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# Junior Division

# Printmaking Unit

**Print Your Inner Animal**

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Resource to Support the 2009 Revised Ontario Arts Curriculum Policy Document

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## Grade 4 - Visual Arts

### Unit Title: Print Your Inner Animal

#### Curriculum: What will students learn?

##### Context:

In this Visual Arts unit students will become familiar with some processes, techniques and vocabulary of printmaking. They will focus on the process called collography.

Students will become more familiar with how textures can be combined in artwork to create visual interest and they will learn how images in art can communicate ideas and feelings.

##### Summary:

This unit on collographs begins with the creation of a non-objective work that focuses on texture. It then moves to simple animal collographs, and finally to multi-textured collographs using animal symbolism as a visual metaphor.

Grade 4, 5 and 6 teachers are encouraged to use this unit in both single and combined grades.

The unit may also be integrated with Social Studies at the Grade 4 (Medieval Times), Grade 5 (Ancient Civilizations) or Grade 6 (First Nations) grade level.

#### Overall and Specific Expectations

##### all overalls

**D1.4 D2.3 D3.2**

See individual lessons for listings of specific expectations.

#### Guiding Questions

1. How do artists use images and symbols to communicate an idea?
2. Why do artists use printmaking to make images?
3. How do different textures help to make a composition visually interesting?

## Assessment and Evaluation: How will students demonstrate their learning? (Draft)

**Assessment of Learning:** Evaluating the Culminating Performance Task  
Final Prints/Reflection

Students will create a series of collographs that explore the technique and textures.

Students will create a non-objective print that explores texture, then a simple print with simple animal imagery. These two prints can be assessed through checklists. The culminating activity will be the creation of a collagraphic print of an animal that has personal significance. This will be assessed using a rubric.

Students will work with a partner (or in small groups) to demonstrate their understanding of animal symbolism. Students will develop tableau sequences (Drama) which will deepen their understanding of and connection to the animal they choose to represent in their final prints.

There will also be opportunities for reflective writing.

**Assessment for Learning** Checkpoint (teacher checks for understanding throughout the unit)

- Self-Assessment checklist and reflection
- Student/Teacher Conferences
- Observation and anecdotal notes

<b>Unit Lessons: How will assessment and instruction be organized for learning?</b>		<b>Approx. Duration</b>
Lesson 1	Students will use prepared multi textured plates to print their first collograph. This print will be a single colour print. Teacher assessment will be on-going during this interactive learning.	2 hours
Lesson 2	Students will look at several prints by a variety of artists from Canada, Africa, East Asia and South America. The role of symbols in these examples will be seen and discussed. Students will notice qualities that are similar and different in the use of symbols. Interactive learning, draft work, oral questions and teacher feedback will be on-going and woven throughout this lesson.	1.5 hours
Lesson 3	Students will create a collograph using cut out foam shapes glued to a rigid background. While waiting for collograph to dry they will do several thumbnail sketches of their finished collograph plate and will experiment with different colour schemes. They will reflect on which colour scheme best suits their work in anticipation of printing. On-going teacher feedback through questions, conferencing, self-assessments and collections of rough portfolio work (e.g. trial prints) will take place.	1 hour
Lesson 4	Students will reflect on their animal and bird collograph prints. They will consider qualities of animals and birds and choose one which matches the qualities they see in themselves. This is a two part lesson, the first involves the construction of the plate, and the second involves the actual printing of the plate, preferably in two colours.	2 hours
Lesson 5	Reflection - Students will work with a partner to create a series of tableaux or dance phrases that express what they have learned about animal symbolism.	1 hour

**Lesson ONE**

**Critical Learning**

**Guiding Questions**

The BIG ideas:

Open-ended questions for deeper thinking.

Students will become familiar with the vocabulary and tools of printmaking. Students will explore texture as a method for providing interest and variety in a work of art. Grade 5 and 6 teachers are encouraged to modify this unit for their grade.

What is printmaking?  
 What is a symbol?  
 How are symbols used in everyday life?  
 How do different textures help to make a composition visually interesting?

**Curriculum Expectations**

**Gr.4 Overall Expectations:**

**D1.** apply the creative process to produce a variety of two and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate

**Learning Goals**

**(Unpacked Expectations)**

feelings, ideas, and understandings;

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

Specifics:

D1.2 demonstrate an understanding of composition, using selected principles of design to create art works (e.g. create emphasis in art work by varying the value, width, and weight of lines)

- demonstrate how a variety of textures can be combined and glued to a printing plate (collagraph) to create a print.

D1.4 use a variety of materials, tools and techniques to determine solutions to design challenges

- create a series of collagraphs that explore technique and textures.

(e.g. printmaking: use low relief found objects to make a collagraph in which textures and shapes are used to create the composition)

- experiment with textures in a non objective print (random forms - not recognizable forms) and will then make a simple animal collagraph using cut foam.

D2.2 analyse the use of elements and principles in a variety of art works and explain how they are used to communicate understanding

## Instructional Components

### Prior Knowledge and Skills

Ability to use scissors safely when cutting a variety of papers and found textural objects. (see suggested items in Appendix One)

Knowledge of positive and negative space in order to determine the space which will be printed (positive space) and the space around it which will not be inked (will remain the colour of the paper)

Knowledge of flips or reflections from geometry to understand the process of a reverse image which occurs in relief printing.

Students should develop skills that allow them to work cooperatively in groups.

### Terminology

**collagraph**-A print made from a surface that has been constructed as a collage of objects and textures. The surface requires low-relief texture in order to print.

**symbol**- an object or image used to represent something else  
**symbolism**- the use of symbols to represent ideas, qualities and attributes

**non objective** - using the elements (line, shape, colour) in a non-representational way rather than to depict recognizable objects or figures

**printing plate**-A surface, used in the process of making relief or block prints (low-relief collage in collagraph printing). The image is then transferred to another surface (e.g., paper or fabric) after a colour medium (e.g., ink) is applied.

**brayer**- A rubber roller that is used to roll out printing ink on an ink slab and then apply the ink to the raised surface of a block printing plate

**reverse image**-the print will be a mirror reflection of the plate ( a vertical or horizontal **flip** of the original plate)

**monochromatic** - containing or using one colour

**value** - an element of design that describes the lightness or darkness of a colour and/or the gradual changes in the lightness or darkness of an art work even when colour is absent (black & white).

### Materials

- printing plate base (cereal box cardboard, styrofoam, cardboard)
- white glue (acrylic medium is optimal)
- variety of texture, fabrics and found objects for cutting and combining to create the collagraph printing plate (see appendix list)
- scissors
- a variety of paper to print images on (e.g. cartridge, white or coloured photocopy paper, construction paper, sulphite paper, kraft paper)
- block printing ink (if unavailable substitute with acrylic paint)
- brayers (rollers for applying ink)
- plexiglass or shallow trays for rolling ink
- rolling pin or wooden spoon to add pressure to the plate when printing

\*acrylic paint could be rolled on with foam paint roller if ink and brayers are not available. It is recommended that printing ink be used if possible. If acrylic is to be used the craft liquid variety (available in small plastic bottles) is best and should not be thinned with water.

*Please note: water soluble printing ink works best and is very concentrated so one container will last for several printing projects*  
 See **Materials List** attached in this lesson. (Appendix One)

Consider websites such as:  
*The Centre for Contemporary Canadian Art*  
[www.ccca.ca](http://www.ccca.ca)

The Printing Process Illustrated:  
 Collagraphy, Preparation & Printing

**Unit Title PRINT YOUR INNER ANIMAL**

**Lesson One**

**Grade 4 visual arts**

**Minds On**

**Approximately 15 minutes**

**Pause and Ponder**

The teacher will show students a small collagraph plate which has been prepared before hand and is dry and ready to be inked. If the class has done collage before, it may be advantageous to show the students the word 'collagraph' and ask them what other form of art they have done that looks and sounds the same.

Before inking students will be encouraged to comment on the variety of textures in the work. This should be an abstract non objective work to begin with. As students watch the teacher will spread a small amount of ink on a sheet of plexiglass (or acrylic tray) and use the brayer to roll out the ink in preparation for printing. The class will be instructed to watch how the ink is prepared as they will be completing this task later for themselves. (See "inking the plate" instructions in the action section). The teacher will then ink the prepared collagraph and show students how to check that all areas have been inked properly before printing.

The prepared plate will then be placed ink side up on a table and the printing paper laid over top. The teacher will demonstrate holding the printing paper at the top and letting it fall onto the plate evenly to prevent wrinkles. Using a wooden spoon the teacher will begin pressing the paper onto the inked plate and move in circles with the spoon until the whole plate has been gently and evenly rubbed.

Holding the paper carefully to prevent it falling back onto the ink, the teacher will pull the print off of the plate letting students observe. Class will be given an opportunity to view the pulled print and to comment on the textures as they appear in the print.

**Examples:**

**Modeling**

Teacher will model correct use of brayer for inking the collagraph plate, placement of paper and application of pressure to ensure a good print.

**Shared Practice**

Teacher will reinforce the necessity for students developing a low level plate of similar depth textures.

**Think Aloud**

Students will discuss different textures and compositions with their elbow partner and report findings back to the whole group

**(AfL) Assessment for Learning:** Assess and provide oral feedback on effectiveness of students' choices.

Post anchor charts that list steps.

**Action!**  
**x 2**

**Approximately 45 minutes**

These are all the activities (e.g., creating, reflecting and revising) that the student would engage in to build the understanding and skills to meet the expectations and learning goals.

This lesson will take place in two parts; the first part is the preparation of the plate, and the second is the printing of the plate. It is suggested to prepare the plates one day, and print them the next (or later) to assure the glue is set.

Pre-Lesson Set-Up

The teacher should prepare a plate ahead of time with different textures to show students what it looks like. (Consider having more than one plate to investigate so that students will not be tempted to imitate the one sample that is shared)

As well, before students prepare their own plates, the teacher should demonstrate gluing down a texture or object (acrylic medium works the best) with emphasis on trying to keep the surface level of the plate as even as possible.

Cardboard or styrofoam plates should be pre-cut into squares and/or rectangles.

(Encourage students to shape their plates into different forms or change the corners and edges to make it a bit more interesting.)

Teacher should have different materials for gluing down on to the plates pre-cut into smaller pieces and organized into piles so that students can come and get what they need. (See attached list in appendices)

Glue or acrylic medium should be poured into containers and brushes made available.

It is recommended that students move the various pieces around on their plate first before gluing down so they can see which composition works best.

Students will use prepared multi textured (low level) plates to print their first collagraph. This will be done by laying a variety of textured elements on a printing base in a pleasing combination. Once the plate has been planned, students will use white glue to affix each textured piece into place on the printing plate. As plates are being created teacher will circulate to remind students that their collagraphs must be low level (not too much glued on) and relatively the same level. White glue or a glue gun can be applied and let to dry as a way of making texture as well.

The teacher should demonstrate how incising the plate can help to create textures that will show up when printed. This can be done with a sharpen pencil, an old folk, or a wooden skewer.

While their printing plates are drying, the teacher will demonstrate correct use of brayer and how to assess whether the plate has been properly inked before laying the printing paper over the inked plate. Demonstration of inking two or three different collagraph examples will show children the printing results of collagraphs which are multi levelled or all one level. The initial print will be a single colour print and the class may have to come to consensus on what colours are to be set out for printing at printing stations in the classroom.

Prints should lay flat to dry, preferably on a drying rack.

**Sample guiding questions for students creating collagraph plates:**

Have I used a variety of textures?  
Are all of my textural pieces securely glued down to the printing plate?

Is my finished collagraph plate an even level for effective printing?

**Prompts should be open-ended and promote deeper thinking and discussion.**

How are a variety of textures used to create balance in a print?

Do the selected textures vary in amount of positive and negative space?

How does the plate look the same as the print?

How does the plate look different from the print?

Why don't we see recognizable objects or images in this print?

See *Appendix Two* in this lesson for further guidelines and content for Anchor

Charts



### Inking the plate

Block printing ink (or acrylic paint) needs to be rolled out on plexiglass plates until it has an 'orange peel' texture and you can hear it roll. Ink needs to be applied to the entire plate surface by rolling the brayer (or foam roller). Once the plate has been inked, it should be moved to a clean surface area and placed ink side up. Paper should be gently laid over the plate. Using a rolling pin or another brayer, and starting in the middle of the plate, roll over the entire surface applying pressure. The back of a wooden spoon can be used as well. Start in the centre of the page, apply pressure in a circular motion and work your way out to the edge of the plate.

Teacher should prepare inking and printing stations. At one table or set of desks, there should be an inking station. At another table or set of desks, there should be the 'pressing' station where a dry brayer, rolling pin, or wooden spoon is kept along with papers for printing.

Accommodations: For students that have fine motor skill challenges, it is suggested that pre-cut materials be given to the student to work with. For students having difficulty understanding the task, they should be peer partnered to have someone to work with.

## Consolidation

Approximately 10 minutes

This is termed by some as the culminating activity and any related reflective components.

Students should have the chance to view both the plates and prints so they can observe the effects that different textures and objects produce when printing using collagraphic processes.

It is recommended that students have access to a texture reference chart. Students should pull a minimum of three prints: two for themselves and one to cut up and glue to reference chart. As students use different materials, object and items to create prints, a dry print should be cut up, and the texture glued in order to keep a visual reference for further use. Post these in the classroom.

Each student can have their own *Texture Reference Chart* or the teacher can make a collaborative class one. (see appendix three, J.PM. BLM.1.1)

### Next Lesson Connection

How might this lesson connect to future lessons?

During this lesson, students are learning how different objects and materials produce varying textured effects when printed. This will be important to making informed choices when they create their final print.

### J.PM.L.1.1 Materials List

#### Materials List

The following list is a sample of materials we will be collecting for an upcoming visual arts lesson. We will be using these textured objects to create collagraphs ( prints made from surfaces that have been constructed as a collage of objects and textures. We would appreciate help in collecting an interesting variety of textural objects which can be cut up and used in creating our collagraphs. The following is a list of the types of materials which would be helpful.

corrugated papers  
leaves, twigs,  
silk flowers or greenery  
paper bags  
plastic bags  
twist ties  
plastic bread bag tabs  
wire  
string  
wool  
washers  
popsicle sticks  
variety of recycled papers (different thicknesses and textures)  
fabric and felt scraps  
buttons  
tin foil  
waxed paper  
toothpicks  
chopsticks, skewers

## **Appendix J.PM.L.1.2**

### **Preparing for Printmaking, Look Fors:**

As you are creating your collagraph work to include the following in your composition:

- a balance of positive and negative space
- a variety of shapes, and textures
- division of the plate into several areas of interest
- a focal point (area which draws the eye)
- overlapping of objects of various sizes
- all textural pieces are securely glued to the collagraph plate
- finished collagraph plate is an even level for effective printing

### **The Printmaking Process**

- printing ink is rolled out on a plexiglass plate until it has an 'orange peel' texture and you can hear it roll
  - use the brayer to roll ink over the collagraph making sure all raised areas are inked
  - once the plate has been inked, it should be moved to a clean surface area and placed ink side up paper is gently laid over the plate
    - Using a rolling pin or another clean brayer, and starting in the middle of the plate, roll over the entire surface applying pressure (the back of a wooden spoon can be used as well to apply pressure)
    - When applying pressure to the back of the print, start in the centre of the page
    - apply pressure in a circular motion and work your way out to the edge of the plate.

**J.PM.L.1.3BLM**  
**Texture Reference Chart**

<b>TEXTURE CHART</b>		
<b>Glue down sample texture:</b>	<b>Name the object/material used:</b>	<b>Record a few words to describe the printed texture: e.g. bumpy, sandy, crackled, rough etc.</b>

Imagine how the above textures could be used to create certain features on an animal (feathers, scales, hair, etc.)  
Record these ideas in your sketchbook/journal and/or share with a partner.

**Critical Learning**

Description of the big ideas that need to be learned in the unit.

Students will continue to learn more vocabulary about printmaking and will use some of the tools and techniques used with this art form.

Students will gain an understanding of how artists can simplify images when drawing and will learn ways to draw symbols. Students will consider how symbols can be used to create meaning in images.

**Guiding Questions**

Open-ended questions for deeper thinking.

How do artists use basic shapes and lines to simplify the drawing of a real animal?

How can areas of positive and negative space be used in a print to create balance?

What are some basic qualities or attributes we as humans may share with certain animals? (e.g. bravery, cunning, watchfulness)

**Curriculum Expectations**

**Grade 4 Overall Expectations**

D1. Creating and Presenting: apply the creative process to produce a variety of two-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

**Specifics:**

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

D2.2 analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding

D2.3 - demonstrate an understanding of how to read and interpret signs, symbols and style in art works

**Learning Goals**

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

- create a collagraph that explores texture and shape using a recognizable image of an animal and will combine cut foam to create a collagraph.

- draw from a photographic representation of an animal

- create a simplified graphic representation of this animal.

- transfer their image to the foam and cut out to include in a collagraph printmaking plate.

## Instructional Components

### Prior Knowledge and Skills

Ability to use scissors safely when cutting a variety of papers and found textural objects.

Knowledge of positive and negative space in order to determine the space which will be printed (positive space) and the space around it which will not be inked.

This area will remain the colour of the paper being printed on.

Knowledge of **flips** from geometry to understand the process of a reverse image which occurs in relief printing.

### Terminology

**collagraph**- A print made from a surface that has been constructed as a collage of objects and textures. The surface requires low-relief texture in order to print.

**printing plate**-A surface, used in the process of making relief or block prints (low-relief collage in collagraph printing). The image is then transferred to another surface (e.g., paper or fabric) after a colour medium (e.g., ink) is applied.

**brayer**- A rubber roller that is used to roll out printing ink on an ink slab and then apply the ink to the raised surface of a block printing plate

**reverse image**-the print will be a mirror reflection of the plate ( a vertical or horizontal flip of the original plate)

**symbol**- an object or image used to represent something else

**symbolism**- the use of symbols to represent ideas, qualities and attributes

**drawing** (contour, shape and mass drawing )

### Materials

- printing plate base (i.e. rectangles cut from cereal box cardboard, styrofoam)
- craft foam (or foam plates)
- white glue (acrylic medium is optimal)
- variety of texture, fabrics and found objects for cutting and creation of collagraph printing plates
- scissors
- different papers to print images on (cartridge, copy paper (white or coloured), construction, craft)
- block printing ink or acrylic paint (printing ink is recommended for its extended drying time)
- brayers
- plexiglass for rolling ink (or shallow trays)
- rolling pin or wooden spoon to add pressure to the plate when printing
- sketchbooks

\*acrylic ink could be rolled on with foam paint roller if ink and brayers are not available

**Unit Title PRINT YOUR INNER  
ANIMAL  
Grade 4  
Lesson Two**

**Minds On  
minutes**

**Approximately 7**

**Pause and Ponder**

These should be the awareness and engagement activities around the topic. They can be whole class (e.g., modeling) or small group activities (e.g., shared practice).

Show students a photographic representation of an animal, and then show them a simplified graphic representation (drawing) of the same animal. For example, you could show a picture of cat and a picture of Hello Kitty. Show a photograph of a bird in flight, show the outline of a bird in flight.

Ask students:

- How are these images the same?
- How are these images different?
- How can an artist make a simple visual representation (drawing) of an animal?

For this last question, the teacher may want to talk about contour drawing, geometric shape drawing or mass drawing. (see appendix 4 for descriptions and resources)

To model how students can do this themselves, the teacher should have either prepared a drawing that can be used to make a print, or do one in front of the class. As the teacher is modelling they can use helpful explanation in their Think Aloud such as:

Use outlines to represent the shape of your animal of choice. Use bold contour lines and avoid using a lot of fine detail.

Students should have the chance to practise this as a class. (e.g. members of the class could contribute to a drawing of a Canada goose) Students who have difficulty knowing how to simplify their animal will be encouraged when they see the image being broken down into basic two-dimensional shapes (i.e. triangles, ovals) that are combined together.

**Examples:**

**Modeling**

The teacher demonstrates how to use contour drawing to capture the basic form of a chosen object (i.e. car from a picture)

**Shared Practice**

Students practise a contour drawing of a classroom item and the teacher provides feedback (i.e. which details are necessary to the simplified drawing?)

**(AFL) Assessment for Learning:**

Teacher provides oral feedback on success of student choices in drawings (i.e. which details are necessary to the simplified drawing?)



**Action!****Approximately 40 minutes x 2**

These are all the activities (e.g., creating, reflecting and revising) that the student would engage in to build the understanding and skills to meet the expectations and learning goals.

This lesson will take place in two parts; the first part is the preparation of the plate, and the second is the printing of the plate. It is suggested to prepare the plates one day, and print them the next day (or later) to assure that the glue is set.

Consult lesson one for suggestions on preparation of plates and setting up inking stations.

Students will create a collagraph using cut out foam shapes glued to a rigid background (i.e. heavy cardboard, masonite, etc.). They will cut out a border of foam or cardboard to glue to the outside edge of the board and will then cut a simplified shape of an animal or bird out of the remaining foam.

Remind students that the prints will be a reverse image of the plate they are creating. Without discarding any of the pieces they will use the leftover foam along with other fabrics, materials, and textures to cut out shapes which can augment the shape of the bird or animal. Students should try to use a different texture to accentuate a certain feature of the animal (For example, sand paper for fur, thick string for whiskers). They can refer to the Texture Charts created earlier for ideas.

Before beginning constructing their plates, students should work on thumbnail sketches so that they can plan out their image. Encourage students to draw the animal of their choice in 3 different ways so that they can develop their ideas and images. This would ideally be done in sketchbooks for later referral.

After the plates are dry and ready for printing, printing stations should be set up.

Set up 2 to 3 inking stations, put out the colour and roll out the ink. The inking and printing process should be demonstrated again to check for understanding.

Have students print on different papers (cartridge, bond, white, colour, construction) so they can gain understanding into the way the ground (paper surface) effects the way the image looks.

The prints should be left to dry flat.

Accommodations: For students that may find the concept of simplifying an animal shape, you may want to have a series of outlined images ready for students to choose from, trace and cut out.

Sample guiding questions:

Have students completed a variety of quick contour drawings showing their animal in different positions in order to capture the pose they prefer for the print?

Remind students to refer to the Printmaking anchor chart from lesson one to check details on the creation of their plate and the process for printmaking.

### **Consolidation (5 minutes)**

This is termed by some as the culminating activity and any related reflective components.

Set up a student gallery walk to look at the different ways in which students simplified an animal image.

Observe the ways different textures create different surfaces, and how slightly different surface levels of the printing plate result in different effects.

What animal images seem to work well when printed using collagraphy? Why?

How do textures make you think of different surfaces and objects?

What happens to the printed image when the surface levels of the plate are slightly higher and lower?

### **Next Lesson Connection**

How might this lesson connect to future lessons (knowledge or skills)?

This lesson is directly connected to the culminating task for the unit as it has students practising simplifying an animal form, and using texture and levels to create different surfaces.

To prepare for the next lesson ask students to search for examples of animals and birds used in sports team logos, on clothing, sporting goods, advertising, television, newspapers, and/or computer design.

## Appendix J.PM.L.2.1

### Resource Support and Vocabulary for Drawing with Children

Contour drawing is focused on the edge of the object or the outer line of the object being drawn. Students place figure or picture in front of them, observe the edge of the figure and begin drawing, frequently looking back at figure to confirm detail in the contour edges. The drawing tool should remain on the paper and students work in a continuous line until the figure outline is complete.

#### Geometric Shape Drawing:

This type of drawing entails looking carefully at the figure and drawing component parts using only two dimensional shapes such as ovals, triangles, rectangles and trapezoids.

Mass drawing shows the weight of the thing being drawn thus requires shading and depth to add a 3dimensional quality or weight to the figure. Drawing in a series of connected ovals without removing the drawing utensil from the paper is needed.

Brookes, Mona Drawing with Children: a creative method for adult beginners too  
Penguin Putnam: 1996

Ames, Lee J. Drawing With Lee Ames Broadway Books, Random House, 1993  
\*see other Draw 50 series by Lee J. Ames

## **Appendix J.PM.L2.2**

### Animal Symbolism Resource

The following material will help get your class started with finding the qualities of animal symbols. There are many sites and interpretations of animal attributes available with a wide range of opinions. As we all view the world in different ways, it is obviously important for children to understand that their interpretations may differ from others.

The following are some examples of Canadian animals and possible attributes:

- Badger: aggression, determination
- Bear: physical strength, leadership
- Beaver: hunter and gatherer
- Bird: carefree, light-hearted
- Bobcat: clear vision in dark places; vigilance; ability to live alone;
- Butterfly: A transformer and a symbol of metamorphosis;
- Cougar: power, leadership, and swiftness.
- Crane: solitude, independence.
- Crow: likes to steal shiny bright objects;
- Deer: speed, family protection;
- Dog: companionship; unquestioned loyalty; love; and protection;
- Dragonfly: Considered a messenger.
- Eagle: Freedom, courage; considered the protector
- Elk: nobility, power, freedom, and great strength and agility.
- Fox: cunning, intelligent, a provider
- Hawk: great messenger and observer of the sky.
- Hummingbird: devotion, permanence and eternity. Small but determined.
- Loon: peace, tranquility, loyalty and leadership. Loyal parents.
- Mole: Guardian of the lower regions; knowledge of herbs, roots, minerals, seeds, rivers
- Moose: lone, attention to detail.
- Mountain Lion: wise, power, strength; self-confidence, cunning.
- Mouse: humility and is a pathfinder. Humble, generous and innocent;
- Owl: A respected animal, wisdom
- Otter: mischievous, a symbol of laughter, curiosity, grace
- Pheasant: Symbolizes warning and concealment.
- Polar Bear: Never gets lost; solitude; expert swimmer; defense and revenge.
- Possum / Opossum: use of deception; sensibility;
- Rabbit: speed, fear, caution
- Raccoon: curiosity, bravery, scavenger
- Raven: a trickster, a teacher, hoarder.
- Robin: Understands the power of song; happy;
- Salmon: instinct, persistence, and determination.
- Skunk: self-respect; courage; will power; self-confidence.
- Swan: total grace, serenity,
- Turtle: long life, and perseverance.
- Weasel: Stealth; cunning; ingenuity; revenge;.
- Wolf: wisdom; intense loyalty with a balance of independence, the value of family

**Title: PRINT YOUR INNER ANIMAL Lesson Three** **Grade 4**

Critical Learning	Guiding Questions
<p>Students will explore the use of symbols in their surroundings and will begin to see how many ways symbols are used in company logos. They will consider which animals appeal to them and how the animals qualities and attributes are similar to how they seem themselves. Students will use the drama convention of tableau to portray animal attributes that they identify with in their own identity.</p>	<p>Open-ended questions for deeper thinking.</p> <p>How do artists use symbols to communicate ideas?</p> <p>Why do artists use printmaking to make images?</p> <p>Why do organizations (such as sports associations, clothing companies, car manufacturers) choose animal symbols to represent them?</p>

**Curriculum Expectations**

Overall Expectations Grade 4 visual Arts	Learning Goals
<p>D1. Creating and Presenting: apply the creative process to produce a variety of two dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;</p> <p>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.</p>	<p>By the end of this lesson students will be able to:</p> <ul style="list-style-type: none"> <li>- create multi- textured collagraphs using a variety of materials.</li> <li>- demonstrate and understanding of the connections between animal symbols and specific character traits.</li> <li>- create a collagraphic print that represents an animal that has personal symbolism and significance to them.</li> </ul>
<p><b>Specific Expectations:</b></p> <p>D1.3 use elements of design in art works to communicate ideas, messages, and understandings</p> <p>D1.4 - use a variety of materials, tools, and techniques to determine solutions to design challenges</p> <p>D2.1 interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey</p> <p>D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art (e.g., <i>heraldic symbols; aboriginal totems around the world; Egyptian hieroglyphics</i>)</p> <p>D3.2 - demonstrate an awareness of ways in which visual arts reflect the beliefs and traditions of a variety of peoples and of people in different times and places.</p> <p><u>Specific Expectations Drama Grade 4</u></p> <p>B2.1 express personal responses and make connections to characters, themes and issues presented in their own and others' drama works</p>	

## Instructional Components

Prior Knowledge and Skills	Terminology	Materials
This could also include instructional strategies.	symbolism- the use of symbols to represent ideas, qualities and attributes	tambourine or instrument to denote transitions in the tableaux
Safe use and handling of materials and tools in the art room (i.e. scissors, ink brayers, found materials)	logo - a symbol or design used by organizations or companies to identify themselves	Animal Logo Information Sheet (J.PM.L.3.1 BLM)
Knowledge of the definition for symbol and ability to recognize symbols in their own environment.	attribute - a quality or feature that is seen as an inherent characteristic of someone or something	examples of animal symbols in art and design (i.e. images, rugs, fabric, clothing etc.)
Experience in observing and noting attributes of people and animals (i.e. personal qualities possessed by them)	tableau -a group of silent motionless figures used to represent a scene, theme, or abstract idea. Tableaux may be presented as stand alone images to communicate one specific message. Important features of a tableau include character, space, gesture, facial expressions and levels.	Images of artists work suggested Canadian artists include: Betty Goodwin, David Blackwood, Carl Beam, Ann Beam, Kenojuak Ashevak, Jane Ash Poitras, Bill Reid, and Winston Leathers
Students should have understanding of choosing one frozen picture to denote a characteristic or attribute (lead in to formation of dramatic tableaux)	to communicate one specific message. Important features of a tableau include character, space, gesture, facial expressions and levels.	visit: Centre for Canadian Contemporary Art www.ccca.ca and select printmaking
Ability to compile lists of data as it is collected in and out of school.	thumbnail sketch	<u>Drama Resources:</u>  Grant, Janet Millar <u>Shake, Rattle and Learn</u> Pembroke Publishers, 1995  Neelands, Jonathan <u>Making Sense of Drama</u> Heinemann Educational Books, 1987  Swartz, Larry <u>The New Dramathemes. 3rd. Ed.</u> Pembroke, 2002  Curriculum Connections Appendix J.PM.L.3.2 BLM

**Small Group**

Place a selection of copies of sport team logos on tables and invite small groups of students to find images of animals and birds.

Record the descriptive words and qualities of each animal on one side of a piece of chart paper. Use the other half of the paper to list how lines, shapes and colours are used and notice similarities and differences. This list should help to describe the qualities of a logo.

(e.g. bold lines, simple shapes, bright colours, high contrast, very little detail etc.)

Invite students, in small groups to brainstorm where else they have noticed animal symbols in their daily routines. This will vary across many communities.

(e.g. Lacoste clothing, Dove soap etc.).

Teachers will show images of artwork from Canada and around the world. Students should pay close attention to how artists have included symbols in their work. If possible include a wide variety of examples that may include batiks, paper, vessels, clothing, sculpture, carvings and mosaics.

Look for Canadian symbols in first nations and inuit artworks as well as symbols in African, Australian, east Asian and South America. Ask students to identify the symbols that they see.

**Shared Practice**

Shared practice means that the teacher provides explicit instruction and feedback as the students participate in looking and responding.

(AfL) Assessment for Learning: Assess and provide oral feedback on effectiveness of students' choices.



Action!

Approximately 30 minutes

These are all the activities (e.g., creating, reflecting and revising) that the student would engage in to build the understanding and skills to meet the expectations and learning goals.

Sample guiding questions and prompts to promote open ended discussion and deeper thinking:

Students start to plan out their final print and will begin by listing two or three animals that appeal to them and a few qualities possessed by each.

List sports team logos involving animals and tell why those animals were chosen as symbols of the teams?

Examples:

wolf - cunning, group loyalty, courage

sparrow - awareness, speed, agility

deer - communicator (danger), speed, grace

What qualities are possessed by various animals and birds? How can a creature be portrayed to show symbolic qualities?

Students may need to research their animal in order to discover qualities that they might not be aware of. Students will share this brainstorming with a partner and then will chose the animal they wish to represent in their print.

Students will draw a thumbnail sketch of their chosen animal. Teacher should provide source material for students to look at such as small plastic animals or pictures of animals from magazines or from the internet.

From which point of view was it most challenging to draw that object?

For teachers who chose to make connections to the Social Studies curriculum look at how animals have been included as symbols in many cultures over time.

For example:

Grade 4 - Show images with unicorns such as the Bayou tapestry.

Grade 5 - The Ancient Egyptians used cats, hawks, cobras, scarabs etc. Look at hieroglyphics and/or Ancient East Indian and the use of the cobra, cow, etc.

Grade 6 - Aboriginal cultures. Look at Haida artists, Bill Reid, Fastwürms.

\*See black line master (J.PM.BLM 3.1, Curriculum Connections ) for further support.

Teacher will circulate during research time and through individual discussion with students, will make a list of the animals with their attributes to keep posted in the class for student reference.

Ask students to work from their thumbnail sketch and draw a slightly larger outline of their chosen animal or bird. Students may add texture to create more visual interest.

While students are coming up with their final drawings, teachers should post and refer to these questions:

What idea do you want your symbol to communicate to others?

How will you portray your animal or bird in order to demonstrate this quality?

How will you simplify the animal's form but still make it recognizable?

This is termed by some as the culminating activity and any related reflective components.

To begin, the teacher should what a tableau is and then model how a tableau could express the attributes of an animal. Teachers may chose to involve one or two students to assist and they should use a Think Aloud strategy to support this.

Students should pick one attribute of their animal that they want to share and imagine how they might represent this with their body. As a whole group (standing in a circle with backs to each other first) ask students to move into their position and hold it.

Students should do this in silence.

Teachers should use a drum or tambourine to signal the freeze in tableau and after an agreed upon number of beats, students will melt silently from their tableau. The group should have several chances to practise their tableau (all groups sharing at the same time) so they feel more secure.

The drumbeats provided by the teacher will help to give structure and timing to the process. Once individuals have worked through the process several times half the class can share their animal tableaux while the other watch silently and then switch.

If the class is in agreement it is effective to sit in a large circle and have each person share their tableau in turn around the circle. The teacher can ease the transition between individuals by having the first person freeze in tableau and as they relax from their position the next person will move silently into their tableau and so on through the class. The whole sharing session should be conducted without talking so that all members feel their work is equally respected. A simple piece of instrumental music could be played to set a tone and add another layer to the final sharing.

#### Modeling

The teacher will model the transition from one tableaux to another with slow movements.

#### Shared Practice

Students will work through directed development of a tableau.

#### (AfL) Assesment for Learning:

As students are working on their tableaux remind them to work silently and focus on using of a variety of levels(high, medium and low) to create variety and interest.

Following the tableau presentations, students will use a page of their sketchbook or the blackline master below (appendix eight) to make a sketch of their tableau.

They will include the name of the animal and will also include one sentence describing the animal attribute depicted in the tableau.

#### Next Lesson Connection

How might this lesson connect to future lessons (knowledge or skills)?

The skills learned in this lesson will be applied in the end of unit print that will be created in the next lesson.

**Appendix J.PM.L.3.1 BLM  
Animal Logo Information Sheet**

**Junior, Printmaking: Animal Logo Information Sheet**

<p><b>Instructions:</b></p> <ol style="list-style-type: none"> <li>1. In small groups read over the list below and indicate which logos or items you know, have heard of or don't know.</li> <li>2. Beside each write the name of the living creature or circle it's name if it is already in the title.</li> <li>3. Choose 5 - 10 that you know and discuss in your groups why you think the particular animal, bird or creature was chosen to become the as the logo for the team, company or item.</li> <li>4. Find ONE animal that you are not familiar with and do some brief research on this animal.</li> <li>5. Be prepared to share your findings.</li> </ol>	
<p><b>Ontario University Sports Logos</b></p> <p>Brock University Badgers            Carleton University Ravens            University of Guelph Gryphons Lakehead University            Thunderwolves            McMaster University Marauders            University of Ontario Institute of Technology Ridgebacks University            of Ottawa Gee-Gees Ryerson University Rams            University of Western Mustangs            Wilfred Laurier University Golden Hawks University of Windsor            Lancers York University Lancers</p> <p><b>National Hockey League (NHL) Logos</b></p> <p>Florida Panthers            Minnesota Wildcats            Nashville Predators            Phoenix Coyotes            Pittsburgh Penguins            San Jose Sharks            Vancouver Canucks</p> <p><b>Canadian Football League (CFL) Logos</b></p> <p>British Columbia Lions            Calgary Stampeders            Hamilton Tiger Cats</p> <p><b>Major League Soccer</b></p> <p>FC Dallas            Red Bull New York            DC United</p>	<p>Notes:</p>

<p><b>National Basketball Association</b>  Chicago Bulls  Memphis Grizzlies  Milwaukee Bucks  Minnesota Timberwolves  New Orleans Hornets</p> <p><b>Major League Baseball</b>  Baltimore Orioles  Florida Marlins  St. Louis Cardinals  Arizona Diamond Backs  American League</p> <p><b>Canadian Coin Animals</b>  \$.05 nickel  \$.25 quarter  \$ 1.00 loonie  \$ 2.00 toonie</p> <p><b>Animal clothing logos</b>  Polo  Lacoste  Penguin  Roots Canada  Puma</p> <p><b>Cars:</b>  Jaguar  Ferrari</p>	
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Notes to teachers:

Depending on the school community and student interests, teachers are encouraged to edit and expand the list provided.

Teachers, with students, should create a word web of unfamiliar and familiar animals.

Extension: Consider charting out most popular, least popular and unknown animals in a graph.

Junior Printmaking  
Curriculum Connections  
**Suggestions for Integration with Social Studies**

Gr.	Subject	Specific Expectations	Connection to unit
4	<p>Science: Habitats and Communities</p> <p>Social Studies: Medieval Times</p>	<p>recognize that animals and plants live in specific habitats because they are dependent on those habitats and have adapted to them</p> <p>describe structural adaptations of plants and animals that demonstrate a response of the living things to their environment</p> <p>use artistic expression to re-create or respond to imaginative works from medieval times (e.g., illustrate a coat of arms)</p>	<p>Use student knowledge of animal adaptations to gather lists of animal attributes. Students will share results from individual animal research to assist class in developing understanding of individual animal strengths and characteristics.</p> <p>Gather examples of animals and creatures used in coats of arms and suggest how chosen animals could be used in collagraphic coat of arms print.</p>
5	<p>Social Studies: Early Civilizations</p>	<p>use media works, oral presentations, written notes and descriptions, drawings, tables, charts, maps, and graphs to communicate information about early communities</p> <p>compare and respond to myths and legends from two or more early civilizations</p>	<p>Students will gather information about how animals symbolized many aspects of daily life and were used in myths and legends to explain the mysteries of existence.</p> <p>List qualities of animals and creatures from myths and legends studied in class from different early civilizations.</p>

6	<p>Science Diversity of Living Things</p> <p>Social Studies: First Nation Peoples and European Explorers</p>	<p>identify and describe the characteristics of vertebrates</p> <p>describe the attitude to the environment of various First Nation groups and show how it affected their practices in daily life</p> <p>compare key social and cultural characteristics of Algonquian and Iroquoian groups (e.g. arts)</p> <p>identify achievements and contributions of Aboriginal people in present-day Canada</p>	<p>While students are identifying and characterizing vertebrates they can list attributes (both common and different) of the creatures they study.</p> <p>Read many stories of the first nations peoples in order to understand how animals play an integral symbolic part in their spiritual lives.</p> <p>Look up printmaking works by prominent first nations artists (e.g. Kenojuak Ashevak, Kananginak Pootoogook, Bill Reid)</p>
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### Junior Printmaking, Tableau Reflection: Depicting My Animal

Name:
Draw a sketch of your chosen animal in the same position that you used in your tableau. Ask a partner to present your tableau back to you to help you see the posture and expression. Use simple lines and shapes to represent the form.
List three words that you think others in your class would choose to describe the feeling they got from your animal tableau  _____
If this tableau was photographed and printed in the newspaper, write one sentence that could be the caption underneath. Be sure to include something about the attributes of the animal.

Junior Printmaking Unit

**Title: PRINT YOUR INNER ANIMAL Lesson Four**  
**Grade 4**

**Critical Learning**

Description of the big ideas that need to be learned in the unit.

Students will continue to explore the techniques of printmaking. They will focus on how to use found textures to represent their animal.

They will re-examine their first prints and the prints of their peers to see how the element of emphasis is used. Students will reflect on how the prints convey qualities of the animals.

**Guiding Questions**

Open-ended questions for deeper thinking.

How can a simple drawing show symbolic qualities of a creature?

How do different textures help to make a composition visually interesting?

How might different people experience and interpret the same object or image?

**Curriculum Expectations**

Overall Expectations Grade 4 visual Arts

Learning Goals

D1. Creating and Presenting: apply the creative process to produce a variety of two dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

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.

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

- print multi-textured collagraphs using a variety of materials.

- recognize and explain how animal symbols can represent specific character attributes.

- participate in a gallery walk as well as a self/peer reflection activity.

Specific Expectations:

D1.3 use elements of design in art works to communicate ideas, messages, and understandings

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

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

D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art (*e.g., heraldic symbols; aboriginal totems around the world; Egyptian hieroglyphics*)

D3.2 - demonstrate an awareness of ways in which visual arts reflect the beliefs and traditions of a variety of peoples and of people in different times and places



## Instructional Components

Prior Knowledge and Skills	Terminology	Materials
<p>This could also include instructional strategies.</p> <p>Students will continue to develop skills as they demonstrate:</p> <p>-safety with printmaking materials in the art classroom;</p> <p>-knowledge of positive and negative space in order to determine the space which will be printed (positive space) and the space around it which will not be inked ( i.e. this area will remain the colour of the paper);</p> <p>-knowledge of flips from geometry to understand the process of a reverse image which occurs in relief printing.</p> <p>Students will also continue to develop skills with working cooperatively in groups.</p> <p>There will also be some reflective writing about their animals in a venn diagram.</p>	<p>collagraph- A print made from a surface that has been constructed as a collage of objects and textures. The surface requires low-relief texture in order to print.</p> <p>printing plate-A surface, used in the process of making relief or block prints (low-relief collage in collagraph printing). The image is then transferred to another surface (e.g., paper or fabric) after a colour medium (e.g., ink) is applied.</p> <p>brayer- A rubber roller that is used to roll out printing ink on an ink slab and then apply the ink to the raised surface of a block printing plate</p> <p>reverse image-the print will be a mirror reflection of the plate ( a vertical or horizontal flip of the original plate)</p> <p>symbolism- the use of symbols to represent ideas, qualities and attributes</p> <p>incising: the action of cutting into the printing plate to further accentuate the symbol (areas incised will not be inked so will show up as original paper colour in the final print)</p>	<ul style="list-style-type: none"> <li>• printing plate base (i.e. rectangles cut from cereal box cardboard, styrofoam)</li> <li>• craft foam (or foam plates)</li> <li>• white glue (acrylic medium is optimal)</li> <li>• variety of texture, fabrics and found objects for cutting and creation of collagraph printing plates</li> <li>• scissors</li> <li>• different papers to print images on (cartridge, copy paper (white or coloured), construction, craft)</li> <li>• block printing ink or acrylic paint (printing ink is recommended for its extended drying time)</li> <li>• brayers</li> <li>• plexiglass for rolling ink (or shallow trays)</li> <li>• rolling pin or wooden spoon to add pressure to the plate when printing</li> <li>• sketchbooks</li> </ul> <p>*acrylic paint could be rolled on with foam paint roller if ink and brayers are not available but printing ink is recommended as it provides a much longer drying time</p>

Appendix  
 J.PM.L.4.1BLM  
 Self/Peer Reflection Sheet

**Unit Title PRINT YOUR INNER ANIMAL - Lesson 4**  
**Grade 4**

**Minds On**

Approximately 10 minutes

**Pause and Ponder**

These should be the awareness and engagement activities around the topic. They can be whole class (e.g., modeling) or small group activities (e.g., shared practice).

Modeling/Shared Practice

Distribute completed prints to each student.

The teacher will model use of the venn diagram by noting a public figure (e.g.

Ask them to use a page of their sketchbook to write down some of the qualities possessed by their chosen animal. Their writing should include reasons why they feel a connection to this animal. (i.e. they have similar qualities, they aspire to have qualities like this animal, they admire this animal, they respect a sports hero who wears a logo of this animal on their uniform etc.)

Wayne Gretzky and asking the class to suggest qualities he possesses.

This writing activity could be structured as a venn diagram where one circle contains qualities they possess and another is qualities possessed by their chosen animal. The intersection of the circles will show qualities which are shared by both themselves and their animal.

They will then compare him to an animal and note qualities of the animal in a second circle. The intersection of the circles will be qualities which are shared by both the animal and the well known figure.

The reflections may also include sketches to illustrate their attributes (i.e. speed, strength)

Assess and provide oral feedback on effectiveness of students' descriptions and observations in their venn diagrams

**Action!**

Approximately 45 minutes x 2

These are all the activities (e.g., creating, reflecting and revising) that the student would engage in to build the understanding and skills to meet the expectations and learning goals.

Prompts should be open-ended and promote deeper thinking and discussion.

This is a two part lesson. The first part involves the construction of the printing plate, and the second involves the actual printing of the plate, preferably in two different colours onto paper. The plate can be prepared one day, and printed another.

Have you referred to the printmaking anchor chart to check your steps in working?

Consult lesson 1 for suggestions on setting up for preparing the plates and setting up inking stations.

What are one or two specific words which come to mind when viewing your final prints?

Students will prepare their final collagraphic plate based on the plan they created.

They need to use a variety of textures to create an animal-themed print. Remind students that objects, material and fabrics need to be firmly glued down. Remind students that the glue itself can be used to create line and texture, and they can also incise (cut into) the plate to create more texture.

These may be used in creating a title for your work.

After the plates are completely dried, they need to be printed (preferably using 2 colours). The teacher should demonstrate rolling the ink out and onto the plate. The 'pulling' of a print should also be demonstrated.

Accommodations: For students that having difficulty with preparing or printing the plates, they should be peer-partnered with a student that can encourage and coach them through the process.

## Consolidation

Approximately 10 minutes

This is termed by some as the culminating activity and any related reflective components.

Create a Gallery walk by displaying all of the prints and invite students to look at each others work. For example, place the prints along a hallway and give each student a chance to look carefully at work by their classmates. Encourage them to note three things about one or two prints belonging to other classmates. These could be noted in their sketchbooks or on sticky notes:

What details of this animal did the artist leave out in order to simplify the design?

What found object was used to create the texture on this animal?

What attribute is being suggested by this animal print?

Students should also do a written response to their own work and to work of another student in the class. (See attached J.P.M. BLM 4.1, Self/Peer Reflection)

Teacher will circulate during the gallery walk and ask questions orally to deepen the understanding of symbolism and use of texture.

## Next Lesson Connection

As students view their works they are encouraged to create titles and short phrases to describe them.

These will be helpful in conveying the personal attributes embodied in their artworks and will engage viewers more deeply.

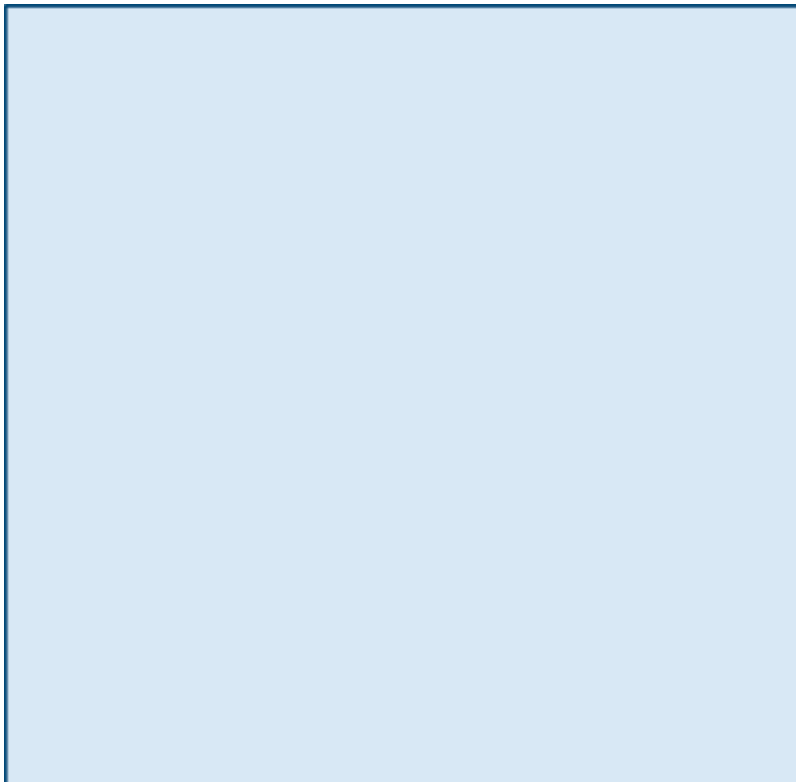
**Appendix J.PM. BLM 4.1, Self/Peer Reflection**

**Printmaking  
Self/Peer Evaluation**

Name: \_\_\_\_\_

In the first box provided, sketch the animal that you used for your final collagraph.  
In the second box, draw the animal used by a class member in their final collagraph.

In each sketch, make sure to emphasize one of the textures that you can see on the print.



Title: \_\_\_\_\_

Artist's Name: \_\_\_\_\_



Title: \_\_\_\_\_

Artist's Name: \_\_\_\_\_

Answer the following questions using complete sentences.  
You may also use pictures to help express yourself.

1. What does each animal symbolize in the prints? What are a few of the characteristics, qualities and attributes of these animals?
  
2. Describe the different textures that you see. How do you think the artist produced these textures?
  
3. How are the other elements of art (line, shape, colour and value) used in each of the prints.  
Have any of these elements been combined to create an area of emphasis?

Junior Printmaking Unit

**Title: Print Your Inner Animal**  
**Lesson Five**

**Grade 4**

**Critical Learning**

Description of the big ideas that need to be learned in the unit.

Students will review the techniques of printmaking as they plan for their next print. They will use the critical analysis process through peer and self assessments to reflect on their final work.

**Guiding Questions**

Open-ended questions for deeper thinking.

Do artists want everyone to interpret their work in the same way?

How is printmaking different from painting or sculpture?

What are the stages of the Critical Analysis Process and how do they help us understand and talk about art?

**Curriculum Expectations**

Overall Expectations Grade 4 Visual Arts

Learning Goals

B2. 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 experiences;

Specific V. A. expectations:

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

D2.2 analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding

D2.3 - demonstrate an understanding of how to read and interpret signs, symbols and style in art works

By the end of this lesson Students will be able to:

- demonstrate an understanding of how to create and use a symbol of an animal in their compositions.

- use the critical analysis process to assess and reflect on their own and others' collagraphic prints.

- recognize the strengths of their prints and will be able to plan for next steps.

## Instructional Components

### Prior Knowledge and Skills

This could also include instructional strategies.

Building upon prior lessons in this unit, students need to have an understanding of the symbolism (attributes) associated with the animal(s) they have depicted in their collagraphs. .

Students should be familiar with the elements of design and be especially aware of how texture is used in their prints.

### Terminology

symbolism- the use of symbols to represent ideas, qualities and attributes.

attribute - a quality or feature that is seen as an inherent characteristic of someone of something.

critical analysis: a process of exploring artwork including description, analysis, interpretation and judgment

### Materials

- small blank index cards
- sticky notes

### Black Line Masters

- J.PM.BLM 5.2 Critical Analysis Chart
- J.PM. BLM 5.3 Rubric

**Minds On      Approximately 10 minutes      Pause and Ponder**

These should be the awareness and engagement activities around the topic. They can be whole class (e.g., modeling) or small group activities (e.g., shared practice).

Examples:  
Modeling

To begin the activity the teacher will give each student a small blank card. The teacher will ask individuals to think carefully about their collagraph and choose just one word to describe the attribute shared by themselves and their animal. They should keep these words to themselves. They will print this attribute in large capital letters on the card and print their name on the back of the card. All cards will be collected by the teacher for use in a later game.

Shared Practice

(AfL) Assessment for Learning:

**Action!      Approximately 20 minutes**

Students will work with the teacher to fill in four blank areas on a critical analysis chart describing the teacher's original collagraph work. This will be on a large (i.e. chartpaper) example of the black line master which the student will later complete themselves.

Modeling  
Teacher will model through a Think Aloud how to move through the stages of the critical analysis process.

Once the modeled sample is complete students will use their own chart and work with a partner to fill in the first row on the critical analysis page. Then the partners will be given a collagraph to observe which is not their own.

See (appendix ten) The teachers will include suggestions from the class as they observe the teacher's original print and share what they see.

Finally, individuals will work independently to examine and fill in the chart for another collagraph (not their own)

The final row of the critical analysis sheet will be use to describe, analyze and interpret thier own print.

Shared Practice  
Student pairs will observe the print of another classmate and note details for description, analysis and interpretation on their own chart

Teachers may also chose to model this process using a selection of the art reproductions from the original series that students viewed.

**Consolidation      Approximately 15 minutes**

**Creating a Display of Final Prints with Written Responses**  
Students will print their interpretation words onto a sticky notes and place these alongside the print they belong with.

(AfL) Assessment for Learning:  
Complete a sketchbook reflection at end of analysis stage and address these questions:

Then the teacher will randomly give out the cards which students used during the Minds On portion of this lesson. Students will find the print they belong to and add them to the display.

In partners, students will do a gallery walk of the prints and words and discuss how the words are the same and different.

What is most successful thing about your collagraph?

Students will include some of these observations and insights through a written reflection in their sketchbooks.

What is one thing you will do differently when creating another collagraph?



### Next Lesson Connection

This concludes the unit.

### Extensions Include:

- use the simplified animal image as a design for a stencil cut out.
- develop the tableaux activity from lesson 4 into a series of dance phrases and include a background of music.

Appendix J.PM.L.5.1

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A potential site with background information on printmaking, resources and galleries:  
<http://www.artshow.com/resources/printmaking.html>

Appendix J.PM.L.5.2 Critical Analysis Chart

**Junior Printmaking: Critical Analysis Chart**

Name:

Critical Analysis	Description	Analysis	Interpretation
Thumbnail sketch of animal in collagraph.	List and describe several textures used in collagraph. Draw them too.	Record a few words to tell how the artist achieved balance in the collagraph print .	Record a word or two for the feeling this print suggests to you. Include an attribute of the animal.
work with a partner			
work individually and with someone else's print			
work individually with your own print			

Appendix J.PM.L5.3 Rubric

Animal Symbolism and Collagraphic Printmaking Rubric

	Level 1	Level 2	Level 3	Level 4
Effective use and experimentation of a variety of textures	Demonstrates limited understanding and use of textures to create a composition using collagraphy. (1 texture)	Demonstrates some understanding and use of textures to create a composition using collagraphy. (2 textures)	Demonstrates effective understanding and use of textures to create a composition using collagraphy. (3 textures)	Demonstrates highly effective understanding and use of textures to create a composition using collagraphy. (4+ textures)
Application of knowledge of printmaking processes -preparation of plate -quality of the printed image	-Plate preparation incorporates few techniques (glue, incising, different materials). Plate is not properly prepared (objects securely glued to plate). -Printed image is not clear. Ink is not properly applied. The edges of the paper are dirty.	-Plate preparation incorporates some techniques (glue, incising, different materials). Plate is somewhat properly prepared (objects securely glued to plate). -Printed image is somewhat clear. Ink is somewhat properly applied. The edges of the paper are a bit dirty.	-Plate preparation incorporates different techniques (glue, incising, different materials). Plate is properly prepared (objects securely glued to plate). -Printed image is clear. Ink is properly applied. The edges of the paper are mostly clean.	-Plate preparation incorporates several techniques (glue, incising, different materials). Plate is thoroughly and properly prepared (objects securely glued to plate). -Printed image is quite clear. Ink is consistently properly applied. The edges of the paper are clear and clean.
Use of elements of art (line, shape, colour and texture) to effectively create ideas related to animal symbolism	Demonstrates limited effectiveness in the use of the elements of art to communicate ideas related to animal symbolism.	Demonstrates some effectiveness in the use of the elements of art to communicate ideas related to animal symbolism.	Demonstrates effectiveness in the use of the elements of art to communicate ideas related to animal symbolism.	Demonstrates thorough effectiveness in the use of the elements of art to communicate ideas related to animal symbolism.

Demonstrates an understanding of interpretation and use of signs and symbols in their art work	Demonstrates limited understanding of using and interpreting signs and symbols in their art work.	Demonstrates some understanding of using and interpreting signs and symbols in their art work.	Demonstrates understanding of using and interpreting signs and symbols in their art work.	Demonstrates a clear understanding of using and interpreting signs and symbols in their art work.
Use of planning skills. Development of a variety of thumbnail sketches to effectively prepare for the print.	Uses limited planning skills with limited effectiveness. Only prepares one (or no) thumbnail sketches.	Uses some planning skills with some effectiveness. Prepares 1 - 2 thumbnail sketches.	Uses planning skills with considerable effectiveness. Prepares 2 - 3 thumbnail sketches.	Uses planning skills with a high degree of effectiveness. Prepares 3 or more thumbnail sketches.

Artist's Name: \_\_\_\_\_

Overall level:

Comments