High School Printmaking Curriculum

Course Description: Introduces students to the production of multiple images from a single design. Emphasis is on design and creative use of the materials and techniques of the relief, monoprint, and silkscreen printing processes.

Scope and Sequence:

<table>
<thead>
<tr>
<th>Timeframe</th>
<th>Unit</th>
<th>Instructional Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 weeks</td>
<td>Introduction to Printmaking</td>
<td>Topic 1: Digital Citizenship</td>
</tr>
<tr>
<td></td>
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<td>Topic 2: Introduction to the Printmaking Process</td>
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<td></td>
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<td>Topic 3: Review of Elements and Principles of Design</td>
</tr>
<tr>
<td>12 class periods</td>
<td>Relief</td>
<td>Topic 1: Relief Printing</td>
</tr>
<tr>
<td>10 class periods</td>
<td>Monoprint</td>
<td>Topic 1: Monoprinting</td>
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<tr>
<td>12 class periods</td>
<td>Collagraph</td>
<td>Topic 1: Collagraph Printing</td>
</tr>
<tr>
<td>10 class periods</td>
<td>Transfer</td>
<td>Topic 1: Transfer Printing</td>
</tr>
<tr>
<td>10 class periods</td>
<td>Intaglio</td>
<td>Topic 1: Intaglio Printing</td>
</tr>
<tr>
<td>15 class periods</td>
<td>Stencil</td>
<td>Topic 1: Stencil Prints</td>
</tr>
</tbody>
</table>
Unit 1: Introduction to Printmaking

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Introduction to Printmaking
Length of Unit: 2 weeks
Overview of Unit: Students entering printmaking will need an overview of the basic processes and materials used to create prints. They will also need to understand how digital citizenship is important to every artist and designer (especially the concept of copyright and fair use). An emphasis on creative problem solving, or, “design thinking” should be established early so that students develop good habits with regards to research, sketching and idea development.

Priority Standards for unit:
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.C.4 Develop a theme through a series of original artworks that communicates personal ideas
  - Addresses complex visual and/or conceptual ideas
  - Shows imaginative, inventive approach, experimentation, risk taking, sensitivity and/or subtlety
- I.3.B.4 Create a series of original, related, functional artworks that communicates a personal idea
- IV.2.A.4 Explain how contemporary events and social ideas are reflected in student artworks

Supporting Standards for unit:
- II.1.A.4 Use line expressively to communicate ideas
- II.1.B.4 Use shapes expressively to communicate ideas
- II.1.F.4 Use value expressively to communicate ideas
- II.2.F.4 Use facial and/or figure proportions expressively
- II.2.D.4 Use rhythm expressively
- II.1.D.4 Use textures expressively to communicate ideas
- II.2.A.4 Use balance expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.1.G.4 Use space expressively to communicate ideas
- II.2.C.4 Use contrast expressively
- II.1.C.4 Use forms expressively to communicate ideas
- II.2.B.4 Use emphasis expressively
- TT.AB.I.1: Students will develop positive social identities based on their membership in multiple groups in society.
- TT.AB.I.4: Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
- ISTE-DIGITAL CITIZEN.2.C - demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use the following process with a body of work (portfolio): artwork</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): the use of elements and principles in the work</td>
<td>Analyze</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): the meaning of the work (subject, theme, symbolism, message communicated):</td>
<td>Interprete</td>
<td>Evaluate</td>
<td>3</td>
</tr>
<tr>
<td>- Showing a real or idealized image of life (Imitationalism)</td>
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<tr>
<td>- Expressing feelings (Emotionalism/ Expressionism)</td>
<td></td>
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<td></td>
<td>Develop</td>
<td>Create</td>
<td>4</td>
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<tr>
<td>- Develop a theme through a series of original artworks that communicates personal ideas</td>
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<tr>
<td>- Addresses complex visual and/or conceptual ideas</td>
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Board Approved: February 23, 2017
● Shows imaginative, inventive approach, experimentation, risk taking, sensitivity and/or subtlety

● Create a series of original, related, functional artworks that communicates a personal idea

● Explain how contemporary events and social ideas are reflected in student artworks

<table>
<thead>
<tr>
<th>Essential Questions:</th>
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<tbody>
<tr>
<td>1. Why is digital citizenship important in printmaking?</td>
</tr>
<tr>
<td>2. How will prints be created in this course?</td>
</tr>
<tr>
<td>3. Why are the art elements and design principles important to printmaking?</td>
</tr>
<tr>
<td>4. Why is the edition signature and the idea of archiving work important in printmaking?</td>
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</tbody>
</table>

<table>
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<tr>
<th>Enduring Understanding/Big Ideas:</th>
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<tbody>
<tr>
<td>1. Digital citizenship includes the norms of appropriate, responsible technology use, especially copyright, plagiarism, and fair use.</td>
</tr>
<tr>
<td>2. Students will be presented with an overview of the basic types of prints and the history of printmaking as an art form.</td>
</tr>
<tr>
<td>3. An understanding of the elements and principles are vital in art, design, and specifically as they provide the tools to create the greatest impact on a viewer.</td>
</tr>
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</table>

<table>
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<tr>
<th>Unit Vocabulary:</th>
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<td>Academic Cross-Curricular Words</td>
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<tr>
<td>Copyright</td>
</tr>
<tr>
<td>Digital Citizenship</td>
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<tr>
<td>Plagiarism</td>
</tr>
<tr>
<td>Public Domain</td>
</tr>
<tr>
<td>Fair Use</td>
</tr>
<tr>
<td>Edition Signature</td>
</tr>
</tbody>
</table>

| Resources for Vocabulary Development: | Textbook, internet resources |
Topic 1: Digital Citizenship

Engaging Experience 1

Title: Introduction to digital citizenship in art class

Suggested Length of Time: 1/2 class period

Standards Addressed

Priority:

- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imititationalism)
    - Expressing feelings (Emotionalism/ Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalist)

Supporting:

- TT.AB.I.1: Students will develop positive social identities based on their membership in multiple groups in society.
- TT.AB.I.4: Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
- ISTE-DIGITAL CITIZEN.2.C: demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.

Detailed Description/Instructions: Students will view examples of plagiarism in art and participate in a discussion about fair use, copyright, and originality. It is the expectation that students will create original artwork inspired by their own personal photos, drawings and experiences with minimal use of appropriated images.

Bloom’s Levels: Analyze

Webb’s DOK: 4

Rubric: to be created
Topic 2: Introduction to the Printmaking Process

Engaging Experience 1
Title: Printmaking Play
Suggested Length of Time: 2 class periods
Standards Addressed

Priority:

- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)

Supporting:

- I.3.C.4 Develop a theme through a series of original artworks that communicates personal ideas
- Addresses complex visual and/or conceptual ideas
- Shows imaginative, inventive approach, experimentation, risk taking, sensitivity and/or subtlety

Detailed Description/Instructions: Students will view examples of the many types of prints they will be creating throughout the semester. Students will experiment with one or more small, quick printmaking techniques in order to familiarize them with printing processes.

Bloom’s Levels: Create
Webb’s DOK: 3
Rubric: to be created
Engaging Experience 1

Title: Elements and Principles

Suggested Length of Time: 1 class period

Standards Addressed

Priority:

- II.1.A.4 Use line expressively to communicate ideas
- II.1.B.4 Use shapes expressively to communicate ideas
- II.1.F.4 Use value expressively to communicate ideas
- II.2.F.4 Use facial and/or figure proportions expressively
- II.2.D.4 Use rhythm expressively
- II.1.D.4 Use textures expressively to communicate ideas
- II.2.A.4 Use balance expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.1.G.4 Use space expressively to communicate ideas
- II.2.C.4 Use contrast expressively
- II.1.C..4 Use forms expressively to communicate ideas
- II.2.B.4 Use emphasis expressively

Supporting:

- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/ Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)

Detailed Description/Instructions: Students show how the elements and principles are used in historical prints.

Bloom’s Levels: Apply

Webb’s DOK: 3

Rubric: to be created
**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)
Students will create or decorate a small sketchbook to keep notes and sketches for the class. Students will include vocabulary definitions, sketches, ideas, and examples of printmaking processes in this book for the duration of the course.

**Rubric for Engaging Scenario:** to be created
# Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Citizenship</td>
<td>Introduction to digital citizenship in art class</td>
<td>Students will view examples of plagiarism in art and participate in a discussion about fair use, copyright, and originality. It is the expectation that students will create original artwork inspired by their own personal photos, drawings and experiences with minimal use of appropriated images.</td>
<td>½ class period</td>
</tr>
<tr>
<td>Introduction to the Printmaking Process</td>
<td>Printmaking Play</td>
<td>Students will view examples of the many types of prints they will be creating throughout the semester. Students will experiment with one or more small, quick printmaking techniques in order to familiarize them with printing processes.</td>
<td>2 class periods</td>
</tr>
<tr>
<td>Review of Elements and Principles of Design</td>
<td>Elements and Principles</td>
<td>Students show how the elements and principles are used in historical prints.</td>
<td>1 class period</td>
</tr>
</tbody>
</table>
Unit 2: Relief

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Relief
Length of Unit: 12 class periods
Overview of Unit: Students experiment with multiple relief printing techniques and apply their experiences as they create a final relief print.

Priority Standards for unit:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- II.1.A.4 Use line expressively to communicate ideas
- II.1.F.3 Identify and use a range of values to create the illusion of form through observation of transparent and reflective objects
- II.1.D.4 Use textures expressively to communicate ideas
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)

Supporting Standards for unit:
- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
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<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>printmaking media and techniques that demonstrate: - sensitivity and subtlety in use of media - engagement with experimentation and/or risk taking - informed decision-making</td>
<td>Select</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>printmaking media and techniques that demonstrate: - sensitivity and subtlety in use of media - engagement with experimentation and/or risk taking - informed decision-making</td>
<td>Apply</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - artwork</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - the use of elements and principles in the work</td>
<td>Analyze</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - the meaning of the work (subject, theme, symbolism, message communicated): - Showing a real or idealized image of life (Imitationalism) - Expressing feelings (Emotionalism/ Expressionism) - Emphasis on elements and principles (Formalism) - Serving a purpose in the society or culture (Functionalism)</td>
<td>Interpret</td>
<td>Evaluate</td>
<td>3</td>
</tr>
<tr>
<td>subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)</td>
<td>Combine</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>line expressively to communicate ideas</td>
<td>Use</td>
<td>analyze</td>
<td>3</td>
</tr>
<tr>
<td>● a range of values to create the illusion of form through observation of transparent and reflective objects</td>
<td>Identify</td>
<td>Analyze</td>
<td>3</td>
</tr>
</tbody>
</table>
range of values to create the illusion of form through observation of transparent and reflective objects | Use | Create | 4
---|---|---|---
textures expressively to communicate ideas | Use | Create | 4
original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative) | Create | Create | 4

**Essential Questions:**
1. How do you prepare an image for a relief print?
2. How do you create the plate for a relief print?
3. How do you print the edition for a relief print?

**Enduring Understanding/Big Ideas:**
1. To create an image for a relief print you sketch, draw, and transfer your image so that it appears in reverse on the plate.
2. To create the plate for a relief print you must carve away or remove the plate from the white areas of the design.
3. To print an edition for a relief print you ink the raised surfaces of the plate and transfer to paper. This process is repeated to create a series of prints (an edition).

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edition Block Print</td>
<td>Brayer Baren Relief Print Print Plate Bench Hook Gouge Ink Proof Print Registration Press Foam Ghost Print Intaglio Press Wood Cut Linoleum Block (soft cut) Reduction Block</td>
</tr>
</tbody>
</table>

**Resources for Vocabulary Development:** Textbook, internet resources

Board Approved: February 23, 2017
Topic 1: Relief Printing

Engaging Experience 1
Title: Small Scale Relief Print
Suggested Length of Time: 3 or 4 class periods

Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/ Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- II.1.A.4 Use line expressively to communicate ideas
- II.1.F.3 Identify and use a range of values to create the illusion of form through observation of transparent and reflective objects
- II.1.D.4 Use textures expressively to communicate ideas
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)

Supporting:
- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
**Detailed Description/Instructions:** Students will view and discuss examples of historical and contemporary relief prints. Students will also experiment with relief printing. In order to do this, they will use inexpensive materials to familiarize them with important methods. Potential methods could include press foam, soft cut, cardboard.

**Bloom’s Levels:** Create

**Webb’s DOK:** 4

**Rubric:** to be created
Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.) Students will create a relief print using the reduction method. In order to create a print, students need to start with an original illustration, transfer it to the block, carve the block, register their image and complete a series of layered color prints. Students will complete the scenario by signing their print edition.

**Rubric for Engaging Scenario:** to be created
<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relief Printing</td>
<td>Small Scale Relief Print</td>
<td>Students will view and discuss examples of historical and contemporary relief prints. Students will also experiment with relief printing. In order to do this, they will use inexpensive materials to familiarize them with important methods. Potential methods could include press foam, soft cut, cardboard.</td>
<td>3 or 4 class periods</td>
</tr>
</tbody>
</table>
Unit 3: Monoprint

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Monoprint
Length of Unit: 10 class periods
Overview of Unit: Students will experiment with painterly, stencil and line transfer monoprinting technique. Students then use their favorite of the techniques to create a final print. The final print should demonstrate originality, craftsmanship, and the edition signature.

Priority Standards for unit:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/ Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- I.1.B.4 Select and apply painting media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.E.3 Identify and use arbitrary color and symbolic color

Supporting Standards for unit:
- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)
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<td>Select</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>printmaking media and techniques that demonstrate: -sensitivity and subtlety in use of media -engagement with experimentation and/or risk taking -informed decision-making</td>
<td>Apply</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): -artwork</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - the use of elements and principles in the work</td>
<td>Analyze</td>
<td>Analyze</td>
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- informed decision-making

- painting media and techniques that demonstrate
  - sensitivity and subtlety in use of media
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  - informed decision-making

<table>
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<tr>
<th></th>
<th>Apply</th>
<th>Apply</th>
<th>4</th>
</tr>
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<td>● arbitrary color and symbolic color</td>
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<td>Identify</td>
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**Essential Questions:**
1. How do you create a monoprint with a painterly technique?
2. How do you create a monoprint with a stencil technique?
3. How do you create a monoprint with a line transfer technique?

**Enduring Understanding/Big Ideas:**
1. To create a painterly monoprint, you prepare your plate with a release agent (clear dish soap), paint your image with watercolors or block inks, wet your paper, and print your image on wet, blotted paper with the printing press.
2. To create a stencil monoprint, you prepare your plate with a release agent (clear dish soap), apply cut paper shapes or layers of tape to the plate, and then use brayers and brushes to apply ink or paint to the plate. Next you remove the stencils and print your image on wet, blotted paper with the printing press.
3. To create a line transfer monoprint, you roll a very thin layer of oil based ink on your plate, lay dry paper on top of the plate and draw a line-based image to transfer the drawing from the plate onto the back of the paper.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Print</td>
<td></td>
</tr>
<tr>
<td>Plexi Plate</td>
<td></td>
</tr>
<tr>
<td>Ghost Print</td>
<td></td>
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<tr>
<td>Brayer</td>
<td></td>
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<tr>
<td>Barren</td>
<td></td>
</tr>
</tbody>
</table>
Resources for Vocabulary Development: Textbook, internet resources
Topic 1: Monoprinting

Engaging Experience 1
Title: Painted Monoprint
Suggested Length of Time: 1-1/2 class periods
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.E.3 Identify and use arbitrary color and symbolic color

Supporting:
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.D.4 Use rhythm expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)

Detailed Description/Instructions: Students will coat a plexi-glass plate with clear dish-soap using a brayer. Paint the image on the plate using linoleum inks or watercolor paints keeping in mind the image will print in reverse. After the paint is dry students place damp paper on top of the plate and transfer by baren or with the printmaking press. Lift the paper to view the print. A ghost print can be created, the student can rework the paint left behind on the plate, or the plate can be cleaned and the student can try an entirely new image.

Bloom’s Levels: create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 2
Title: Stencil Monoprint
Suggested Length of Time: 1-1/2 class periods
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.E.3 Identify and use arbitrary color and symbolic color
Supporting:

- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)

Detailed Description/Instructions: After cutting stencil shape(s) out of a heavy paper or transparency, coat a plexi-glass plate with clear dish-soap using a brayer. Place the stencil (masking tape works well too) on the plate and roll over with brayers and inks. Students can experiment with lifting and moving the stencil on the plate as they continue layering inks. After the ink is dry students place damp paper on top of the plate and transfer by baren or with the printmaking press. Lift the paper to view the print. A ghost print can be created, the student can rework the paint left behind on the plate, or the plate can be cleaned and the student can try an entirely new image.

Bloom’s Levels: Create
Webb’s DOK: 4

Engaging Experience 3
Title: Line Transfer Monoprint
Suggested Length of Time: 1 class period
Standards Addressed

Priority:

- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

Supporting:

- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively

Detailed Description/Instructions: Roll a thin layer of etching ink on a plexi-plate. Lay a dry piece of paper on top and use a ballpoint pen to draw on the paper, transferring the ink to the paper where the lines have been drawn. Lift the paper to view the print. A ghost print can be created, the student can rework the paint left behind on the plate, or the plate can be cleaned and the student can try an entirely new image.

Bloom’s Levels: Create
Webb’s DOK: 4
Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

After experimenting with multiple monoprinting techniques, students can use their favorite of the techniques to create a final print. The final print should demonstrate originality, craftsmanship, and the edition signature.

Rubric for Engaging Scenario: to be created
<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monoprinting</td>
<td>Painted Monoprint</td>
<td>Students will coat a plexi-glass plate with clear dish-soap using a brayer. Paint the image on the plate using linoleum inks or watercolor paints keeping in mind the image will print in reverse. After the paint is dry students place damp paper on top of the plate and transfer by baren or with the printmaking press. Lift the paper to view the print. A ghost print can be created, the student can rework the paint left behind on the plate, or the plate can be cleaned and the student can try an entirely new image.</td>
<td>1-1/2 class periods</td>
</tr>
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<td>After cutting stencil shape(s) out of a heavy paper or transparency, coat a plexi-glass plate with clear dish-soap using a brayer. Place the stencil (masking tape works well too) on the plate and roll over with brayers and inks. Students can experiment with lifting and moving the stencil on the plate as they continue layering inks. After the ink is dry students place damp paper on top of the plate and transfer by baren or with the printmaking press. Lift the paper to view the print. A ghost print can be created, the student can rework the paint left behind on the plate, or the plate can be cleaned and the student can try an entirely new image.</td>
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</tr>
<tr>
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<td>Line Transfer Monoprint</td>
<td>Roll a thin layer of etching ink on a plexi-plate. Lay a dry piece of paper on top and use a ballpoint pen to draw on the paper, transferring the ink to the paper where the lines have been drawn. Lift the paper to view the print. A ghost print can be created, the student can rework the</td>
<td>1 class period</td>
</tr>
</tbody>
</table>
paint left behind on the plate, or the plate can be cleaned and the student can try an entirely new image.
Unit 4: Collagraph

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Collagraph
Length of Unit: 12 class periods
Overview of Unit: After experimenting with additive, intaglio, object and embossing collagraph techniques, students use their favorite of the techniques to create a final print. The final print should demonstrate originality, craftsmanship, and the edition signature.

Priority Standards for unit:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- II.1.B.4 Use shapes expressively to communicate ideas

Supporting Standards for unit:
- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)
<table>
<thead>
<tr>
<th>Unwrapped Concepts</th>
<th>Unwrapped Skills</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(Students need to know)</strong></td>
<td><strong>(Students need to be able to do)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>printmaking media and techniques that demonstrate:</td>
<td>Select</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>- sensitivity and subtlety in use of media</td>
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<tr>
<td>- engagement with experimentation and/or risk taking</td>
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<tr>
<td>- informed decision-making</td>
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</tr>
<tr>
<td>printmaking media and techniques that demonstrate:</td>
<td>Apply</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>- sensitivity and subtlety in use of media</td>
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<td>- engagement with experimentation and/or risk taking</td>
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<tr>
<td>- informed decision-making</td>
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</tr>
<tr>
<td>Use the following process with a body of work (portfolio):</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>- artwork</td>
<td></td>
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</tr>
<tr>
<td>Use the following process with a body of work (portfolio):</td>
<td>Analyze</td>
<td>Analyze</td>
<td>4</td>
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<tr>
<td>- the use of elements and principles in the work</td>
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<tr>
<td>Use the following process with a body of work (portfolio):</td>
<td>Interpret</td>
<td>Evaluate</td>
<td>3</td>
</tr>
<tr>
<td>- the meaning of the work (subject, theme, symbolism, message communicated):</td>
<td></td>
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<tr>
<td>● Showing a real or idealized image of life (Imitationalism)</td>
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<tr>
<td>● Expressing feelings (Emotionalism/ Expressionism)</td>
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<td>● Emphasis on elements and principles (Formalism)</td>
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<tr>
<td>● Serving a purpose in the society or culture (Functionalism)</td>
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<tr>
<td>subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)</td>
<td>Combine</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>shapes expressively to communicate ideas</td>
<td>Use</td>
<td>Evaluate</td>
<td>4</td>
</tr>
</tbody>
</table>
**Essential Questions:**
1. How do you create a collagraph plate?
2. How do you ink a collagraph plate?
3. How do you print a collagraph edition?

**Enduring Understanding/Big Ideas:**
1. To create a collagraph plate you glue low-profile found objects, papers, etc. to a cardboard plate. You coat the plate with varnish and let it dry.
2. The first print of a collagraph should be done without ink on damp paper (embossing). To ink a collagraph you apply ink with a dauber and wipe the plate, the ink will gather in the grooves and edges of the plate.
3. To print a collagraph edition you wet and blot your paper, lay it on top of the plate and roll through the press with etching blankets.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blotter</td>
<td>Print</td>
</tr>
<tr>
<td></td>
<td>Plate</td>
</tr>
<tr>
<td></td>
<td>Collagraph</td>
</tr>
<tr>
<td></td>
<td>Dauber</td>
</tr>
<tr>
<td></td>
<td>Embossing</td>
</tr>
<tr>
<td></td>
<td>Varnish</td>
</tr>
</tbody>
</table>

**Resources for Vocabulary Development:** Textbook, internet resources
Topic 1: Collagraph Printing

Engaging Experience 1
Title: Additive Collagraph
Suggested Length of Time: 2 class periods

Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.B.4 Use shapes expressively to communicate ideas

Detailed Description/Instructions: Students glue objects (coins, toothpicks, sandpaper, etc.) to a cardboard plate. They can also draw with Elmers or hot glue to create raised areas on the plate. The objects cannot be thicker than ⅛” or they will rip the paper during the printing process. After the plate is complete it is coated with varnish to hold all pieces down to the plate. When the plate is dry students apply etching ink to the plate with a dauber. The ink should be shoved down into the grooves and cracks of the objects and then the raised areas of the plate are wiped clean. Lay damp paper on top and run through the press with blankets to print the image. Students should experiment with inking and wiping as well as color of ink and paper.

Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 2
Title: Intaglio Collagraph
Suggested Length of Time: 2 class periods

Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.B.4 Use shapes expressively to communicate ideas
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)

Supporting:
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
Detailed Description/Instructions: Draw an image onto a small piece of matboard. Cut and peel away the top areas of matboard on the sections of the image you want to print dark. Lines can also be pressed or carved into the mat board to hold ink. After the plate is complete it is coated with varnish to hold all pieces down to the plate. When the plate is dry students apply etching ink to the plate with a dauber. The ink should be shoved down into the grooves and cracks of the objects and then the raised areas of the plate are wiped clean. Lay damp paper on top and run through the press with blankets to print the image. Students should experiment with inking and wiping as well as color of ink and paper.

Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 3
Title: Found Object Collagraph (found object)
Suggested Length of Time: 1 class period
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

Detailed Description/Instructions: Use objects as the printmaking “plate” (such as leaves, flowers, clothing or any other low-profile object). The object is inked with a brayer, placed on top of paper, and run through the press.

Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 4
Title: Embossing
Suggested Length of Time: 1 class period
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

Detailed Description/Instructions: Glue objects (coins, toothpicks, sandpaper, etc.) to a cardboard plate. They can also draw with Elmers or hot glue to create raised areas on the plate. The objects cannot be thicker than ⅛” or they will rip the paper during the printing process.
After the plate is complete it is coated with varnish to hold all pieces down to the plate. Place damp paper on top of the plate and run through the press without any ink to create an embossing.

**Bloom’s Levels:** Create  
**Webb’s DOK:** 4  
**Rubric:** to be created
Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.) After experimenting with multiple collagraph techniques, students can use their favorite of the techniques to create a final print. The final print should demonstrate originality, craftsmanship, and the edition signature.

**Rubric for Engaging Scenario:** to be created
# Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collagraph Printing</td>
<td>Additive Collagraph</td>
<td>Students glue objects (coins, toothpicks, sandpaper, etc.) to a cardboard plate. They can also draw with elmers or hot glue to create raised areas on the plate. The objects can not be thicker than ⅛” or they will rip the paper during the printing process. After the plate is complete it is coated with varnish to hold all pieces down to the plate. When the plate is dry students apply etching ink to the plate with a dauber. The ink should be shoved down into the grooves and cracks of the objects and then the raised areas of the plate are wiped clean. Lay damp paper on top and run through the press with blankets to print the image. Students should experiment with inking and wiping as well as color of ink and paper.</td>
<td>2 class periods</td>
</tr>
<tr>
<td>Collagraph Printing</td>
<td>Intaglio Collagraph</td>
<td>Draw an image onto a small piece of matboard. Cut and peel away the top areas of matboard on the sections of the image you want to print dark. Lines can also be pressed or carved into the mat board to hold ink. After the plate is complete it is coated with varnish to hold all pieces down to the plate. When the plate is dry students apply etching ink to the plate with a dauber. The ink should be shoved down into the grooves and cracks of the objects and then the raised areas of the plate are wiped clean. Lay damp paper on top and run through the press with blankets to print the image. Students should experiment with inking and wiping as well as color of ink and paper.</td>
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<td>Collagraph Printing</td>
<td>Found Object Collagraph (found object )</td>
<td>Use objects as the printmaking “plate” (such as leaves, flowers, clothing or any other low-profile object). The object is inked with a brayer, placed on top of paper, and run through the press</td>
<td>1 class period</td>
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</tr>
<tr>
<td>Collagraph Printing</td>
<td>Embossing</td>
<td>Glue objects (coins, toothpicks, sandpaper, etc.) to a cardboard plate. They can also draw with elmers or hot glue to create raised areas on the plate. The objects cannot be thicker than ⅛” or they will rip the paper during the printing process. After the plate is complete it is coated with varnish to hold all pieces down to the plate. Place damp paper on top of the plate and run through the press without any ink to create an embossing.</td>
<td>1 class period</td>
</tr>
</tbody>
</table>
Unit 5: Transfer

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Transfer
Length of Unit: 10 class periods
Overview of Unit: After experimenting with tape, chemical, and acrylic medium transfer techniques, Students use their favorite of the techniques to create a final transfer print. The final print should demonstrate originality, craftsmanship, and the edition signature.

Priority Standards for unit:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/ Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- I.1.C.4 Select and apply digital/computer media that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

Supporting Standards for unit:
- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)
- **ISTE-INNOVATIVE DESIGNER.4.B** - select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb’s DOK</th>
</tr>
</thead>
</table>
| printmaking media and techniques that demonstrate:  
- sensitivity and subtlety in use of media  
- engagement with experimentation and/or risk taking  
- informed decision-making | Select | Analyze | 4 |
| printmaking media and techniques that demonstrate:  
- sensitivity and subtlety in use of media  
- engagement with experimentation and/or risk taking  
- informed decision-making | Apply | Create | 4 |
| Use the following process with a body of work (portfolio):  
- artwork | Describe | Understand | 3 |
| Use the following process with a body of work (portfolio):  
- the use of elements and principles in the work | Analyze | Analyze | 4 |
| Use the following process with a body of work (portfolio):  
- the meaning of the work (subject, theme, symbolism, message communicated):  
  - Showing a real or idealized image of life (Imitationalism)  
  - Expressing feelings (Emotionalism/Expressionism)  
  - Emphasis on elements and principles (Formalism)  
  - Serving a purpose in the society or culture (Functionalism) | Interpret | Evaluate | 3 |
| subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape) | Combine | Create | 4 |
Digital/computer media that demonstrate:
- sensitivity and subtlety in use of media
- engagement with experimentation and/or risk taking
- informed decision-making

| Select | Analyze | 4 |

Digital/computer media that demonstrate:
- sensitivity and subtlety in use of media
- engagement with experimentation and/or risk taking
- informed decision-making

| Apply | Creating | 4 |

**Essential Questions:**
1. How do students create a transfer print?
2. How can students use a variety of transfer techniques to create a print?
3. How can students experiment with surfaces that will accept transfer prints?
4. How can students present their transfer prints?

**Enduring Understanding/Big Ideas:**
1. A transfer print is created by applying a chemical or clear tape to a printed or drawn image. Pressure is used (by hand or intaglio press) to transfer the image onto a new surface (such as wood or metal).
2. Students can experiment with tape, acrylic gel medium, chemical transfer (xylene or acetone) to create a transfer print.
3. Students can try ceramic, wood, paper, metal and other surfaces to transfer images.
4. Students will experiment with collage of their transfer prints, sign the edition signature for the prints, and mat their strongest work for display.
**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
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<tbody>
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<td></td>
<td>Print</td>
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<tr>
<td></td>
<td>Plate</td>
</tr>
<tr>
<td></td>
<td>Acrylic Gel Medium</td>
</tr>
<tr>
<td></td>
<td>Xylene</td>
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<td></td>
<td>Acetone</td>
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<td></td>
<td>Collage</td>
</tr>
<tr>
<td></td>
<td>Press</td>
</tr>
</tbody>
</table>

**Resources for Vocabulary Development:** Textbook, internet resources
Topic 1: Transfer Printing

Engaging Experience 1
Title: Tape Transfer
Suggested Length of Time: 2 class periods

Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- I.1.C.4.1 Select and apply digital/computer media that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

Supporting:
- ISTE-INNOVATIVE DESIGNER.4.B - select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.

Detailed Description/Instructions: Edit a photo to simple black and white shapes in Photoshop to prepare for the transfer. The photo is printed on plain copy paper. Clear packing tape or contact paper is applied and burnished onto the image. Use a wet sponge to dampen and roll away the paper from the back of the tape until only the image remains on the tape. The transfer is then used on top of a collage or decorative paper.

Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 2
Title: Chemical Transfer
Suggested Length of Time: 2 class periods

Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

Detailed Description/Instructions: Print a drawing or photograph on plain copy paper. Place it on top of a piece of wood, fabric or printmaking paper. Apply xylene or acetone to the back of
the photograph and burnish the image by hand or run it through the press to transfer the image onto the new surface.

**Bloom’s Levels:** Create  
**Webb’s DOK:** 4  
**Rubric:** to be created

---

**Engaging Experience 3**  
**Title:** Acrylic Medium Transfer  
**Suggested Length of Time:** 2 class periods  
**Standards Addressed**

*Priority:*

- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

**Detailed Description/Instructions:** Print an original photograph or image on plain copy paper. Clear gel medium is applied to the image and then place the image on the desired surface (wood and paper). Use a wet sponge to dampen and roll away the paper from the back of the paper until only the image remains on the new surface.

**Bloom’s Levels:** Create  
**Webb’s DOK:** 4  
**Rubric:** to be created
Engaging Scenario

**Engaging Scenario** (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.) After experimenting with multiple transfer techniques, students can use their favorite of the techniques to create a final print. The final print should demonstrate originality, craftsmanship, and the edition signature.

**Rubric for Engaging Scenario:** to be created
## Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transfer Printing</td>
<td>Tape Transfer</td>
<td>Edit a photo to simple black and white shapes in photoshop to prepare for the transfer. The photo is printed on plain copy paper. Clear packing tape or contact paper is applied and burnished onto the image. Use a wet sponge to dampen and roll away the paper from the back of the tape until only the image remains on the tape. The transfer is then used on top of a collage or decorative paper.</td>
<td>2 class periods</td>
</tr>
<tr>
<td>Transfer Printing</td>
<td>Chemical Transfer</td>
<td>Print a drawing or photograph on plain copy paper. Place it on top of a piece of wood, fabric or printmaking paper. Apply xylene or acetone to the back of the photograph and burnish the image by hand or run it through the press to transfer the image onto the new surface.</td>
<td>2 class periods</td>
</tr>
<tr>
<td>Transfer Printing</td>
<td>Acrylic Medium Transfer</td>
<td>Print an original photograph or image on plain copy paper. Clear gel medium is applied to the image and then place the image on the desired surface (wood and paper). Use a wet sponge to dampen and roll away the paper from the back of the paper until only the image remains on the new surface.</td>
<td>2 class periods</td>
</tr>
</tbody>
</table>
Unit 6: Intaglio

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Intaglio
Length of Unit: 10 class periods
Overview of Unit: After experimenting with a plexiglass intaglio plate, students will create a traditional etching by drawing into hard ground on a zinc or copper plate that is etched using a chemical process. The plate is then inked and wiped and printed. The final prints should demonstrate originality, craftsmanship, and the edition signature.

Priority Standards for unit:

- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- II.1.A.4 Use line expressively to communicate ideas
- II.1.D.4 Use textures expressively to communicate ideas
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)
- I.1.A.4.1 Select and apply drawing media and techniques that demonstrate
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.F.4 Use value expressively to communicate ideas

Supporting Standards for unit:

- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>printmaking media and techniques that demonstrate: - sensitivity and subtlety in use of media - engagement with experimentation and/or risk taking - informed decision-making</td>
<td>Select</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>printmaking media and techniques that demonstrate: - sensitivity and subtlety in use of media - engagement with experimentation and/or risk taking - informed decision-making</td>
<td>Apply</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - artwork</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - the use of elements and principles in the work</td>
<td>Analyze</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): -the meaning of the work (subject, theme, symbolism, message communicated): - Showing a real or idealized image of life (Imitationalism) - Expressing feelings (Emotionalism/Expressionism) - Emphasis on elements and principles (Formalism) - Serving a purpose in the society or culture (Functionalism)</td>
<td>Interpret</td>
<td>Evaluate</td>
<td>3</td>
</tr>
</tbody>
</table>
subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape) & Combine & Create & 4  
line expressively to communicate ideas & Use & Analyze & 3  
textures expressively to communicate ideas & Use & Create & 4  
original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative) & Create & Create & 4  
- drawing media and techniques that demonstrate  
  - sensitivity and subtlety in use of media  
  - engagement with experimentation and/or risk taking  
  - informed decision-making & Select & Evaluate & 4  
- drawing media and techniques that demonstrate  
  - sensitivity and subtlety in use of media  
  - engagement with experimentation and/or risk taking  
  - informed decision-making & Apply & Create & 4  
- value expressively to communicate ideas & Use & Analyze & 3

**Essential Questions:**
1. How do you prepare an image for an intaglio print?
2. How do you create the plate for an intaglio print?
3. How do you print the edition for an intaglio print?

**Enduring Understanding/Big Ideas:**
1. To prepare an image for intaglio print, students will create an original drawing in pen or pencil. The drawing should consider line and texture as fine marks will be used for this process rather than graded shading.
2. The metal plate (copper or zinc) is coated with hard ground. The image is transferred onto the hard ground by press. Next the image is drawn into the hardground with a thin etching needle. Any exposed metal will show as the inked areas of the print. Next the plate is placed in the acid bath until the lines have been etched. The plate is then cleaned and ready for printing.
3. Etching ink is applied and scraped into the grooves of the plate and then the plate is wiped until clean. Paper is soaked and blotted. The paper is laid on top of the plate and run through the etching press with blankets. Repeat this process until the desired amount of prints are run for the edition. Sign each print with the edition signature.
**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>File</td>
<td>Intaglio</td>
</tr>
<tr>
<td></td>
<td>Etching</td>
</tr>
<tr>
<td></td>
<td>Engraving</td>
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<tr>
<td></td>
<td>Zinc Plate</td>
</tr>
<tr>
<td></td>
<td>Copper Plate</td>
</tr>
<tr>
<td></td>
<td>Hard Ground</td>
</tr>
<tr>
<td></td>
<td>Soft Ground</td>
</tr>
<tr>
<td></td>
<td>Aquatint</td>
</tr>
<tr>
<td></td>
<td>Etching Needle</td>
</tr>
<tr>
<td></td>
<td>Etching Ink</td>
</tr>
<tr>
<td></td>
<td>Tarlatan Wipe</td>
</tr>
<tr>
<td></td>
<td>Acid Bath</td>
</tr>
<tr>
<td></td>
<td>Proofing</td>
</tr>
<tr>
<td></td>
<td>Intaglio Press</td>
</tr>
<tr>
<td></td>
<td>Edition Signature</td>
</tr>
</tbody>
</table>

**Resources for Vocabulary Development:** Textbook, internet resources
Engaging Experience 1
Title: Plexi-glass etching
Suggested Length of Time: 3 class periods
Standards Addressed

Priority:

- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.A.4 Use line expressively to communicate ideas
- II.1.D.4 Use textures expressively to communicate ideas

Detailed Description/Instructions: Scratch lines into a plexiglass plate. Push etching ink down into the grooves. Wipe the surface of the plate. Lay damp paper on top and run through the press with blankets.

Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created
Engaging Scenario

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.) After experimenting with a more simplified intaglio technique, students will create a traditional etching by drawing into hard ground on a zinc or copper plate that is etched using a chemical process. The plate is then inked and wiped and printed. The final prints should demonstrate originality, craftsmanship, and the edition signature.

Rubric for Engaging Scenario: to be created
## Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intaglio Printing</td>
<td>Plexi-glass etching</td>
<td>Scratch lines into a plexiglass plate. Push etching ink down into the grooves. Wipe the surface of the plate. Lay damp paper on top and run through the press with blankets.</td>
<td>3 class periods</td>
</tr>
</tbody>
</table>
Unit 7: Stencil

Subject: Printmaking
Grade: 10, 11, 12
Name of Unit: Stencil
Length of Unit: 15 class periods
Overview of Unit: After experimenting with multiple screen printing techniques, students can use their favorite of the techniques to create a final print. The final print may be on paper or fabric (t-shirt). The final print should demonstrate originality, craftsmanship, and the edition signature.

Priority Standards for unit:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- III.2.A.4 Use the following process with a body of work (portfolio):
  - Describe artwork
  - Analyze the use of elements and principles in the work
  - Interpret the meaning of the work (subject, theme, symbolism, message communicated):
    - Showing a real or idealized image of life (Imitationalism)
    - Expressing feelings (Emotionalism/ Expressionism)
    - Emphasis on elements and principles (Formalism)
    - Serving a purpose in the society or culture (Functionalism)
- I.3.A.3 Combine subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)
- II.1.B.4 Use shapes expressively to communicate ideas
- I.1.C.4 Select and apply digital/computer media that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- IV.2.A.4 Explain how contemporary events and social ideas are reflected in student artworks
- I.3.B.4 Create a series of original, related, functional artworks that communicates a personal idea

Supporting Standards for unit:
- II.2.D.4 Use rhythm expressively
- II.2.E.4 Use unity to support the personal expression of an idea
- II.2.C.4 Use contrast expressively
- II.2.B.4 Use emphasis expressively
- II.2.A.4 Use balance expressively
- I.3.C.3 Create original artwork that communicates ideas through themes (e.g., national identity, spirituality, vision, progress, human condition, narrative)
- ISTE-INNOVATIVE DESIGNER.4.B - select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.

<table>
<thead>
<tr>
<th>Unwrapped Concepts (Students need to know)</th>
<th>Unwrapped Skills (Students need to be able to do)</th>
<th>Bloom’s Taxonomy Levels</th>
<th>Webb's DOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>printmaking media and techniques that demonstrate: -sensitivity and subtlety in use of media -engagement with experimentation and/or risk taking -informed decision-making</td>
<td>Select</td>
<td>Analyze</td>
<td>4</td>
</tr>
<tr>
<td>printmaking media and techniques that demonstrate: -sensitivity and subtlety in use of media -engagement with experimentation and/or risk taking -informed decision-making</td>
<td>Apply</td>
<td>Create</td>
<td>4</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): -artwork</td>
<td>Describe</td>
<td>Understand</td>
<td>3</td>
</tr>
<tr>
<td>Use the following process with a body of work (portfolio): - the use of elements and principles in the work</td>
<td>Analyze</td>
<td>Analyze</td>
<td>4</td>
</tr>
</tbody>
</table>
| Use the following process with a body of work (portfolio): -the meaning of the work (subject, theme, symbolism, message communicated):  
  - Showing a real or idealized image of life (Imitationalism)  
  - Expressing feelings (Emotionalism/Expressionism)  
  - Emphasis on elements and principles (Formalism) | Interpret | Evaluate | 3 |
- Serving a purpose in the society or culture (Functionalism)

subject matter in original artworks to communicate ideas (e.g., figure and/or architecture in a landscape)

| Combine | Create | 4 |

- II.1.B.4 Use shapes expressively to communicate ideas

| Use | Create | 4 |

- digital/computer media that demonstrate
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

| Select | Analyze | 4 |

- digital/computer media that demonstrate
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making

| Apply | Create | 4 |

- how contemporary events and social ideas are reflected in student artworks

| Explain | Evaluate | 4 |

- a series of original, related, functional artworks that communicates a personal idea

| Create | Create | 4 |

**Essential Questions:**

1. How do you create a stencil?
2. How do you create a stencil with traditional screen print techniques?
3. How do you create a series of screen prints with emulsion techniques on fabric and paper?

**Enduring Understanding/Big Ideas:**

1. Stencil images can be generated using drawing or digital art methods. Stencil images may contain a single color or multiple layered colors and may be cut from material such as cardboard, or prepared using screen print methods.
2. To create a screen print, drawing fluid, contact paper, or photo emulsion may be used as a masking agent. Once the image is transferred to the screen using one of these methods, ink is pressed through the screen to create the image.
3. Emulsion techniques require light sensitive emulsion, a strong light source and access to water to wash out screens. Once the screen is exposed and the stencil created, ink is
passed through the screen onto fabric or paper. The type of ink and thread count of the screen should be taken under consideration, depending on the printing surface.

**Unit Vocabulary:**

<table>
<thead>
<tr>
<th>Academic Cross-Curricular Words</th>
<th>Content/Domain Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stencil</td>
<td></td>
</tr>
<tr>
<td>Screen</td>
<td></td>
</tr>
<tr>
<td>Thread Count</td>
<td></td>
</tr>
<tr>
<td>Squeegee</td>
<td></td>
</tr>
<tr>
<td>Ink (Fabric or Paper)</td>
<td></td>
</tr>
<tr>
<td>Emulsion</td>
<td></td>
</tr>
<tr>
<td>Screen Filler</td>
<td></td>
</tr>
<tr>
<td>Drawing Fluid</td>
<td></td>
</tr>
<tr>
<td>Exposure Unit</td>
<td></td>
</tr>
<tr>
<td>Cure</td>
<td></td>
</tr>
<tr>
<td>1/2tone</td>
<td></td>
</tr>
<tr>
<td>Scoop Coater</td>
<td></td>
</tr>
</tbody>
</table>

**Resources for Vocabulary Development:** Textbook, internet resources
Topic 1: Stencil Prints

Engaging Experience 1
Title: Spray Paint Stencil
Suggested Length of Time: 4 class periods
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.B.4 Use shapes expressively to communicate ideas

Detailed Description/Instructions: Students cut stencils from heavy paper or transparencies. They use them to block spray paint from the paper surface.
Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 2
Title: Experiment with Screen techniques
Suggested Length of Time: 4 class periods
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
  - sensitivity and subtlety in use of media
  - engagement with experimentation and/or risk taking
  - informed decision-making
- II.1.B.4 Use shapes expressively to communicate ideas

Detailed Description/Instructions: Students try drawing fluid, contact paper stencil and liquid screen filler to see the variety of ways screen prints are created.
Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created

Engaging Experience 3
Title: Testing Photo Emulsion screen print
Suggested Length of Time: 1 class period
Standards Addressed

Priority:
- I.1.D.4.1 Select and apply printmaking media and techniques that demonstrate:
• sensitivity and subtlety in use of media
• engagement with experimentation and/or risk taking
• informed decision-making

II.1.B.4 Use shapes expressively to communicate ideas

I.1.C.4 Select and apply digital/computer media that demonstrate sensitivity and subtlety in use of media
• sensitivity and subtlety in use of media
• engagement with experimentation and/or risk taking
• informed decision-making

Priority:
• ISTE-INNOVATIVE DESIGNER.4.B - select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.

Detailed Description/Instructions: Students create a 1/2tone image or vector image in photoshop or illustrator. The image is printed on a transparency. They apply photo emulsion to the screen, let it dry, lay the transparency on top and expose to light. Blow out the screen with cold water to open the screen where the transparency was black. Push ink through the screen with a squeegee onto paper or fabric.

Bloom’s Levels: Create
Webb’s DOK: 4
Rubric: to be created
Engaging Scenario

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

After experimenting with multiple screen printing techniques, students can use their favorite of the techniques to create a final print. The final print may be on paper or fabric (t-shirt). The final print should demonstrate originality, craftsmanship, and the edition signature.

Rubric for Engaging Scenario: to be created
## Summary of Engaging Learning Experiences for Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Engaging Experience Title</th>
<th>Description</th>
<th>Suggested Length of Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stencil Prints</td>
<td>Spray Paint Stencil</td>
<td>Students cut stencils from heavy paper or transparencies. They use them to block spray paint from the paper surface.</td>
<td>4 class periods</td>
</tr>
<tr>
<td>Stencil Prints</td>
<td>Experiment with Screen techniques</td>
<td>Students try drawing fluid, contact paper stencil and liquid screen filler to see the variety of ways screen prints are created.</td>
<td>4 class periods</td>
</tr>
<tr>
<td>Stencil Prints</td>
<td>Testing Photo Emulsion screen print</td>
<td>Students create a halftone image or vector image in photoshop or illustrator. The image is printed on a transparency. They apply photo emulsion to the screen, let it dry, lay the transparency on top and expose to light. Blow out the screen with cold water to open the screen where the transparency was black. Push ink through the screen with a squeegee onto paper or fabric.</td>
<td>1 class period</td>
</tr>
</tbody>
</table>
Unit of Study Terminology

**Appendices:** All Appendices and supporting material can be found in this course’s shell course in the District’s Learning Management System.

**Assessment Leveling Guide:** A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

**Big Ideas/Enduring Understandings:** Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

**Engaging Experience:** Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

**Engaging Scenario:** This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

**Essential Questions:** Engaging, open-ended questions that teachers can use to engage students in the learning.

**Priority Standards:** What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

**Supporting Standards:** Additional standards that support the learning within the unit.

**Topic:** These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

**Unit of Study:** Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

**Unit Vocabulary:** Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.

**Symbols:**
- This symbol depicts an experience that can be used to assess a student’s 21st Century Skills using the rubric provided by the district.
- This symbol depicts an experience that integrates professional skills, the development of professional communication, and/or the use of professional mentorships in authentic classroom learning activities.