
Intermediate Division

Printmaking Unit

Propaganda Prints

Lead Writer: Janet Rix, Unit Writer: Vivian East, Reviewer: Loren Clough

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Lead Editor: Terry Reeves, Project Editors: Loren Clough, Mervi Salo, Lisa Sanders
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Intermediate Printmaking, grade 7/8

Unit Overview - Propaganda Prints - Grade 7/8 Visual Arts

Curriculum: What will students learn?

Context:

Propaganda Art exists in a wide range of cultures and has existed throughout history right up to the present day. It can be seen in glossy posters expounding the ideology of powerful institutions or governments, such as in Chinese and Russian propaganda art or Canadian WW1 posters. Equally powerful are the simple, hand-made prints voicing the causes and struggles of the less powerful underclass, such as in the Thai labour campaign. Propaganda art expresses the world's greatest conflicts. It provides a rich area for integration in the intermediate grades where social and environmental issues are the focus of curriculum.

Propaganda art can be examined for its close alignment with advertising in that it is created to persuade and influence the viewer to respond in a way that serves the propagandist. Techniques in propaganda art are very similar to those in media literacy so teachers will find the link a useful one. It offers students a chance to use their critical literacy skills in deconstructing existing propaganda art alongside of contemporary marketing/advertising images. This unit also offers students an opportunity to explore areas of conflict in the world and their own lives. Out of these conflicts, students will identify and select issues of concern to themselves, formulate clear messages and design corresponding visual symbols. Students will use the technique of reductive relief printing (a common, accessible method used by struggling propaganda artists) to generate their own propaganda art, persuading others of their views on a relevant social, cultural or environmental issue.

Summary:

In this unit students will investigate propaganda art and current socio/cultural issues. They will also learn how to produce a reduction print. The unit will culminate in the creation of a reduction block print that is a visual metaphor expressing a point of view about an issue of importance to them.

1. The unit begins with students looking at a range of propaganda art in the form of posters, prints, paintings and possibly contemporary visual media images. Commonalities are determined by the class and a set of characteristics of propaganda art are generated and posted.
2. The unit investigates the possible social, cultural and environmental issues associated with propaganda art and students choose an issue of importance to them.
3. A preliminary demonstration of basic reductive printmaking technique is presented and students create a simple print to begin to understand the limitations of the medium, which they will apply later.
4. Students will focus on the idea of symbolism in propaganda art and design a propaganda print of their own to express a point of view about an issue.
5. They will develop their designs into a reductive print, experimenting with many versions of the design, and conferring with peers and teacher as part of their creative process.
6. The project culminates in a gallery walk, reflection, and artist statement as the final evaluation piece.

Overall and Specific Expectations:

D1. Creating and Presenting: apply the creative process to produce art works in a variety of traditional two-and three-dimensional forms, as well as multimedia artworks, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies

- **D1.3** use elements of design in art works to communicate ideas, messages and understandings for a specific audience and purpose)
- **D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges

D2 Reflecting, Responding and

Analysing: apply the critical analysis process to communicate feelings, ideas and understandings in response to a variety of art works and art experiences

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes and social concerns that they convey
- **D2.2** explain how the elements and principles of design are used in their own and others art work to communicate meaning or understanding.
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols and style in art works
- **D2.4** identify and explain their strengths, their interests and areas for improvement as creators, interpreters and viewers of art

D3 Exploring forms and cultural

contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present and their sociocultural and historical contexts

- **D3.2** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity

Unit Guiding Questions:

- Why use printmaking as a means to create artwork?
- What kind of artwork is printmaking best suited for?
- Is printmaking an art form? When is it not?
- Should art be used to persuade an audience of a point of view?
- What are symbols, how and by whom are they used, and why are they powerful?
- How can we apply the Creative Process (.19, the Arts) to the technique of printmaking?

Lesson 1

- What is propaganda?
- Is propaganda good or bad?
- What is a social issue?
- What social, cultural, environmental issues do you feel strongly about? Why?
- How have other artists expressed social issues in their art?
- How can you express a social issue through art making?
- Should artists be expressing strong opinions through their art?
- Where do you see material in our daily life that you would consider propaganda?

Lesson 2

- What happens to your image once you print it?
- What do you need to do to your image if it includes text, to get it to turn out the right way?
- What are some ways to help you reverse the original design?
- Which ink colours are best for each step?
- How will your artwork convey a perspective on an issue?
- How can you simplify your design and still express a complex issue?

Lesson 3

- What is a symbol?
- How are the elements and principles of design used to create meaning?
- How can I use the printmaking technique to express my views about a conflict or issue?

- What elements and conventions of propaganda art are used in this work?
- What is the social, political, and cultural climate at the time in which this work was created?
- How do these images show conflict, struggle, opposing forces or points of view?

Lesson 4

- How can I use my understanding of propaganda art to communicate my own point of view?
- What is the most effective way to build my design with the reduction printmaking technique?
- What did I learn from lesson 2 and peer feedback, that I can apply now, with a more complex design?

Lesson 5

- How can the learning from lesson 2 be applied to create a more complex design?
- What are the characteristics of printmaking that will enhance or limit my design?
- How can I be innovative in my use of the printmaking technique to create a print with a clear message?
- What am I learning about the relationship between planning and revising?
- Does this type of printmaking always make revisions necessary? How do I feel about this process? Engaged, frustrated?

Lesson 6

- In reduction printmaking, why is it important to go through so many steps and reflection?
- What are the limitations or advantages of this medium?

Lesson 7

- Have I or have my classmates expressed our views about a relevant conflict or issue through our printmaking?
- Can art be a means to inform, to create change?
- Can we send a message to our community through our art?

Assessment and Evaluation: How will students demonstrate their learning?

Assessment Culminating Performance Activity

of Learning Students will be evaluated using rubrics and a checklist on a culminating activity that consists of the following parts:

1. Students will determine and present the characteristics of propaganda art. The teacher uses a **checklist** to assess their level of understanding.
2. Students will produce a preliminary drawing which is a draft of their final propaganda print. Self, peer and teacher feedback will take place during the process of this creation, to facilitate the success of the final work. The teacher uses a **rubric** to assess the quality of the draft.
3. Students will create a series of Propaganda Prints that communicate symbolically a point of view on an issue. Self, peer and teacher feedback will take place as before and a **rubric** is used as a summative evaluation.
4. Teacher and students participate in a gallery walk in which a selection of the best prints are presented for viewing. A **Round Robin activity** is used to facilitate critical peer analysis of the results. An **artist's statement** is produced by students using guiding questions, allowing for self-evaluation to take place.

Assessment Checkpoints and Rubric

for Checkpoint 1

Learning: Teacher listens for understanding during discussion and adjusts comments and questions to clarify the characteristics of propaganda. Teacher uses a checklist to assess student presentations of common propaganda techniques which are generated by brainstorming. A list of characteristics is compiled and posted for the classroom.
(What we are providing feedback for?)

Checkpoint 2

During the demonstration, the teacher uses guiding questions to evoke predictions about the reductive printmaking process. Students create their own preliminary print which is assessed during a critique of the finished product. A one minute note card containing a self reflection from each student is used as an exit strategy.

Checkpoint 3

The design process is assessed by three methods:

- Peer evaluation in the form of comments on sticky -notes placed on each other's work
- Self-evaluation generated by questions posted in the classroom
- Teacher evaluation using a rubric as a summative
-

Checkpoint 4

The storyboard is assessed by two methods:

- Self-evaluation using questions posted in the classroom
- Teacher evaluation using a rubric as a summative
-

Checkpoint 5

The effectiveness of the first carving and printing of the printing block is assessed using guiding questions posted in the classroom. These are generated by the teacher as the work progresses. Students then use these guiding questions to self-evaluate, writing their comments on sticky-notes which are attached to the borders of their prints. These are used as guides for progressing to the next stage.

Checkpoint 6

The second carving and printing is assessed using another set of guiding questions to generate reflection. The feedback from these questions can be done as an exit strategy or for homework. Rubric for final product.

Checkpoint 7

The finished editions and artist's proofs are assessed by a number of strategies:

- Peer evaluation in the form of a Round Robin Strategy
- Self-evaluation in the form of an artist's statement
- Teacher evaluation of the artist's statement
- Final rubric of the final print

Guiding questions, rubrics and checklists are included as appendices to each lesson.

Unit Lessons:	How will assessment and instruction be organized for learning?	Approx. Duration (1 class = 50 mins.)
Lesson 1	<p>Looking at Propaganda Art</p> <ul style="list-style-type: none"> • Students will discuss and analyze the concept of propaganda and acquire an understanding of the historical origins of propaganda art. • Students are shown a series of examples of art which addresses the theme of propaganda is shown to the class. The teacher shows the pictures without stating their intent. Students write down their first impressions in small groups and then a class list of characteristics of propaganda art is generated. • Small groups are guided in brainstorming issues which could range from the rights of the child, women's rights, labour movements, human rights to the environment. Themes covered in social studies and language will inform this process. • Class is introduced to the idea of creating their own print that communicates symbolically an issue that they are interested in addressing. Exit card activity is for students make an initial commitment to an issue. 	2 classes
Lesson 2	<p>Exploring the Printmaking Medium</p> <ul style="list-style-type: none"> • Teacher models the technique of transferring a design to a block of softoleum and demonstrates the carving and printing process. • Each student creates a simple design on paper and then is given a mini-block of soft linoleum or styrofoam to transfer their design. Students carve or indent their own mini-block. • A printmaking area is set up for each group. Students take turns rolling ink onto their mini block and printing several versions of their print. • Students wash and dry their printing blocks, then carve or indent their second reduction on it. The second print is done over top of the first matching registration. • Students sign their work and put out for drying. The finished 2 colour prints are put out on the table for peers to view and assess. 	2 classes
Lesson 3	<p>Generating ideas for a Propaganda Print</p> <ul style="list-style-type: none"> • Students look at a variety of propaganda art images for their design content, paying attention to the use of symbols and other propaganda techniques and consider how the images show conflict, struggle, opposing forces or points of view. Students refer to the list of common characteristics of propaganda art generated in lesson 1. • Students select an issue they wish to communicate through reduction printmaking. • Using strategies such as cropping with viewfinders, simplification and abstraction, students brainstorm and create thumbnail sketches for potential prints. 	3 classes

	<ul style="list-style-type: none"> • Students assess and revise their best composition in peer critique groups referring to the checklist of characteristics of a propaganda poster. 	
Lesson 4	Creating the Design and Storyboard Map	3 classes
	<ul style="list-style-type: none"> • Students draw their design on paper, to scale, with revisions suggested from lesson 3 • Students consider a suitable colour scheme and add colour with pencil crayon to provide a prediction of what the design might look like. Other colour variations will be tried during the printing process. • Students create a simple storyboard map showing each stage of reduction. 	
Lesson 5	Creating the First Reduction	2 classes
	<ul style="list-style-type: none"> • Students begin the process of designing the first layer of their full-sized printing block. • The first “cut” is then printed on many different pieces of paper - at least 8 -10 prints. • Through peer conferencing, students determine the size and shape of the next stage of carving or indentation and the potential effectiveness of their print's message. 	
Lesson 6	Printing the 2nd Reduction.	2 classes
	<ul style="list-style-type: none"> • Using feedback from the previous session, students reflect, then revise their design • They carve or indent, and then print several combinations of the the 2nd reduced plate, trying various ink colours, exact registration, offset registration, different papers, etc. Prints are put out to dry. • A reflective, exit card activity is used to tie up the lesson (ie favourite colour combo, problem I solved, what surprised me, happy accidents) 	
Lesson 7	Reflection	1 classes
	<ul style="list-style-type: none"> • Students select their best prints and provide constructive feedback to their peers using a round-robin strategy. Teacher uses prompts for this activity. • Students use the results of the round robin to help compose a short message or title for their work. Teacher demonstrates a simple mounting process and students prepare their finished pieces for display. • Students write an Artist's Statement for their selected work (possibly complete for homework). • Teacher and students celebrate and display for the rest of their community. 	

Appendix INT.PM Overview

Materials list

Masking tape
Erasers
Pencils
Coloured pencils
Markers
Ball-point pens
Newsprint
Old newspapers
Coloured paper
Cartridge paper
Lined paper
Tracing paper
Construction paper
Index cards
Viewfinders
Softoleum, linoleum or styrofoam
Carving tools
Brayers
Block printing inks
Plexiglass or comparable surface

Resource List

Current newspapers
Magazines
Images: slides, pictures or posters of propaganda
Websites from galleries or museums (e.g., Canadian National War Museum)
CBC website for "Love, Hate & Propaganda"

Critical Learning

Students will discuss and analyze the concept of propaganda and acquire an understanding of the historical origins of propaganda art, as well as:

- Analyze the components of propaganda art and the use of symbols and metaphors
- Study a variety of propaganda images which reflect an inclusive range of perspectives
- Applying the Critical Analysis Process (p.23 The Arts), analyze how the elements and principles of design are used to communicate a theme or message
- Focus on a variety of social issues which could form the rationale for the creation of a reduction print

Guiding Questions

- What is propaganda?
- Is propaganda good or bad?
- What is a social issue?
- What social, cultural, environmental issues do you feel strongly about? Why?
- How have other artists expressed social issues in their art?
- How can you express a social issue through art making?
- Should artists be expressing strong opinions through their art?
- Where do you see material in our daily life that you would consider "propaganda?"

Curriculum Expectations

D2 Reflecting, Responding and Analyzing:

apply the critical analysis process to communicate feelings, ideas and understandings in response to a variety of art works and art experiences.

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes and social concerns that they convey

D3 Exploring forms and cultural

contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present and their sociocultural and historical contexts

- **D3.2** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity.

Learning Goals**(Unpacked Expectations)**

By the end of the lesson students will be able to:

- identify characteristics of a propaganda poster
- demonstrate an understanding of some of the historical or sociocultural contexts of propaganda art
- identify issues which concern them today
- identify a variety of social/ environmental/cultural issues and explain why they are significant.
- commit to a social issue and be able to explain their rationale for that commitment

Instructional Components

Prior Knowledge and Skills

Students should

- understand the terms social issues, bias, and point-of-view
- be able to work collaboratively in small groups
- know the elements and principles of design
- have an understanding of the critical analysis process
- be aware of social issue
- understand the terms social issues, bias, and point-of-view

Students may have been introduced to thematic units in history or science that link well to issues of conflict and resolution, such as the environment, human rights etc. The teacher may direct the selection of issues to those being studied in other areas of the curriculum.

Terminology

- propaganda
- rights + issues (labour, environmental, child, women's rights)
- attitude
- opinion
- bias
- prejudice
- justice
- point of view
- symbol
- moral obligation

Materials

- current newspapers + news magazines
- chart paper for posting
- newsprint for student brainstorming
- markers
-
- INT.PM.L.1.1 BLM Student Checklist
- INT.PM.L.1.2 BLM Exit Card
- collection of propaganda images from artists such as Kathe Kollwitz, Carlos Cortez, Shepard Fairey, Alberto Korda, Lynd Ward Elizabeth Catlett and Luba Lukova. Also ideal are prints from the Thai labour campaign, first and second world war posters, Chinese and Russian propaganda posters, labour movements, human rights, women's rights, rights of the child and the environmental movement
- Optional: Internet, computer, LCD projector (slide show)

Minds On

Approximately 50 minutes

Pause and Ponder

Whole Group

- A series of examples of art (perhaps a slide show) which addresses the theme of propaganda is shown to the class - artists such as Kathe Kollwitz, Carlos Cortez, Shepard Fairey, Alberto Korda, Lynd Ward, Elizabeth Catlett, Luba Lukova. Also, prints from the Thai labour campaign, first and second world war posters, Chinese and Russian propaganda posters, the labour movement, human rights, women's rights, rights of the child and the environmental movement. (See appendix "A" for suggestions).
- Students jot down their first impressions independently. Teacher guides their observation with questions about what they are seeing.
- Class discussion: meaning of the word 'propaganda'.
- Teacher and students co-construct a definition for Propaganda Art
- Possible working definition:

"Propaganda Art is art created to persuade and influence the emotions, attitudes, opinions and actions of the audience. It is designed to generate a response that serves the goals of the creator of the art."

Small Group

- Class looks at these images again. In small groups of 3-4 students look for what these images have in common. Using the guiding questions, students contribute to this brainstorming and record their answers.
 1. Who created this artwork or who might have? What institutions or individuals might have made this?
 2. Who is the target audience?
 3. What might be the reasons for making this?
 4. How are the images and words arranged?
 5. What colours are prominent?
 6. What emotions are conveyed or being played upon?
 7. What is the message?
 8. What propaganda techniques are used?
 9. What does this message suggest about the values or beliefs of the audience?
 10. How is the message conveyed? What specific colours, symbols, text, arrangements or composition are used?
 11. How was this poster used historically?
- One spokesperson from each group shares their conclusions with the class and the teacher, or student designate, records class answers on large chart paper.
- Answers generated from this class activity will vary and may include some of the techniques below. They will form **"Checklist of Characteristics of a Propaganda Poster"** which should be posted and referred to in the future lessons from this unit. The teacher should adjust the number and difficulty of characteristics to suit the ability and focus of the class.
- Possible answers generated from the class brainstorm might include some of these propaganda techniques:

Guiding

Questions/Prompts:

1. What is being communicated?
2. How is it being communicated?
3. What do these images have in common?

AfL: Teacher can assess the progress of the class by the quality of the group conclusions, both oral and written.

Teacher should listen for:

- understanding of the concept of propaganda
- ability to relate these concepts to the images and text in their poster or art work
- ability to identify a clear message or issue in the artwork
- ability of the group to support their analysis with specific examples in the artwork

Teacher collects group work for assessment, See Appendix INT.PM.L.1.1 BLM Checklist

- appealing to emotions, (love: "Go to war and defend your children" or fear: "Recycle now or global warming will get you")
- appealing to prejudice or bias (all teenagers are hoodlums - " Guard your possessions")
- name-calling, scapegoating (Stephen Harper is the Devil! Vote for the Liberals)
- direct order (such as "Join the army now!")
- slogans ("loose lips sink ships")
- use of "virtue" words (such as Hope, Freedom, Honour, Love)
- "either / or" fallacy (If you don't buy this toothpaste, you will have no friends)
- symbols (a lighthouse to symbolize hope, a dove for peace).

Action!

Approximately 30 minutes

Whole Group

- Students recall and reiterate conclusions from 'minds on' activity
- Teacher links the previously viewed artwork to issues that are expressed in propaganda art
- Post a definition of **symbol**: "a visual image, mark, word, object or gesture, that stands for, represents or suggests another idea"
- Discuss what symbols are used in propaganda(e.g., flag = nation, or cross = church, dove = peace), elicit student examples

Cautionary Note to Teachers: *Be aware of hateful or racist symbols. Discuss with students the reasons for banning and consequences of their use; cite board's behavioural policies.*

Small Group

- Students are asked to brainstorm social, cultural or environmental issues that are relevant to them or to current curriculum
 1. What kinds of issues or conflicts do people get involved with?
 2. What personal conflicts?
 3. What group conflicts?
 4. With others, with oneself, with society, with the environment?
 5. Which issues or conflicts affect you, personally?
 6. What are you angry about?
 7. What needs changing?
 8. Which issues do you care about?
 9. Is propaganda good or bad?
 10. What are some examples of propaganda that you experience in your daily life
 11. What propaganda did you see in the artwork we looked at?
 12. What makes propaganda art different from other artwork?
 13. Who is the audience?
- Teacher asks students to create categories of different types of issues, ranging from personal issues to issues affecting the larger world such as human impact on the environment.

Teacher Tip; Discuss this project with students' social studies and language teachers for relevant themes.**Prompts:** Provide students with newspapers and news magazines, rich sources of current issues, to help generate discussion.

AfL: Teacher can assess the progress of the class by the quality of the group conclusions, both oral and written.

1. Where will you look to find images of the environment, human rights, social issues, war or global conflicts?
2. What are some key words you might use to help search for images about your topic?

Consolidation

Approximately 20 minutes

- Class is introduced to the idea of creating their own propaganda print that communicates symbolically the issue that they are interested in addressing.
- Students select one or two issues that they would like to address in their art.
- Class brainstorms types of media and resources to help with their designs. (e.g., newspapers, magazines, books, websites, students own photographs) and are assigned the task of bringing those resources to next class.
 1. Where will you look to find images of the environment, human rights, social issues, war or global conflicts?
 2. What are some key words you might use to help search for images about your topic?
 3. What symbols, text or visual images might be associated with your issue?

Note: the development of a symbol or image will likely come after students have done some looking at images, thinking about issues, and using compositional tools in the next lessons, but it is important to set the stage for that work now.

EXIT Card (see Appendix INT.PM.L.1.2. BLM) Students write down one or two issues/topics that they are thinking about addressing in their art and why.

Note: Students are not necessarily committed to this topic at this point, however, if they write down an idea, it will indicate that they were actively involved in the lesson and that some ideas are being processed.

Next Lesson Connection:

Homework: teacher and students need to bring to next class images, newspapers, photos, artwork etc. related to the chosen topic to use as drawing references.

DI: At this point in the lesson, the students are offered a selection of issues that they are interested in addressing. The teacher can assist students in making the appropriate choice for their level of ability or interest. Providing drawing references to support those choices may assist some students to be successful. As an extension for gifted students, the idea of artists creating visual metaphors in their work could be mentioned. What is a metaphor and how does it differ from a symbol?

AfL: INT.PM.L.1.2. BLM Exit Card submitted to teacher

Appendix INT.PM.L.1

Suggested Artists:

Kathe Kollwitz, Carlos Cortez, Shepard Fairey, Alberto Korda, Lynd Ward, Elizabeth Catlett, Luba Lukova

Institutions

Art Galleries + Museums such as The Canadian War Museum (collection of propaganda posters)

Propaganda Art movements:

Thai labour campaign, First and Second world war posters, Chinese and Russian propaganda posters, workers' rights, human rights, women's rights, rights of the child, environmental movement

INT.PM.L.1.1 BLM

Checklist: Assess Student Discussion

Check which of the following characteristics the students have found in their groups:	
Clear message	
Target audience	
Symbols (or visual metaphors)	
Appeal to emotions	
Simplified images	
Simple text (eg. slogans)	
Bold colours	
Composition with a strong central focus	
Simple lines (eg. diagonals)	
Other _____	

INT.PM.L.1.2 BLM

Exit Card

EXIT Card: Propaganda Art		
Name:		Class:
Choice	Topic - Issue/Theme - <i>Ideas that I am thinking about perusing . . .</i>	Rationale - <i>Why I may choose this theme?</i>
I		
II		

Critical Learning

In this lesson students learn the technique and vocabulary of Reduction Printmaking so they can later apply it to the larger goal of creating a propaganda print. They explore the printmaking medium by designing a simple reduction print. Through teacher modeling, hands-on experimentation and reflection, students discover how to make the best print. This is an opportunity to experiment with different colours, use varying amounts of ink and pressure, and master new tools without worrying about a complex design.

Guiding Questions

1. What ways can you explore the reductive printmaking technique using a simple design?
2. How will this technique limit or influence your choices of design and subject matter?
3. What can you discover about printmaking that propaganda artists have also found appealing and useful?

Curriculum Expectations

D1. Creating and Presenting: apply the creative process to produce art works in a variety of traditional 2 and 3 dimensional forms that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts

Specific Expectation

- **D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges

Learning Goals**(Unpacked Expectations)**

By the end of the lesson students will be able to:

- create a simple reductive print in two stages
- apply the tools and techniques involved in the process (carving, applying ink, printing)
- use printmaking terminology correctly...
- use the creative process to explore and experiment with the printmaking medium
- reflect on creative work, revise and refine

Instructional Components**Prior Knowledge and Skills**

Students should:

- have some understanding of the printmaking process
- have some basic drawing skills
- have some understanding of how to transfer designs

Terminology

- brayer - roller
- ink - colour medium
- registration - marks to ensure matching impressions
- carve - cut away with a tool
- gouge - to cut into or press into
- printing - creating the impression
- printing block - the block of lino (or wood, or metal, or styrofoam) that is carved or incised.
- impression - the print
- edition - a run of works from a single printing block

Materials

- brayers
- inking surfaces (plexiglass sheets 8x10")
- 2 ink colours
- softoleum linoleum or styrofoam
- carving tools
- ball point pens or soft pencils if using styrofoam
- various colours of paper for printing
- newsprint
- newspaper for blotting
- water for clean up
- drying area (rack, shelves or clothesline)
- INT.PM.L.2.1 BLM Printing Process Diagram
- INT.PM.L.2.2 BLM Reduction Printing Instructions

Minds On

Approximately 20 minutes

Pause and Ponder

Whole Class - Modeling

Teacher models the technique of Reduction Printing, by creating a simple design, drawing it onto softoleum, carving and printing it. (See Appendix INT.PM.L.2.1 BLM Printing Process Diagram, INT.PM.L.2.2 BLM Reduction Printing Student Instructions).

Teacher and student contribute to terminology posted in the classroom for reference (Anchor Chart or Word Wall)

Prompts: Word Wall/
Anchor Chart

Teacher posts a step by step guideline for reductive printing for students to reference as needed.

(Appendices D and E)

Shared Practice:

Teacher circulates actively to provide explicit instruction and feedback as the students participate in the strategy or perhaps re-teach to smaller groups of students as needed.

AfL: Teacher should assess the students' success while exploring the reduction technique and **differentiate** according to ability.

They may:

- change the complexity of their designs
- increase or reduce the number of reduction steps
- eliminate reduction altogether and design a simple one-impression print.

Action!

Approximately 2x30= 60 minutes

Exploration of the Printmaking Medium - See appendices for specific printmaking instructions

Note: in order for the first stage of the print to dry, this lesson will need to take place over 2 classes.

- Each student receives 2"x 2" square of soft linoleum or styrofoam, newsprint for drawing, scrap paper for trying out mini-print.
- Students create a simple design on paper and then redraw it on the mini-block.
- Students receive carving tools for carving into lino block or a ball point pen for indenting styrofoam.
- Students carve or indent their simple line design for the purpose of discovering the possibilities of the medium

Whole Group - Modeling

- Teacher models how to set up a print station, (as in appendix INT.PM.L2 Basic Printing Set-up and Procedure).
- Students set up a printmaking area for each group with brayers, 2 contrasting colours of block printing ink and a printing surface.
- Students take turns rolling ink onto their mini block and printing it. They should make a number of prints on various background papers. Set out to dry.
- Students wash and dry their printing blocks in readiness to carve more into their lino block *or* remove/indent more of the Styrofoam block.

Note: this may be an appropriate time to end the class and allow the first stage to dry, before proceeding with the next step

- When the first print is dry, (probably the next class) students print over the first one. The second print is done over top of the first, paying attention to matching the registration (see Appendix INT.PM.L.2) .

Prompts: Guiding Questions:

1. What happens to your image once you print it? (it reverses)
2. What do you need to do to your image if it includes text, to get it to turn out the way you want?
3. What are some ways to help you reverse the original design? (e.g. use tracing paper and flip over to copy it in reverse)
4. Which ink colours are best for each step?

Consolidation

Approximately 20 minutes

Whole Group - Discussion - Modeling

- Students place their finished 2 colour prints on the table or posted for peers to view and critique.
- Teacher asks the class questions, relevant to the success or difficulties of their prints, modeling respectful, helpful comments and engaging them in pointing out common trouble spots
 1. Is the ink applied in a clean and consistent way?
 2. How much detail is the right amount?
 3. Are the lines carved deeply enough to create a clear image?
 4. Are the colour overlays effective?
 5. What are the advantages and limitations of working in this medium?
 6. What problems did I have and how might I fix them?
 7. What are some effective colour combinations?

Individual

- Students sign their work and put out for drying.
- One-minute note-card activity where students can answer two reflection questions:
 1. What difficulties did I have, and what will I do differently next time?
 2. What did I do right, or what did I like about my print?
- Students hand in note-card for exit.

Prompts/Guiding

Questions: Teacher refers to the Critical Analysis Process (p. 23 The Arts) for additional applicable questions.

AfL: Teacher can collect cards and assess for their understanding of printmaking technique, and how thoroughly they are engaged in the creative thinking process.

Next Lesson Connection:

This exploration of technique and medium will inform students choices for their larger design plans in the next lessons.

Appendix INT.PM.L.2

Basic Printing Set-up and Procedure

Inking Stations: use any flat, non-porous surface for inking such as plexi-glass, cookie sheets, cafeteria trays, a little wider than your brayers.

Ink: water based, block printing ink. (not screen printing ink), a few colours, can be mixed.

Brayers (or Rollers): two per inking station, one for inking, one clean for pressing the print. (the back of a large spoon can also be used)

Newsprint: plenty to use as protective sandwich layers under and over printing

Paper: pre-cut a variety of sizes and colours for printing on

Hairdryer(s): optional, but useful in helping to speed up drying times

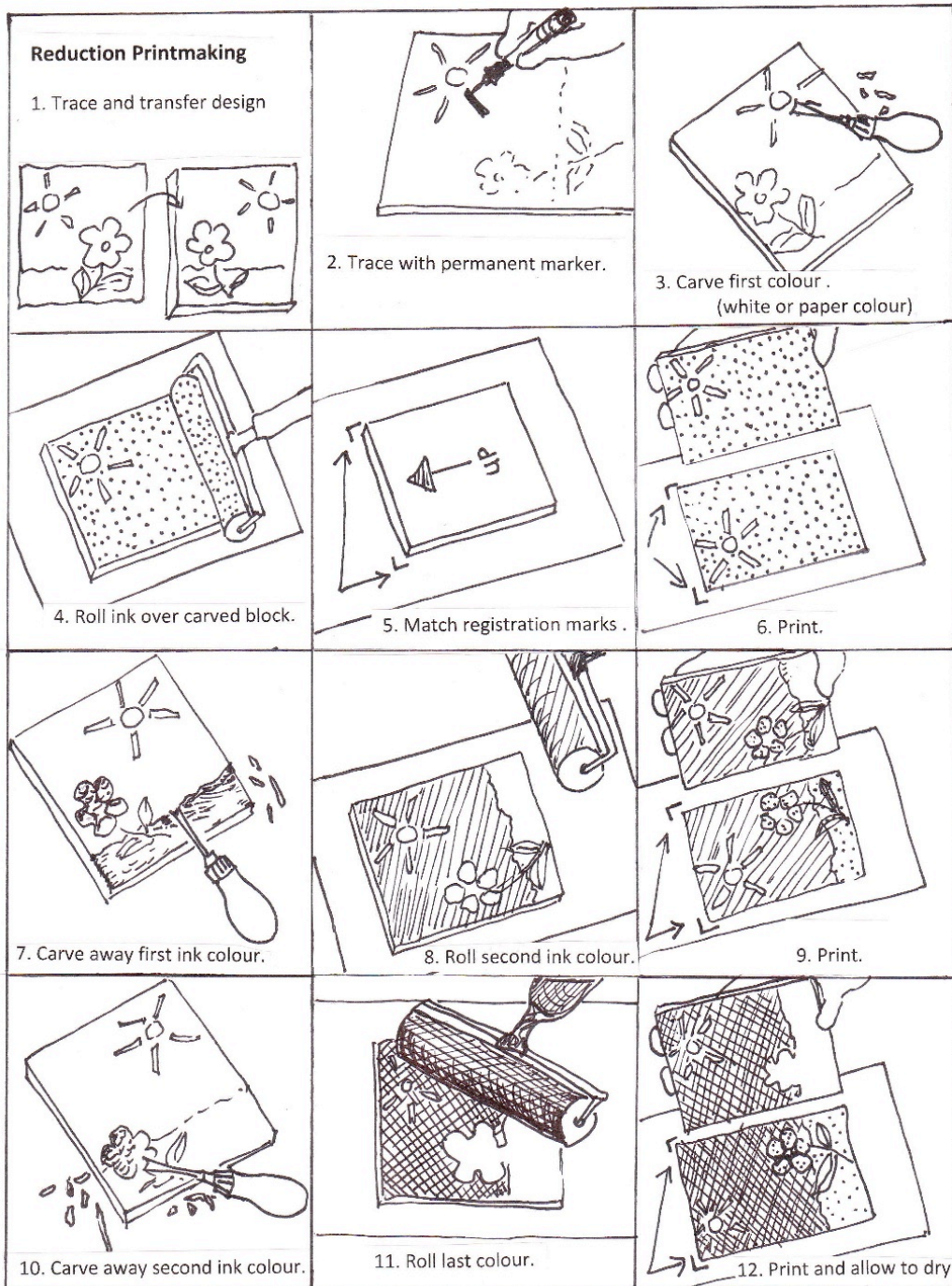
Drying Rack: or clothesline with pegs to dry the work

1. Place about 60ml of ink in center of ink tray/plate and roll out with brayer until a uniform, thin, tacky layer of ink has formed. (It should resemble the texture of orange peel - too much ink is a common mistake)
2. Select paper(s) and mark corner registrations if needed.
3. Place carved block carved side up on newsprint and roll and even layer of ink on it.
4. Carefully, holding the block by the edges, flip the inked block onto the prepared paper, lining it up with registration marks and press gently in place.
5. The best impression is made by rolling a clean brayer on the paper side. The tacky ink will hold your paper in place while you turn the block and paper over to roll the brayer on that side.
6. Peel off the paper carefully and leave to dry before doing further printing.

Troubleshooting: - Depending on humidity, the water based ink stations may dry out and become too tacky to use. They need to be monitored and the inked eventually washed off and replaced. Ink colours can be mixed directly on the plates using the brayers to achieve custom colours. If colours are too transparent to go over dark papers, adding a small amount of white ink can make the colour more opaque.

INT.PM.L.2.1 **BLM** Printing Process Diagram

Step by step diagram on the reduction printmaking process (followed by detailed written instructions)



INT.PM.L.2.2 BLM Reduction Printing Student Instructions

Reduction printing is the process of using one block to print several layers of colour on one print. This usually involves carving away a small amount of the block, that the artist does not want to receive the ink and then printing the block many times over on different sheets before washing the block, cutting more away and printing the next colour on top. This allows the previous colour to show through. This process can be repeated many times over. The advantages of this process is that only one block is needed, and that different parts of a design will line up perfectly. The disadvantage is that once the artist moves on to the next layer, no more prints can be made from the first.

- **Step 1.** Trace around the softoleum on a piece of scrap paper to create a square (or other shape) the same size as your lino – draw the image with pencil inside this square. Place the paper face down on the soft lino and rub the back of the paper to get a transfer of the image. This creates a mirror image on the printing block. More confident students may transfer their image by eye, making adjustments or corrections on the lino.
- **Step 2.** Trace the image with a permanent marker so that it won't wash off and place a large arrow on the back – so you know which way is up. (For some students it is helpful to take coloured markers and colour in their image to better plan what to carve out)
- **Step 3.** Decide what part of your image you want to be white (or the colour of the paper) and cut that out first before inking your first colour.
- **Step 4:** Center your dry, carved block on the chosen paper(s) and make light pencil marks to indicate two corners. This will help register the block in the correct position for each printing, so the design layers will match.
- Roll ink over your soft lino (see above in appendix on instructions for basic block printing). Make sure each layer of ink is dry before printing the next colours.
- It is advisable to go from light colours to dark colours, but sometimes it's nice to see dark colours coming through the light colours. Some inks are more transparent than others, and a small amount of white ink can be mixed in to create more opaque colours.
- **Step 5:** Make sure to match your registration marks and place your block right side up
- **Step 6:** Print as described in the appendix INT.PM.L.2 and lift to reveal the first layer (*See final note before moving on !!)
- **Step 7:** Wash and dry your block, then carve out the area of the image *that you wish to show as your first colour of ink - the second colour will hide all but the second cutaway area.*
- **Step 8:** Roll the colour of ink that you want for your next colour and print, placing the block carefully inside the corner pencil marks
- **Step 9:** Print and remove to reveal your second colour (continue with step 10 and 11 if printing a third colour or stop here)
- **Step 10:** Wash and dry your block again, then carve away the area on your image that you wish to show as the second colour,
- **Step 11:** Roll the last colour on your lino, match the corner registrations and print
- **Step 12:** Print and let dry.

Final note: Print on several sheets of paper and with various colours of ink before continuing onto the next step – once you carve it away the image is gone. (Allow extra prints for rejects and accidents at all stages.) Also try printing on coloured paper – construction paper, wallpaper, hot-coloured photocopy paper, over newspapers or magazine images.

Critical Learning

While referring to the Critical Analysis Process (p.23, The Arts) with particular attention to interpretation and consideration of cultural context, students will analyze images by propaganda artists and begin work on their own compositions.

- Students will understand how propaganda artists use visual imagery to persuade an audience of their point of view.
- Students will create their own imagery modeled after the viewed artwork to express their own views on an issue.

Guiding Questions

- What is a symbol?
- How are the elements and principles of design used to create meaning?
- How can I use the printmaking technique to express my views about a conflict or issue?
- What elements and conventions of propaganda art are used in this work?
- What is the social, political, and cultural climate at the time in which this work was created?

Curriculum Expectations**D2. Reflecting, Responding, and Analyzing:**

apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences

- **D2.2** explain how the elements and principles of design are used in art work to communicate meaning or understanding

D1. Creating and Presenting: apply the creative process to produce art works in a variety of traditional two-and three-dimensional forms, as well as multimedia artworks, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies

- **D1.3** use elements of design in art works to communicate ideas, messages and understandings for a specific audience and purpose)

Learning Goals**(Unpacked Expectations)**

By the end of the lesson students will be able to:

- understand common techniques of propaganda art
- identify symbols in propaganda posters
- consider and select an issue of importance to themselves
- use the creative process to generate several design possibilities
- create their own propaganda print design expressing an issue of concern to them
- reflect upon and revise their designs

Instructional Components**Prior Knowledge and Skills**

Students should:

- understand elements and principles of design
- know rationale behind making thumbnail sketches
- know some compositional techniques
- know how to use a viewfinder

Terminology

- exaggeration
- triangular composition
- perspective
- foreshortening
- audience
- message
- text
- diagonal lines
- contrast
- simplification
- value.
- reduction
- symbolism
- visual metaphor

Materials

- graphite pencil
- eraser
- viewfinders with various frame sizes
- newsprint for brainstorming 3 ideas
- cartridge paper (9x12) for sketching final designs
- student resources for topic (see lesson 1)
- teacher resources for topic; e.g., newspapers, news magazines, etc.
- INT.PM.L.3.1 BLM Summative Rubric

Minds On

Approximately 20 minutes

Pause and Ponder

Whole Group - Discussion

Review of learning from Lesson 1

- Teacher reviews some of the images shown in the first lesson. (The Critical Process, See p.23 The Arts)
 - In your opinion, what is the artist's view of the world?
 - What symbols has the artist used to convey his/her viewpoint?
 - Why do you think the artist created this work?
 - How are the elements organized, combined, or arranged?
 - What elements and conventions of propaganda art are used in this work?
 - What is the social, political, and cultural climate at the time in which this work was created?
- Teacher prompts students to restate how these images communicate issues or points of view and identify the complex issue distilled to a single gesture or symbol (eg. a child refugee as a metaphor for conflict in war).
- Images are analyzed for their design content. They note how the elements of design are used to communicate the message (eg. strong diagonal lines and bold, contrasting colours attract attention to the main idea or symbol).
- Teacher posts list of characteristics of propaganda art, generated by the class, from first lesson.

Modeling:

Teacher chooses one image to analyze, identifying the symbol and pointing out how line and colour are used to create and/or emphasize it.

Shared Practice:

Teacher provides guiding feedback as the students participate in the discussion.

AfL: Teacher assesses and provides oral feedback on the effectiveness of students' choices.

Action!

Approximately 50x2=100 minutes

Individual -Design Process

- Students select their own issue they wish to communicate through reduction printmaking. They are encouraged to choose a topic that is meaningful to them, or a subtopic of a teacher-selected theme (eg. the environment, the rights of the child, etc.).
- Students begin rough sketches of images that they will use to create visual metaphors for their conflict. They should refer to pictures they brought in as requested in homework from lesson 1. Teacher can support this with additional materials from newspapers, magazines, books and photographs.
- Using strategies such as cropping with viewfinders, simplification and abstraction, students brainstorm and create at least 3 thumbnail sketches, for potential prints.

This part of the process may take place more than two 50 minute periods. A homework opportunity might be to continue brainstorming in between classes.

Modeling

Teacher demonstrates the use of a viewfinder to isolate and emphasize a portion of an image. Simplification and abstraction should also be modeled.

Moving among the groups, teacher models the use of positive feedback and helpful suggestions to aid in creative problem solving (The Creative Process, p.19, The Arts)

Consolidation

Approximately 35 minutes

Small Groups

Students critique each others' compositions,

- Referring to the checklist of characteristics of a propaganda poster (generated in lesson 1). They determine what aspects of their design contribute to the message.
- Using post-it notes, each student places a comment on each of the others' compositions referring to specific examples in the work to support their comments.
- Comments should refer to the checklist of attributes of propaganda art. No one should repeat a comment given for another's work.

Individual - Self Assessment

Students ask themselves the following posted questions to consider:

- Is my message clear?
- What can I change, add or emphasize to make my message as clear as possible?
- Have I chosen the best symbol or image to express my message? Is it the right size and in the right place?
- Does the text communicate the message appropriately?
- Have I arranged my images and words in the best way?
- Is it persuasive?
- Have I appealed to the emotions of my audience?
- Does it grab their attention?

Students choose their best composition and revise it, based on their own and their peers' assessment. See the rubric "F", in the appendices for a summative evaluation of their drawing.

Next Lesson Connection:

Students will use the teacher, peer, and self-assessment to make revisions to their work which they will apply in the next lesson

AfL: Peer and self assessment using the checklists and sticky notes. Teacher's summative evaluation rubric will provide feedback that can be applied to the next steps of the project. (see Appendix INT.PM.L.3.1 BLM)

Appendix INT.PM.L.3

INT.PM.L.3.1 BLM

Rubric for Summative Evaluation

Symbolism

In the Preliminary Drawing

The student

- *Level 1. demonstrates little success in representing an issue using symbols and other propaganda techniques*
- *Level 2. represents an issue using symbols and other propaganda techniques with limited success*
- *Level 3. represents an issue clearly and concisely using symbols and other propaganda techniques*
- *Level 4. represents an issue using symbols, and other propaganda techniques, clearly, concisely and with strong visual impact*

Drawing Technique

The student

- *Level 1. demonstrates little confidence in the drawing process (drawing appears very hesitant or incomplete)*
- *Level 2. draws with developing confidence in the use of line, shape and space*
- *Level 3. demonstrates confidence in the use of line, shape and space in drawing*
- *Level 4. demonstrates expertise in the use of line, shape and space in drawing*

Note for Teachers: Ideally the preliminary drawing should be assessed at this point and the feedback returned to the students but, alternatively, it may be part of the final evaluation.

Critical Learning

This lesson combines the technical learning from lesson 2 with a more complex design expressing the student's view on an issue. The student is concerned with responding to the challenge of creating the first stage of the printed work and committing to some artistic choices.

Students will apply the Creative Process (p.19 The Arts) as they rework ideas and invite outside opinions to inform how the student artist will carry on to the next stage.

Guiding Questions

1. How can the learning from lesson 2 be applied to create a more complex design?
2. What are the characteristics of printmaking that will enhance or limit my design?
3. How can I be innovative in my use of the printmaking techniques to create a print with a clear message?
4. What am I learning about the relationship between planning and revising? Does this type of printmaking always make revisions necessary? How do I feel about this process - frustrated, engaged?

Curriculum Expectations**D2 Reflecting, Responding and Analysing:**

apply the critical analysis process to communicate feelings, ideas and understandings in response to a variety of art works and art experiences.

- **D1.4** use a variety of materials, tools, techniques and technologies to determine solutions to increasingly complex design challenges
- **D2.2** Explain how the elements and principles of design are used in their own and others art work to communicate meaning or understanding.

Learning Goals**(Unpacked Expectations)**

By the end of the lesson students will be able to:

- incorporate feedback and continue to revise and refine their work
- understand how to produce a clean, reduction print in at least 2 layers
- express their idea about an issue through printmaking
- reflect on their work and suggest revisions

Instructional Components**Prior Knowledge and Skills**

Students should

- know steps in printmaking technique (see lesson 2)
- know how to run printing stations (see lesson 2)

Terminology

- overlay
- reduction
- artist proof
- linocut
- impression
- edition
- block

Materials

- softoleum or linoleum or styrofoam
- soft graphite pencil
- pen
- linocut tools
- scissors or x-acto knife
- water-based block-printing ink
- variety of papers to print on
- newsprint for blotting and cleanup
- inking surfaces and brayers
- tape
- tracing paper

Note: Teacher may assign a select group of students to be student leaders in setting up and maintaining the printing stations.

Minds On

Approximately 20 minutes

Pause and Ponder**Whole Group - Teacher models -**

Using their sketches from lesson 3 and storyboards from lesson 4 as guidelines, students begin the process of transferring their design onto their full sized printing block using the following methods:

- Method for softoleum (graphite transfer) -
 - Retrace heavily with a soft pencil over the design and text
 - Flip over the design onto the softoleum and rub the back of the drawing to transfer the design.
 - Go over the transferred pencil lines with permanent marker.
- Method for styrofoam -
 - Design drawn on tracing paper, flipped, and taped over the block .
 - Using a pen or dull pencil, the design is traced by pressing hard through the paper.
 - Paper is removed and the impressed areas are re-gouged to make a deeper, stronger line or shape.
 - Areas of the styrofoam block may also be cut away using scissors or an x-acto knife.

DI: Teacher suggests different methods for transferring designs upon assessing the ability of the student and the complexity of the design. Some students may confidently transfer by eye, others may do a simple graphite transfer as explained.

Shared teacher provides explicit instruction and feedback as the students participate in the strategy.

AfL: Assess and provide oral feedback on effectiveness of students' choices.

Action!

Approximately 2x30=60 minutes

Whole Group - Discussion - Shared Practice

- Teacher returns exploratory prints from Lesson 2
- Students consider how they can apply their knowledge from the first print to their new design. Students' thinking about the process is prompted by the questions for creative and critical thinking: (Post these questions for use in Consolidation)
 - What are some of the things we learned in our first printing experiments that we should remember to apply here?
 - Which colours of paper /ink will best express my idea?
 - Do I need more/less contrast between ink and paper?
 - Where will the next cuts be?
 - Did this turn out as I expected?
 - Can I make an adjustment now, by cutting more and reprinting this first layer?
 - If using styrofoam, is there something I might cut away, rather than indent?
- Teacher impresses on the students that this an opportunity to make adjustments to their design before they carve.

Teacher Tip:

Post questions for creative and critical thinking about the process for "Sticky Note self-assessment"

Individual

- Students carve (for linoblock) or indent (for styrofoam) all lines and areas that will appear as the paper colour on their finished piece
- Printing stations set up as modeled for lesson 2 , with student leaders in charge of monitoring the process at each station
- The first "cut" is then printed on many different pieces of paper – of various colours, weights and textures. There should be at least 8 -10 prints. This allows for a variety of overlays to take place and also allows for rejected prints and artist proofs.
- Students clean up

Consolidation

Approximately 20 minutes

- Individually, students review and reflect on their mid-stage prints as they are this far. The focus here is more on the technical aspect of printing, as by now, the design is literally carved in the block. The last cut usually affects the smaller details and line possibilities.
- **Sticky Note Self-Assessment:** Using teacher guiding questions, students write notes on sticky notes and attach them to the borders of their prints, a form of self-assessment that will be useful in progressing to the next stage;
 - Which colour combinations are working to effectively express my ideas?
 - What might I need to change in the second or third cut to make the design more clear?
 - What suggestions do I have for other students work?
 - Is my message being communicated clearly by the printed image, symbol or text?
 - Am I printing with the right amount of ink and pressure?
 - Which paper colour is most effective?
 - What new details can I add in the next cut that might improve the design?
- Students determine amount of lino to be removed for the next printing stage (for linoblock) or the shapes and details to be included in the second Styrofoam printing plate.
- Feedback from their table mates and the teacher will aid in this decision.

Modeling: Teacher may model the self-assessment using the creative and critical thinking questions about the process.

AfL: The teacher uses the "**Sticky Note Self Assessment**" to monitor the engagement level of the students. A quick glance at the number and quality of notes on a students print will indicated the need for intervention, or change in teaching strategy.

Next Lesson Connection:

Sticky notes will be reminders of actions to undertake at the next class.

Critical Learning

Students will apply the reduction printing process to create their final work.

- Students will learn about the advantages and limitations of Reduction Printmaking.
- Students will engage in critical, reflective opportunities.
- Students will use the creative process to help them acquire and apply knowledge and skills in the printmaking process.
- Students will apply that learning and their skills to create the final work.

Guiding Questions

1. In Reduction Printmaking, why is it important to go through so many steps and reflection?
2. What are the limitations and advantages of this medium?

Curriculum Expectations

D1. Creating and Presenting: apply the creative process (p. 19 The Arts) to produce art works in a variety of traditional two-and three-dimensional forms, as well as multimedia artworks, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies

- **D1.4** use a variety of materials, tools, techniques and technologies to determine solutions to increasingly complex design challenges

Learning Goals (Unpacked Expectations)

- By the end of the lesson students will be able to:
- describe the concepts and steps used to create their reduction prints
 - rethink and make adjustments to their work
 - use of the creative process as integrated with use of the critical process
 - complete a propaganda print expressing their point of view on an issue

Instructional Components

Prior Knowledge and Skills

Students should:

- have some practice with printmaking
- bring skills and knowledge from lesson 2

Terminology

- registration (exact, offset)
- edition
- overlay
- impression
- artist's proof(a/p)

Materials

- brayers
- inking surfaces,
- several ink colours
- softoleum linoleum or styrofoam
- carving tools
- ball point pens or soft pencils if using styrofoam
- various colours of paper for printing
- newsprint
- newspaper for blotting
- water for clean up
- drying area (rack or clothesline)
- INT.PM.L.6 BLM Reflection Sheet

Minds On

Approximately 20 minutes

Whole Group - Discussion

Prints from the previous session, lesson 5, are brought out for distribution and observation.

- Students look at the storyboards and sticky notes created in lesson 5
- Remind themselves of any changes they wish to make
- Discuss changes

Modeling

Teacher models how to register and make a second printing. Examples should be shown to clarify the next step.

Pause and Ponder

Shared Practice

Students look at their own and each others' prints, and exchange feedback.

Prompt:

- How may the first printing influence the cutting at the second stage?
- What reflections did I have that can improve my work?

Action!

Approximately 30x2=60 minutes

Individual - Practice

- Using their knowledge from the previous session and the plan created in the storyboard, students reflect, then revise their design in order to make the second cut of their printing block. Attention should be paid to the value of the colours to be printed at each stage. The first printing having been of a lighter or brighter colour, the second printing should be darker. This stage should emphasize the distinct shapes of the design.
- Students carve, and then print several combinations of the the 2nd reduced plate, trying various ink colours, exact registration, offset registration, different papers, etc. (See appendix for procedure).
- A second printing may be done on its own, without overlaying the previous one. Additional cutting may be done at this stage, before the second printing is applied to all the first printings.

Shared

Practice: Teacher may refer to examples to show the possibilities of the second printing

AfL: With teacher's guidance, students must assess the first printing before making the second cut. Some may choose to revise their design upon this observation.

Consolidation

Approximately 20 minutes

Teacher Introduces reflection activity asking students about their favourite colour combination, design problems solved, what surprised them, happy accidents, etc.

Students reflect on their work using the Reflection Activity: 2nd Reduction, see Appendix "I".

Hand in Reflection Activity as Exit Card.

Teacher Tip: Use reflection activity as a source. Either using short answers in class or longer answers for homework. The response from this exit strategy allows teacher to change or modify instruction as necessary to ensure student understanding.

AfL: Submit Reflection (See Appendix INT.PM.L.6 BLM)

Next Lesson Connection:

Depending on the ability of the group, students may undertake another reduction of their printing block.

Appendix INT.PM.L.6

INT.PM.L.6 BLM

Note: Teachers may select just one or a few questions to encourage reflection at the end of a class. Allow students a choice of response for differentiated learning. Reflections could be 1 minute timed answers to hand in before leaving, or longer answers could be assigned for homework)

Reflection: 2nd Reduction

1. Describe 3 major ideas or concepts that you needed to know to be able to create your artwork?
2. Is the idea I wanted to show easy to see or understand? Explain.
3. Did I use colours to give my artwork the right feeling? Explain.
4. Would using more light or dark values make my subject more important or interesting? Explain.
5. Could I make some part more interesting or stronger? How would I do it?
6. What is the most important thing you learned during the class?
7. What surprised, interested or impressed you?
8. How is it different from what we did before?
9. How has your thinking changed?
10. When you revised this piece, what exactly did you do?

Critical Learning

In this final lesson students will demonstrate their understanding of the influence of propaganda by completing a piece of propaganda art that communicates a message about an issue of importance to them. They will also have the opportunity to consolidate and express their learning through the writing of an artist's statement about their completed work.

Guiding Questions

- Have I or have my classmates expressed our views about a relevant conflict or issue through our printmaking?
- Can art be a means to inform, to create change?
- Can we send a message to our community through our art?

Curriculum Expectations

D2 Reflecting, Responding and Analyzing:

apply the critical analysis process to communicate feelings, ideas and understandings in response to a variety of art forms, styles and techniques from the past and present and their sociocultural and historical contexts.

- **D2.2** explain how the elements and principles of design are used in their own and others' art work to communicate meaning and understanding
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols and style in art works
- **D2.4** identify and explain their strengths, their interests and areas for improvement as creators, interpreters and viewers of art

D3 Exploring Forms and Cultural Contexts:

demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts

- **D3.2** demonstrate understanding of the function of visual and media arts in various context today and in the past, and of their influence on the development of personal and cultural identity

Learning Goals

(Unpacked Expectations)

By the end of the lesson students will be able to:

- recognize an effective propaganda poster and explain why it is effective
- understand the function of propaganda art in a sociocultural context
- complete a propaganda print that employs symbols and other propaganda techniques
- create an artist's statement that demonstrates their understanding of printmaking techniques, design principles

Instructional Components

Prior Knowledge and Skills

Students should

- knowledge of elements and principles of design
- experience applying the Critical Analysis Process
- have their final reduction print (lesson 6)
- recognize the characteristics of a propaganda print (lesson 1)

Terminology

- mounting
- artist's statement
- print edition
- edition number
- A/P Artist Proof

Materials

- lined foolscap paper or sticky notes for round robin
- mounting materials such as construction paper, mattboard
- artist statement cards for final copy of statements
- Resource: Teacher posts list of "characteristics of a propaganda print" for student reference
- INT.PM.7.1 BLM Round Robin Activity
- INT.PM.7.2 BLM Artist Statement Starters
- INT.PM.L.7.3 BLM Rubric for Artist's Statement
- INT.PM.L.7.4 BLM Final Rubric - Print

Minds On

Approximately 10 minutes

Pause and Ponder

Whole Group/Individual - Shared Modeling

- teacher distributes dry prints and has students select their best work,
- students identify, sign, and number their prints using edition numbering and A/P indicating 'Artist Proof'
- students arrange chosen prints on tables in front of them to prepare for round robin activity.

Teacher Note: An edition number on a fine art print looks like a fraction, with the larger number on the "bottom," or to the right of the /. Usually it is put in the lower left-hand corner at the bottom of the image, balanced by the artist's signature in the lower right

Action!

Approximately 20 minutes

Small Group

- students provide constructive feedback to their peers using a round-robin strategy (See Appendix INT.PM.L.7.1 BLM)

Guiding Questions:

See Appendix INT.PM.7

AaL: Students assess their own and others' work from previous classes, looking for technical skill, design and overall impact

Consolidation

Approximately 20 minutes

Individual

Students compose a simple message or **title** to their work and write an **artist's statement** for their selected work(s)

- Refer to their own reflections over the course of the unit and the round robin responses
- Answer the following questions within artist statement
 - Why did you create your print?
 - Were you successful with your "propaganda"? Conveying your message?
 - What techniques of propaganda art did you choose to employ? What evidence is there of that in the work?
 - How do you feel about artists who use printmaking as a means to spread word about the issues that are important to them?
- Review assessment rubric (see Appendix INT.PM.L.7.3 BLM Rubric for Artist's Statement) beforehand so clear on the expectations
- Proofread, peer-edit and make a final good copy for submitting and display

Teacher demonstrates a simple mounting process and students prepare their finished piece(s) for display.

Finished piece must have a title or simple message and artist's statement incorporated into the display.

Celebrate and display for the rest of your community

DI: Artist Statement:

Teacher may vary the length of the statement, from a few sentences to a few paragraphs. Story starters may also be used, see suggestions in Appendix INT.PM.L.7.2 BLM

Teacher Tip: Students should also save and hand in any rejected prints as they are often records of their creative process

AfL: Students will be assessed on their Artist statements and final prints (see Appendix INT.PM.L.-INT.PM.L.7.3 BLM Rubric for Artist's Statement -INT.PM.L.7.4 BLM Final Rubric - Print)

Next Lesson Connection:

The understanding of propaganda art can be a starting point or culminating activity in the study of issues in cross-curricular areas. For example, debate topics in language such as: Is advertising

propaganda? Is propaganda good or bad? Can propaganda be used to make changes that are needed in the world? Issues in History (human rights) or Science and Geography (the environment).

Appendix INT.PM.7

INT.PM.7.1 BLM

Round Robin Activity

Instructions:

- Sit at own desk/station with one or two of your own best prints in front of you and a piece of foolscap.
- Write #1 in the margin of foolscap to start.
- Rotate to start the activity at another student's station.
- Write response to 'Reflection Questions' within the time allotted by your teacher
- Fold the paper to the back so your answer is no longer visible
- Rotate to another student's work and answer question #2 in the same way
- Continue in this manner until everyone has moved around the room and answered several questions
- Return to own station and read accumulated statements.

Teacher Notes: Adjust timing and number of questions to the needs and level of students.

Students will enjoy reading accumulated statements about their work. This compiled information is a real gift to struggling writers and a helpful starting point in writing their own artist statements.

Round Robin: "Reflection Questions":

1. Write four descriptive words about this artwork.
2. What thing stands out or is the most important in this artwork?
3. Does this artwork tell a story? If it does, explain the action in two or three short sentences. If there is no obvious story, describe what you see in your own words.
4. Describe the colours. How has the artist used colour to help communicate their idea?
5. Give this image a title of your own.
6. When you look at this artwork, where do your eyes go first? Why?
7. Can you identify any symbols in this artwork? What do they represent?
8. Which design elements are more significant in this artwork? (line, colour, shape/form, texture, value). Describe where these are located and how they appear.
9. What specific feelings or emotions does this work arouse in you?
10. What is the subject matter, again? Does it represent or symbolize something else? What is the work about?
11. Who are the intended spectators of this artwork? Was it created for a particular individual or cultural group?
12. What appears to be the focal point or area of emphasis in this artwork? How has the artist made this location important?
13. Is this artwork for or against something? If so, what is the **issue**?
14. What good choices did the artist make?
15. Can you tell what age, gender, economic status or cultural background the artist is by something in the artwork?
16. Write down a question that immediately comes to mind when you look at this artwork?
17. Who else do you think should see this artwork? Why?

INT.PM.7.2 BLM

Artist Statement Starters

- What this artwork says about me is . . .
- The best thing about this piece is . . . because . . .
- When creating this artwork I learned . . .
- The kind of person who would like my work is . . . because . . .
- The colours that I used are important because . . .
- I wish I could have included . . . but . . .
- A special feature of my artwork is . . .
- The biggest challenge I encountered when creating this piece was . . .
- The issue I was trying to show with this artwork is . . .
- This artwork suggests I feel very strongly about . . .
- What surprised me when I was working on this is . . .
- I used _____ to symbolize _____

INT.PM.L.7.3 BLM

Rubric for Artist's Statement - Summative Evaluation

Identifying strengths and areas for improvement in their technique – ie. carving or inscribing the reduction printing block, registering and printing the image

- Level 1. with difficulty, identifies and explains few strengths and areas for improvement in the technical aspects of their work
- Level 2. minimally identifies and explains strengths and areas for improvement in the technical aspects of their work
- Level 3. clearly identifies and explains strengths and areas for improvement in the technical aspects of their work
- Level 4. insight-fully identifies and explains strengths and areas for improvement in the technical aspects of their work

Identifying the success of the message through the elements of design, the use of symbolism and other propaganda techniques

- Level 1. does not cite specific examples in an attempt to identify how successfully the message is delivered in the artwork
- Level 2. citing few examples, minimally identifies how successfully the message is delivered in the artwork
- Level 3. citing relevant examples of design elements and symbolism, clearly identifies how successfully the message is delivered in the artwork
- Level 4. citing highly relevant examples of design elements and symbolism, identifies in depth how successfully the message is delivered in the artwork

INT.PM.L.7.4 BLM

Final Rubric for Completed Propaganda Print

Thinking

- Level 1. uses creative and critical thinking processes to explore, revise and reflect while creating, with limited effectiveness
- Level 2. uses creative and critical thinking processes to explore, revise and reflect while creating, with some effectiveness
- Level 3. uses creative and critical thinking processes to explore, revise and reflect while creating, with considerable effectiveness
- Level 4. uses creative and critical thinking processes to explore, revise and reflect while creating, with a high degree of effectiveness

Communication

- Level 1. creates a print that communicates a personal point of view about an issue, with limited effectiveness
- Level 2. creates a print that communicates a personal point of view about an issue, with some effectiveness
- Level 3. creates a print that communicates a personal point of view about an issue, with considerable effectiveness
- Level 4. creates a print that communicates a personal point of view about an issue, with a high degree of effectiveness

Application

- Level 1. applies printmaking skills with limited effectiveness
 - Level 2. applies printmaking skills with some effectiveness
 - Level 3. applies printmaking skills with considerable effectiveness
 - Level 4. applies printmaking skills with a high degree of effectiveness
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- Level 1. applies knowledge of symbols and other conventions of propaganda art to a personal context with limited effectiveness
 - Level 2. applies knowledge of symbols and other conventions of propaganda art to a personal context with some effectiveness
 - Level 3. applies knowledge of symbols and other conventions of propaganda art to a personal context with considerable effectiveness
 - Level 4. applies knowledge of symbols and other conventions of propaganda art to a personal context with a high degree of effectiveness