

# LESSON PLAN 1 - Personalized Sketchbook Covers

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**THEME:** This lesson will teach students monoprinting techniques and how to creatively use artmaking materials.

**GRADE LEVEL:** Grade 4

**GOAL/ACTIVITY :** Students will create a cover using monoprinting techniques for a sketchbook to be used throughout the year.

**DEVELOPMENTAL RATIONALE/PRIOR LEARNING:** This assignment will be the first of the year and will be open-ended subject-matter-wise. Students will be introduced to the concept of keeping a sketchbook and will get accustomed to the openness of the art room. Students in Grade 4 will be solidly in Lowenfeld's Schematic Stage, meaning that they can understand and use symbols. While symbols are not required in the assignment, the creative freedom in designing will allow students to explore symbol use if they choose to do so.

**HISTORY/BACKGROUND:** Monoprinting was developed in the first half of the 17th century, through the true inventor of the process is contested. The technique consists of drawing in ink on a smooth plate, often made of metal or glass. The plate is then printed onto the printing surface, creating an image which is much more variable than other types of printmaking. Because the plate is not carved, etched, or engraved, monoprints are unable to be recreated (in the same sense paintings cannot be recreated). "Ghost prints" can be made if there is ink left on the plate but there will not be enough to re-print the exact same image.

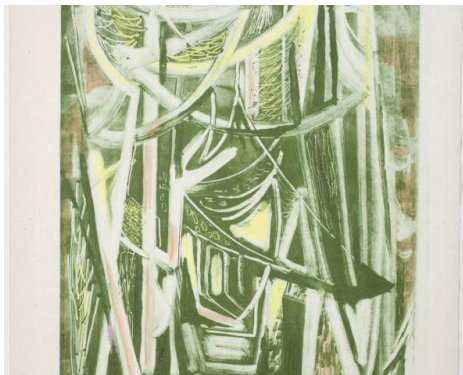
Historical artists who made use of monoprinting include Giovanni Benedetto Castiglione, possibly the first to use the process, William Blake, also known for his poetry and tempera paintings, and Edgar Degas. The monoprint has been used in the contemporary world as an experimental and imaginative medium, often for abstract works. Because of the versatility and volatility of the medium, the process can be exciting to see how a final print will come out.

**STANDARDS:** **Cr1.1.4a** Brainstorm multiple approaches to a creative art or design problem. **Cr2.1.4a** Explore and invent art-making techniques and approaches. **Cr2.2.5a** When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others. **Re.7.1.4a** Compare responses to a work of art before and after working in similar media.



Teacher Example

**OBJECTIVES:** Cognitive-Head: SWBAT communicate the difference between additive and subtractive technique in order to connect math and art. Psychomotor-Hands: SWBAT create a personalized sketchbook cover in order to feel more at home in the art room. Affective-Heart: SWBAT respond to experimental medium in order to create things outside of their comfort zone.



Wynter, Bryan. *Path Through Wood*. 1950. Tate, London.



Gabo, Naum. *Untitled*. 1955-6. Tate, London.



Bertoia, Harry. *Monoprint*. 1943. Philadelphia Museum of Art.

## SUPPLIES

- Watercolor Paper
- Tempera Paint
- Cups
- Thin Cardboard
- Paper/Canvas to cover tables
- Brads
- Various Markmaking tools
  - Plastic Forks + Spoons
  - Disposable Cups
  - Bottle Caps
  - Bead Necklaces
  - Foam Stamps
  - Tissues/Paper Towels

## RESOURCES

- PowerPoint
- Slides of contemporary examples
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**TEACHER PREPARATION:** Make a slideshow presentation. Cut paper into proper size (13x20 for final, 5x5 for practice). Cut cardboard into strips. Put tempera paint in single-serve cups. Cover tables. Collect markmaking materials from around the school.

**PRIOR KNOWLEDGE:** Students will have been in an art class and worked with paint prior. This is intended to be the first lesson of the year to introduce students to the art room.

### TEACHING | *Motivation/Spark*

Once seated, students will be asked if they've made paintings previously and what is needed to make paintings (paint, paper, paintbrushes). When "paintbrushes" is reached, the teacher will ask "can you make paintings without paintbrushes?" to introduce the project and will start the powerpoint.

### TEACHING | *Step-by-Step*

Okay everyone, now do you want to see how we're going to be making paintings without brushes? The first thing you're going to do is get a piece of the big paper from the center of the table and write your name in the corner. I want to see your pens up in the air after it's written.

Okay, now you're going to flip that piece of big paper over and put a piece of the small paper on it! Everyone gets one piece of paper. Now, [table one] is going to come back to me and pick two colors of paint. If there's a third color you like, remember it because we'll be using a third color in a few classes!

Take the cups of paint and pour them along the left side of your paper. Some can dribble off the side onto the big paper; that's what it's there for. You can just pour one cup then the other, or make a pattern going back and forth, however you want it to go. Then, take the piece of cardboard I've put in front of you and scraaaaaape the paint across the whole paper. It won't get all the way across the first time, so you can use the same piece of cardboard to blend the colors together or a clean one to keep them separate!

Now you get to pick out your fun materials. There are bottle caps, forks, spoons, tissues... Use those to wipe or scrape away the paint in a design! I made flowers on mine with the spoon and then lines with the fork, but there are so many different ways to use these that I want you to figure out!

## TEACHING | Closure

Good job cleaning up! Now we're going to line up so your teacher can take you back to your classroom, but... [student] is in the front of the line, so can you tell me what "subtractive" means? Good answer! And that's what we did today in class. Now [student] is at the back of the line, so can you guess what we'll be doing next class? It's the opposite of subtraction... Yes, that's it! Everyone, think about how you'll add to your paintings next class!

**VOCABULARY:** [WORD] (n.) [DEFINITION], [WORD] (n.) [DEFINITION], etc.

Subtractive (adj.) *A process which involves taking away pigment from a piece.* Additive (adj.) *A process which involves adding pigment to a piece.* Design (n.) *A piece created from thoughtfully arranged lines and shapes.* Sketchbook (n.) *A book of paper for sketching ideas on.*

## TIME BUDGET

Assume 5m at the beginning and end of classes for setup/cleanup  
**WEEK ONE**

Intro PPT [15min]

Demo and follow along  
(technique practice) [20min]

**WEEK TWO**

Re-do demo and follow along  
for final project [20min]

Student work time [15min]

**WEEK THREE**

Questions about "additive"  
technique [5min]

Student work time [30min]

**WEEK FOUR**

Student work time [35min]

**WEEK FIVE**

Give back finished  
sketchbooks [5min]

Students work in sketchbooks

**ASSESSMENT:** Finished paintings will be turned in for the teacher to make into finished sketchbooks. A rubric will be used, grading students on: Name on Painting (2 pts), Completion (5pts) (students needing extra time will be given), Neatness/Craftmanship (5pts), Accuracy to Assignment (5pts), and Classroom Etiquette (5pts).

### ACCOMMODATIONS/MODIFICATIONS/ADAPTATIONS:

Visual Instructions and an explicit visual demo will be provided for all students. For those with mobility issues, paper can be taped down to spread paint. Students can choose from a wide array of printmaking materials, including utensils with grips. Those who have a textural avoidance can mask their pieces rather than scrape paint away

**EXTENSIONS:** Students who finish early will learn how to mask their paper using tape, then will spread tempera over the masked design to make a different kind of reductive painting.

**CORRELATED ACTIVITY:** Students will explore additive forms of artmaking by making cut-paper and glue "paintings". Finished sketchbooks will be used to plan their finished pieces.

**BIBLIOGRAPHY:** <https://www.britannica.com/technology/monotype-printmaking>  
Lesson idea stolen from my own art teacher, Courtney Maikits - <https://www.instagram.com/jaggerslane/>