snack is passed out the other teacher will begin to transition two of the black ink stations to color stations, preparing new palettes and placing new inks, the primary colors, out while cleaning brayers. The presenting teacher will show the students the teacher sample of the layered print and ask the students to create a layered print either individually or with a partner. The teacher will show the students that a lighter color should be placed on top of a darker color so both layers will be visible, but the teacher will also encourage the students to experiment. The students will be informed that they will be given a piece of paper each to create a layered colored print of their choosing. The students will be reminded that they must wash off their block before each new</p>	<p>Students will come together quickly. Students will pay attention to the demos and explanations presented by the teachers. The students will understand the components of each center and ask questions about process. Students will look to the teachers or the informational posters for help.</p>	<p>Students will be assessed on their understanding of each station. The teachers will ask “check” questions to students to check for their understanding about each station. The prints being made will also serve as a form of documentation for assessment.</p>	<p>Students will be seated at various tables to have snack and listen to presentations while the other teacher transitions the centers to color and sets up other supplies and work areas. Teachers use posters and teacher samples to explain the zine concept. There will be two color printing centers, one large color collaborative print center, a zine center, and a black printing center. There will also be extra tables and workspace for students near the center of the room. Designated wet print spaces will be available.</p>
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<p>color and be sure not to mix the colors. The teachers will remind the students that have just finished cutting their prints that they should create their black prints first and contribute to the black and white group print before doing anything in color. They will also be reminded that they should not rush, they will have the opportunity to create colored prints at another time if they don't finish their black ones.</p>			
<p>9:51 - 9:55 The teachers will next present the zine center. The teachers will present the center as an option for when the students are done with their printmaking (black and white, collaged, group, and color options), while stating that it is a place to explore personal collections and to utilize various materials, including printmaking when constructing the zine. The teachers will explain to the students that a zine is like a handheld analog blog where artists can create a collection of ideas or artworks that are reproduced and distributed. They are usually not made for profit but are made for sharing with others. They</p>	<p>9:51 – 9:55 Students will pay attention during presentation. Students will continue to eat their snack if need be. Students will be aware of the importance of self-directed learning at the center. Students will ask questions as they arise.</p>	<p>9:51 – 9:55 Teachers will document the students at the centers as they work and utilize the zines as a form of documentation. Students answers to teachers questions will also be recorded and used to understand the ways in which the student may adapt their understanding of collections to the zine process while display successful choices and revisions during the process of creating.</p>	<p>9:51 – 9:55 The environment will be introduced and the major details of the center will be outlined. Students will be aware of the benefits and instructions available in the materials. The materials they are to use will be presented on the table at the center, while vertical posters will pose questions such as, “How do collections have many parts, and how can the pages of your zine reference those parts?” to guide their development of their personal</p>

<p>often include drawings, writings, collages, prints and comics. The teachers will walk over to the center and briefly point out the images and text on the wall and how it should be used for self-directed guidance. Images will include representations of the zines by Misaki Kawai and other artists. The teachers will show students where the prepared zine paper is and point out the unfolded example that explains where page numbers correspond to the grids on the folded paper. The teachers will then explain that one paper will be like a secret and much of it will remain hidden. This will be decorated with a singular pattern or other drawing. The teachers will explain that small pieces of easycut are available for small stamps. These may be created for their zine. Teachers will also outlining the other various materials that are available.. The teachers will remind students that their zines will be assembled at a following class time.</p>			zines.
<p>9:56- 10:00 The teachers will then present the large format</p>	<p>9:56 – 10:00 Students will pay attention to the</p>	<p>9:56 - 10:00 Photographic documentation as</p>	<p>9:56 – 10:00 The various posters, inking,</p>

<p>color collaborative print center and show the students how they should begin at the middle of the paper and overlap prints, working their way out. The teachers will also show the students who have not printed in black yet where they should be completing their prints. The teachers will point to the instructional posters at each station and will be reminded to refer to these posters if they need help and to ask the teachers questions if the posters cannot answer them.</p>	<p>instruction being given. Students will offer any ideas, interest, or suggestions to the group in relation to the collaborative print.</p>	<p>well as written documentation of student's comments and suggestions will serve as documentation.</p>	<p>and printing stations will be demonstrated and explained so that students know how to navigate the room and how to use the room to help them accomplish their tasks.</p>
<p>10:01-11:00 The teachers will allow the students to begin using the centers, to continue carving their blocks, or to continue printing in black. The teachers will circle the room, monitoring the centers and the students for potential issues. The teachers will ask the students about what they are discovering while layering their prints. Teachers will ask students at the zine center what the theme of their zines will be and why they chose those themes to represent a personal collection. The teachers will help any students that appear to be overwhelmed or</p>	<p>10:01-11:00 Students will begin to work at a station of their choosing or continue to work on their individual block. The students will layer prints successfully. Students will work on their zines, completing both pages and successfully placing the components in the proper positions. Students will spend time at all centers if able to. Students will complete the amount of work to</p>	<p>10:01-11:00 The teachers will document the progress and work of the students through photo documentation. Conversations between the students and teachers will be carefully considered. Students will be assessed in for the quality of their prints and the care taken for their prints. The student's ability to collaborate and share materials will also be considered for assessment. The students'</p>	<p>10:01-11:00 Students will move about the room from station to station. There will be two color printing centers, one large color collaborative print center, a zine center, and a black printing center. There will also be extra tables and workspace for students near the center of the room. Designated wet print spaces will be available. Posters will be available at the centers to inform the students and help guide them through</p>

<p>struggling. The teachers will inform the students where they should place their prints (at the designated drying rack). The teachers will give the students a 5 minute warning before their parents come so that they can finish what their doing. The teachers will ask the students questions such as “What would you do with your zine or who would you give it to?” “How is a zine a collection” “How is your layered print a collection?” “How are the collections we created today the same or different from one another?” The teachers will dismiss the students</p> <p>11:01- ? Teachers will clean up and organize the Arts Cottage</p>	<p>the best of their ability, the centers will be available at other times for completion or continuation of work. Students will give unique and interesting responses to teacher questions. Students will create zines that are personal and pertain to their interests if their print has been added to the class collaborative print. Students will leave to go home.</p>	<p>proper use of materials will also be important. The sophistication and consideration for their zine will be another aspect of assessment.</p>	<p>certain processes.</p>
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