

Creating Visual Movement Through Printmaking

"a 'movement' (moment) in time"



Instructor: Angela Ginnitti

Course: Art Design

Timing: approximately 10 sessions

Narrative

For this project, students will be asked to apply what they have learned about visual movement in art from the previous week to express the visual quality of movement/passage of time. This will be done through the process of printmaking. The project will begin with a webquest and general investigation of printmaking via stations set up around the room and will culminate in the design and printing of an edition of linoleum cut block prints depicting a subject shown in motion. An extension of the project will include a creative writing piece in which the artist must describe the "before and after" of the moment depicted within the artwork.

Objectives *Students will... (based on the NYS Standards for the Arts)*

- create several plans for a linoleum cut print design that shows a dynamic representation of implied movement through a subject matter of choice. (Standard 1)
- create an edition of at least 3 prints by following the basic printmaking steps to ink the plate, transfer the image, and pull several successful prints to be mounted, signed and displayed appropriately. (Standard 1)
- will make use of their sketchbook as a tool for exploration. (Standard 2)
- will appropriately and safely use all the supplies including the gouging tools and printing materials. (Standard 2)
- will demonstrate the proper cleanup of supplies and storage of in-progress work. (Standard 2)
- learn about, identify, and discuss a variety of prints made throughout history and critically discuss the progress and final products made by their peers. (Standard 3)
- engage in a critique in which they will be asked to describe, analyze, interpret the work created by their peers. (Standard 3)
- recognize the effect of printmaking throughout history and the concept of reproduction verses an original artwork as it relates to modern day printing techniques. (Standard 4)

Common Core

- W.CCR.5 Develop and strengthen *their artwork* as needed by planning, revising, editing, rewriting, or trying a new approach.
- R.CCR.2 Determine central ideas or themes of *an artwork* and analyze their development; summarize the key supporting details and ideas.

Vocabulary, Key Concepts

Printmaking, relief, woodprint, linoleum cut, Lithography, etching, Intaglio, serigraphy, screen-printing, monoprint, printing plate, inking slab, transferring the image, pulling a print, brayer, printing press, baron, edition, original fine art print vs. a reproduction, composition, visual movement, rhythm, balance, unity, line direction.

Student materials

Sketchbook, pencil, fine line sharpies, newsprint paper and heavyweight paper for printing, a

linoleum block, bench hooks, a variety of gouging tools, wooden spoons, speedball inks in a variety of colors.

Teacher resources

Textbooks

- Davis, The Visual Experience
- Glencoe, Art talk (page 40)

Websites

- Short interactive video demo on printmaking
(<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>).

Teacher resources

- Stations worksheet
- General project sheet (including an overview, the steps, and assessment)
- PowerPoint about printmaking
- Teacher's personal artwork made through the printmaking process.

Procedure:

M 11/25	<p><i>Essential learning: What is printmaking (broadly defined) and what is our project?</i></p> <ul style="list-style-type: none">• A discussion will be led by asking the following question: "What do you think of when you hear the word printing?"• Printmaking will be defined in a broad sense using the powerpoint as a guide.• Students will get the handout titled "How to make a linoleum block print" as a general overview of the process. They will look over this as a class and the teacher will show the students the project materials.• Teacher will also share several examples with the students to help them understand the process.• The project sheet will be passed out and gone over. Emphasis will be placed on the goal of the project which is to make a connection between the relationship of time, movement, and design. "You are being asked to stop time for one moment. Create a composition that expresses the visual quality of movement through the printmaking process." Designs should focus on the placement or angle of the subject and additional directional lines that enhance the effect of movement. They should be reminded to begin to acquire and work from visual reference materials for their chosen subject matter. Focus of their designs should be contrast and line direction.• Students will have time to brainstorm ideas for their visual which will show movement as a linoleum cut design.
Tu 11/26	<p><i>Essential learning: What are the different printmaking processes and their history?</i></p> <ul style="list-style-type: none">• Recap printmaking briefly from last class.• Students will be introduced to the webquest as the worksheets are handed out. The purpose of the webquest is to understand printmaking and answer questions about the processes.

	<ul style="list-style-type: none"> Class will work on the handout together and will be asked to complete it for homework.
W 11/27	No school. Thanksgiving break.
Th 11/28	No school. Thanksgiving break.
F 11/29	No school. Thanksgiving break.

M 12/2	<p><i>Essential learning: Brainstorming time.</i></p> <ul style="list-style-type: none"> Project will be recapped through the presentation of the materials, the general way that the materials work, and a review of the project sheet which asks them to create a composition of rhythm and movement that documents a moment in time. Their goal is to make a connection between the relationship of time, movement, and design. "You are being asked to stop time for one moment. Create a composition that expresses the visual quality of movement through the printmaking process." Designs should focus on the placement or angle of the subject and additional directional lines that enhance the effect of movement. They should acquire and work from visual reference materials for their chosen subject matter. Students will continue to work on thumbnail sketches of their ideas for the remainder of class and for homework. <p>-----</p> <ul style="list-style-type: none"> During class on the preceding days, students will work with partners to get feedback about their designs using the "praise, question, polish" in-progress critique technique.
Tu 12/3 W 12/4 Th 12/5 F 12/6	<p><i>Essential learning: Creating the artwork.</i> (A general overview of the process. New steps will be introduced as students complete them.)</p> <ul style="list-style-type: none"> Give students a precut sheet of newsprint paper, the size of the printing plate, for a rough drawing of their chosen subject. This basic line drawing establishes placement of the subject and overall composition. Have students transfer their developed image onto the plate using pencil, either free hand or by tracing. As students handle the plate, the pencil lines can easily be smudged so a fine line permanent marker or ball point pen can help. The marker is used before the gouging process is begun. Discuss safety concerns regarding gouging tools before beginning this process. Always direct the tool away from the hand holding the plate. Instruct students to turn the plate rather than the tool. Too often the tool can be directed to the opposite hand and any slip of the tool has the potential to create an injury. Also the tool needs to glide across the plate, gouging a relatively shallow depth. Students can begin the gouging process by removing any lines or shapes they wish to remain unprinted. All gouged lines or shapes will remain the color of the paper in the first printing, since a thin layer of ink is applied to the surface and the gouged areas retain no ink.

	<p>Students need to realize that even distribution of ink on the brayer will allow even distribution on the plate, and that thin and even layers of printer's ink will produce good print results in overprinting. After an even layer of ink is rolled onto the plate, a sheet of thin printing paper is carefully placed on the inked plate. A wooden spoon or baren is used to apply pressure to the paper, as an alternative to using a printing press. The paper can be lifted carefully to check to see if enough ink is applied before the print is actually pulled. Additional ink can be added to the plate, carefully avoiding the brayer from coming in contact with the printed image.</p> <ul style="list-style-type: none"> • Their best three prints will be submitted for evaluation and their single best print will be mounted, signed, and hung for critique and exhibition. • Students will fill out a self evaluation of the process and their overall success.
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M 12/9	Students will recap the carving demonstration with special focus on safety. Student carving workday.
Tu 12/10	workday
W 12/11	Demonstrate how to check the carving with sharpie as the carving areas are developed.
Th 12/12	SNOWDAY
F 12/13	SNOWDAY

M 12/16	Demo printing Give grades back
Tu 12/17	work Reminder-Op Art Due
W 12/18	work Check Op Art
Th 12/19	work on printing
F 12/20	work on printing

Th 1/2/13	<p>Demonstrate signing prints. Pass out self evaluation. Discuss mixed media ideas.</p> <p>Students work on whatever they need to complete.</p>
F 1/3/13	<p>Students work on whatever they need to complete.</p> <p>Critique</p> <ul style="list-style-type: none"> • Students will engage in a full class critique of their work. Artwork will be placed around the room on the tables. • Teacher will explain the project criteria to consider while critiquing: <ol style="list-style-type: none"> 1. Depiction of implied movement 2. Use of a variety of lines to create rhythm 3. Composition (e & p's) 4. Craftsmanship • Students will receive a blank sheet of paper and will be instructed to fold their paper like a letter into 3 equal sections. They will put their name at the top of the paper and leave it in front of their artwork. • Directions: Students will move from artwork to artwork (3 total) to give praise and polish feedback based on the project criteria on the board. They will have approx 5-7 minutes at each artwork. ** All explanations must be explained clearly using proper language. • As they move from one artwork to the next, they will fold over their writing so it doesn't influence the next student. • Upon completion, students will return to their artwork, read their comments, and will be asked to volunteer to read the constructive feedback that they received. These will be handed in for a credit.

Outside Classwork

- To use their sketchbooks as a tool to explore ideas for the assignment, students will be required to create at least 3 thumbnail sketches of ideas for the project.
- They will also create a large scale Op art design that addresses movement and illusion in art.

Assessments

- Daily authentic assessment throughout each step of the process.
- Worksheet from the webquest activity.
- Thumbnails for the assignment in their sketchbooks.
- Completion of the general design for the print.
- Teacher/student and student/student in-progress critiques.
- Self-evaluation.
- Rubric applicable to the completion of their final project and contents of their portfolio.