



Grade/s: 6 – 8

Enduring Idea: Community

Integrated Discipline: Social Studies

Unit Title: Meaningful Maps

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Unit Description: Communities has been represented in artwork for thousands of years. Depicting landmarks, monuments, and bodies of water are some ways that artists have immortalized special places and communities. Modern and contemporary artists have explored the concept of community non-objectively, expressing belonging through the relationships between colors, shapes, and forms in the artwork. In this unit, learners will combine maps and printmaking techniques to create an artwork representative of a specific community.

Images: "Untitled," Conrad Marca-Relli (1999.24)
"Mullet School," Malcolm Morley (2012.12.4)
"Congaree River at Columbia, South Carolina,"
Augustus Grinevald (1975.41)
"Seahorses/Ryu no Otoshigo," Yoshida Toshi (1972.16)

Key Concept: Shared experiences, geography, and academic tracking build communities.

Essential Question: What visual and symbolic devices can be used to express a sense of belonging?

CCSS Art: VA8-3.2 Select and use subject matter, symbols, ideas, and the elements and principles of design to communicate meaning through his or her art-making.
VA8-3.3 Discuss the ways that choices of subject matter, symbols, and ideas combine to communicate meaning in his or her works of visual art.

Integrated CCSS: Social Studies - Geography; learners will use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective

Learning Outcomes: Learners will...

- Analyze how artists represent and create communities in and through artwork
- Ink and print a gelatin plate using masking stencils over a meaningful map
- Write a reflection about how their map selection and overlying print represent a/their community

Motivator: The teacher will present a box of maps to the class. The maps can be collected or printed from the internet and might depict cities, countries, landmarks, parks, etc. The learners will choose a map at random. After studying common elements and symbols on maps, the learners will describe a community that each map might represent (i.e, a map of Columbia represents its inhabitants, a map of Sesquicentennial state park bike routes represents bicyclers, a map of Disney World represents fans or tourists).

Day Breakdown: Day 1 - Motivator (see above). The learners will look at the images from the Columbia Museum of Art and discuss how specific works depict community. Some represent it through portraying landmarks, while others represent it through the relationships between non-objective objects. Learners will select maps (or bring them from home) and selected maps can be photocopied or photo-transferred. When photo-transferring, a copy of the map can be transferred to newsprint or some other type of paper using Citrasolv.

Day 2 - The teacher will set up pre-made gelatin plates and demonstrate how to ink the plate with a brayer. The teacher will demonstrate how masking stencils are made and used (see resources); and how prints can be pulled using the masking stencil AND ghost printed (a second print is pulled without re-inking the plate) after the masks are removed (see resources). For example, masking stencils are arranged over the inked plate and

a piece of paper is carefully placed over the plate and stencils and hand burnished (rubbed). The paper can be removed and set to the side. The areas in which the masking stencils were laid lack ink and create a negative space print. The masking stencils can be carefully removed and another paper can be printed so that ink only appears where the masking stencils used to lie, creating a positive space print.

Day 3 - The learners will cut masking stencils that create a sense of a unity and community. These stencils can be objective or non-objective, but the learners should be able to explain if community is being represented explicitly through symbols or implicitly through the arrangement of shapes.

Day 4 - Before printing on their map, learners will experiment with both the negative space print (the first print with stencils over the plate) and the positive space ghost print (with the stencils removed), so they can choose the better method for the final print over their maps.

Day 5 - The learners will carefully ink the gelatin plate, arrange masking stencils, and print their selected map. Printed maps should be arranged on a drying rack.

Day 6 - The learners will write a reflection about their map choice and process. They should answer prompted questions, such as "What map did you choose and why? How does the map represent your/a community? What masking stencils did you create and use? How did they represent community?"

Materials: Maps (collected ahead of time or brought in by learners), citrasolv (if photo-transferring), Pre-made gelatin plates (see resources); found, printed, or transferred maps; ink (createx monotype ink works well); brayers; newsprint and magazines for creating masking stencils

Resources: Gelatin Printmaking

- <http://www.lindagermain.com/category/gelatin-print-tips/> (general tips)
- <http://www.lindagermain.com/workshops/gelatin-printmaking-tips/how-to-make-a-gelatin-plate-for-monotype-printmaking/> (creating a plate)
- <http://www.lindagermain.com/2013/03/8-hints-for-cutting-stencils-for/> (stencils)
- <http://www.curbly.com/users/capreek/posts/13880-how-to-make-one-of-a-kind-prints-using-gelatin> (pulling prints with positive and negative space)
- <http://www.lindagermain.com/workshops/videos/> (video tutorials)

Assessment: Finished prints will be graded using a rubric that analyzes their planning and preparation, exploration of the medium, and craftsmanship.