

Community Banner

Printmaking, collaborative & individual thought processes • 2020



Art Educator
Location
Grade level
Students

Elisabeth Gamache-Lavoie
L.I.N.K.S. High School
12-14 years old, MAPS 1-2
14

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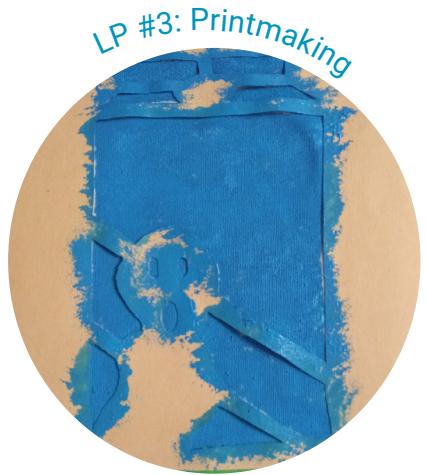
Unit Overview



2 Sessions of 1 hr



1 Session of 1 hr



2 Sessions of 1 hr



2 Sessions of 1 hr



2 Sessions of 1 hr

Student population: Maps 1-2

"MAP is a 4-year program with core subjects that focus on literacy, numeracy and communication skills for students with an academic profile that shows a delay of three or more years. The program's primary goals are to prepare students for entry into either the Work Oriented Training Path (WOTP) or the Challenges programs. Courses include English Language Arts, French as a Second Language, Mathematics, Science & Technology, Geography, History & Citizenship, Arts, Physical Education, Life in Society and Entrepreneurship" (Programs of study).

Prototype



My prototype for this unit plan is an *abridged* version of what I imagine the students' final community banner to potentially look like. During the final two lessons, I plan for my students to distribute their individual prints more in their banner: two of their prints should not touch one another like mine are. Instead, they should be separated by either blank pieces of fabric or by other classmates' prints. I consciously used a balance of vibrant patterns and more toned-down fabrics to show students how they can be integrated together. My students have been working with paper since the beginning of their year. By bringing a new working surface like textiles, I hope to open their eyes to a new form of artmaking and instill some curiosity in them.

Artist statement



When introducing this unit and the prototype, I want students to question: how was the image reproduced identically four times? What type of tools were used? How were each square of fabric attached to one another? What is the purpose or reason for attaching these prints together? My students are used to following precise instructions in their artmaking. Most of the fabrics (specifically the colors and patterns) I used in my prototype will not be available for them. This will hopefully restrict students from copying the prototype and allow them to create their own personal prints. The types of fabric available to students will have some structure to it. Students could not use for instance very thin mixes of polyester and cotton, as it would be hard to control during the sewing process. To avoid the frustration that slippery fabrics could bring, the selection of fabrics used in the prototype resemble something closer to felts.

Further, I hope the image I printed will surprise them. Listening to the question of inquiry, I will question them on what they think *my* answer could be based on my prototype. Creating this piece, I wanted to show students a humorous answer to the question of inquiry: If I could change anything in the world, I would have more art exhibited in all types of buildings, including grocery stores. This is the idea I took from my brainstorming handout example, which inspired the design of the print (an abstraction of Edvard Munch's *The Scream* on a pint of milk). I felt it was necessary to show a humorous example, since I anticipate most students to take a more serious approach. This will hopefully inspire them in their creations and create a balance of humorous and serious creations.

Question of inquiry

What is an inequality or issue in the world that I would like to change? How can we share our ideas and create a piece of art that shows collectivity and that represents us as a group?

MiSSION

I have observed that the MAPS 1-2 students have a great imagination and creative thinking. Yet, they are often anxious to share these ideas with the group. With this unit, students will learn about the brainstorming process. There will be an emphasis on the fact that when we brainstorm, there are no right or wrong answers (as long as they are school appropriate!). Going through the creative thinking process will hopefully give students the tools to engage with their imagination in more meaningful ways by sharing their ideas with their peers.



Unit rationale

Most students in MAPS 1-2 are on the autism spectrum. According to Edmunds & Edmunds, ASD involves “persistent deficits in social communication and social interaction across multiple contexts” (2018, p.263). One of the goals in the art class at LINKS is to foster social inclusion. Students may fall under the umbrella term of ASD, but they each will have different learning methods and capabilities in social situations. Some of my students are outgoing and love sharing ideas, whilst some others are more anxious and shyer. Cooper et al., in their 2016 study, affirm that “social identity research has suggested that group membership can improve physical and psychological well-being” (2016, p.845). Self-reflection on one’s identity can be an overwhelming task for someone with ASD. Keeping Cooper et al.’s study in mind, this unit aims to create a feeling of community where it is safe for students to share their ideas. By facilitating group activities, I hope to create a community identity within the group and a sense of belonging. At the end of this unit, the banner will be easily moveable from one room to another. My wish is for this banner to act as a reminder for my students that they belong to a tight knitted and accepting community; a community they can identify with.

This unit will be taught at the beginning of my stage next winter to assess students’ base knowledge and ease with digital and traditional processes. Students’ responses to this project will help me decipher who is more comfortable with traditional media and who prefers digital media. This will be useful in creating adaptations for the following projects. The brainstorming methods will most likely be repeated in following units to foster more independence and collaboration in students’ creative thought processes.



Unit objectives

- 1- Students develop an independence and ownership over their creative thought processes and artmaking.
- 2- Students synthesize and demonstrate an ability to perform the processes (brainstorming, sketching, stencilling, digitizing, and sewing) necessary in creating the community banner.
- 3- Students examine their own as well as their classmates' contributions in the brainstorming sessions and collaborative processes.
- 4- Students share their ideas through the use of handouts, verbalizations, and art appreciations (of their classmates, their own, and of artists' works).



Unit vocabulary & Concepts

Unit tools

- Crop:** A tool that lets you re-frame a picture.
- Foot:** The piece of metal below the needle on the sewing machine. The fabric is placed below the foot.
- Needle:** A pointy metal tool that holds the thread when sewing.
- Stencil:** A piece of paper with a hole shaped like any type of image. Used to reproduce the same image multiple times.

Unit techniques

- Cutting:** Using scissors to follow a shape in paper and slice, trim, or separate it.
- Line art:** Looking at the rough sketch, we pick the best lines and refine them by tracing over them with a black marker.
- Mapping:** visualizing multiple images together and organizing them before starting the creating the final piece.
- Printing:** To copy an image (stenciling, linocut, and stamping are all forms of print).
- Rough sketch:** This sketch is not perfect. It is quickly drawn on the paper and will later be refined.
- Sewing:** Using thread to fix two or more pieces of fabric together.
- Stipple:** A gesture in painting. The brush is repeatedly tapped on the surface, there are no long strokes.
- Tracing:** Drawing over an existing shape to reproduce it exactly.
- Upload:** transferring a file online.

Unit terms

- Contour line:** Line that follows the outside of a shape.
- Contrast:** A high difference in value.
- Foundation line:** The shapes at the base of an

image. These are not precise; they are messy and quickly drawn.

Line art: Looking at the rough sketch, we pick the best lines and refine them by tracing over them with a black marker.

Negative space: The space in the stencil where the ink will NOT go through; the paper.

Positive space: The space in the stencil where the ink will go through; the hole.

Reproduction: A copy.

Right side: The side of the fabric with the print on it.

Quilt: A blanket or large piece of fabric made by sewing multiple small shapes together in a repeated pattern.

Wrong side: The side of the fabric without the print on it.

Unit concepts

Brainstorming: This collective process is used to foster strange or unexpected associations between images or words.

Stencilling: A design is cut inside a thick piece of paper. Ink will be applied where the cut-outs are, resulting in a print. Stencilling makes it easy to reproduce identical images.

Printmaking: There are many printmaking techniques: Linocut, stamping, screen printing, woodblock, and stenciling, for example. It usually facilitates an easy reproduction of images.

Digitizing: The process in which a physical piece of art is transformed into a digital piece of art. This can be done by photographing and editing a picture.

Collective art: A single artwork is created thanks to the contribution of multiple artists.

Quilting: Using multiple smaller pieces of fabric to create a larger blanket, banner, or artwork.



Links to QEP

Learning objective	QEP competency
Students express their individual perspectives and share their ideas	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students demonstrate an understanding of how to draw a rough sketch	COMPETENCY 1 Creates personal images
Students apply the introduced line art tracing technique	COMPETENCY 1 Creates personal images
Students identify key elements in the brainstorming process	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students perform the stencilling steps in the appropriate order	COMPETENCY 1 Creates personal images
Students compare the positive and negative spaces in printing	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students select 4 high contrast color combinations	COMPETENCY 1 Creates personal images COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students organize their workstation to facilitate the printing processes	COMPETENCY 1 Creates personal images
Students perform the stencilling steps in the appropriate order	COMPETENCY 1 Creates personal images
Students appreciate Cary Newman's Witness Blanket	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students determine how to show collectivity in their own banner	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students compose a digital mapping of the banner that shows balance and repetition	COMPETENCY 2 Creates media images
Students perform the digitizing steps in the appropriate order	COMPETENCY 2 Creates media images
Students recall and summarize the processes (brainstorming, sketching, stencilling, and sewing) necessary in creating the community banner	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students apply the sewing techniques	COMPETENCY 1 Creates personal images
Students compare their own print with one of their classmates' print	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students develop an independence and ownership	COMPETENCY 1 Creates personal images
Students synthesize and demonstrate an ability to perform the processes	COMPETENCY 1 Creates personal images COMPETENCY 2 Creates media images
Students examine their own as well as their classmates' contributions	COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images
Students share their ideas through the use of handouts, verbalizations, and art appreciations	COMPETENCY 1 Creates personal images COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

LP #1

LP #2

LP #3

LP #4

LP #5

UP

Lesson #1 Overview: BrainStorming

In this activity, students will learn about the brainstorming process. How does it differ from creating individually? They will listen to the teacher's question, "what would I change in the world?". The teacher will share their own answer to the question to encourage students' participation. This class discussion will be followed by group discussions of two students. They will share ideas back and forth to answer the question, writing them down on the handout. There will be a short demo on how to draw a rough sketch. Students will pick two of their favorite ideas they came up with and draw a sketch for each. They will choose one of the two sketches and create line art for it. During the closure, students will be encouraged to share their thoughts on the brainstorming processes and what motivated their choices in the sketching.

Art educator	Elisabeth Gamache-L
School	LINKS High School
Grade level	MAPS 1-2 (12-14 years old)
Time frame	2 sessions of 1 hour



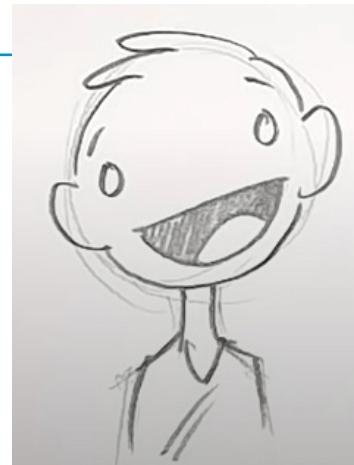
Teacher's prototype

Learning Objectives

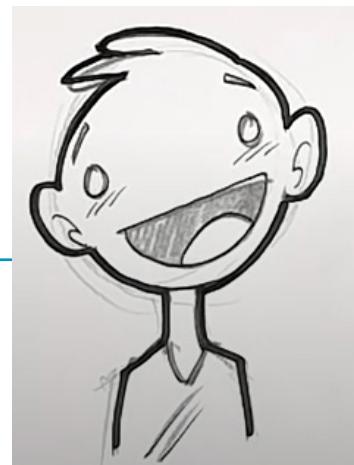
- 1- Students express their individual perspectives and share their ideas *when contributing to a class and small group brainstorming sessions.*
- 2- Students demonstrate an understanding of how to draw a rough sketch *when creating two different sketches with foundation lines.*
- 3- Students apply the introduced line art tracing technique *when selecting the strongest lines in their rough sketches and creating a black outline over them..*
- 4- Students identify key elements in the brainstorming process *when answering the teacher's closure question at the end of the class.*

Rationale

I have observed that this group of students has a tremendous imagination, yet they lack the tools to share their ideas confidently. The process of brainstorming should reinforce the fact that there are no right or wrong answers in art. Edmunds & Edmunds emphasize the importance of allowing students with ASD the opportunity for choice making “students with ASD need instruction in communicating choices. Many parts of their lives are necessarily highly structured and controlled by adults” (2018, p.283). The element of structure and constraints my students need will be provided through the handouts and visual schedule, but they will have much more freedom in their creation than usual. With this lesson, I am hoping to help students communicate their ideas and gain agency over their own choices and learning processes.



Josiah Brooks sketch



Josiah Brooks lined sketch

Vocabulary

Brainstorming: Sharing ideas in a group. They can be serious or funny, and they will ideally inspire our peers to think of ideas we otherwise would not have thought of.

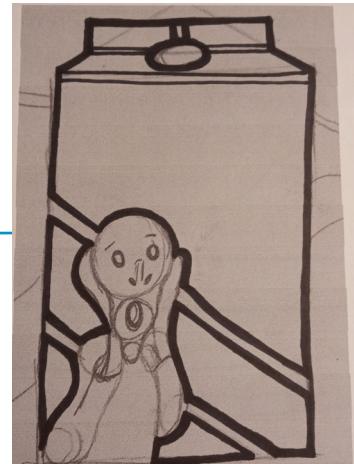
Rough sketch: This sketch is not perfect. It is quickly drawn on the paper and will later be refined.

Line art: Looking at the rough sketch, we pick the best lines and refine them by tracing over them with a black marker.

Foundation line: The shapes at the base of an image. These are not precise; they are messy and quickly drawn.

Concepts

Brainstorming: This process is used to foster strange or unexpected associations between images or words. If I ask the question “What do you wish could be changed in the world”, somebody could answer with the serious answer “I wish there were less people suffering from poverty and hunger”. This could inspire someone else to answer with a less serious answer, “I wish there were more free burgers”. There are no right or wrong answers in brainstorming, as long as they are appropriate to the school rules.



Lined teacher's prototype

Question of inquiry

What do I wish was different in my world? How can I transform a negative into a positive? How can I let others' ideas inspire my own?

Materials & resources

Students will have access to: Handouts for the small group brainstorming, a pencil, eraser, and a black marker (optional: an acetate and colored pencils). The teacher will have access to a smartboard to project today's schedule, a slide with today's prompting question, and artworks by Josiah Brooks which show his processes of rough sketches and line art.

There will be a short introduction on the steps of the rough sketch and its necessity in creating a clear illustration. Very simple examples by Josiah Brooks will be shown to reinforce the introduced techniques. Though this artist has many more intricate illustrations to show the process, in this activity, students will be encouraged to create simple images to simplify the upcoming prepress processes. These processes are easier to tackle with minimalistic images.

QEP Visual arts competencies

To produce individual works and media works in the visual arts: Students will create a rough sketch based on an idea that was sparked during a brainstorming session. What do they personally wish was different in the world?

To appreciate works of art, traditional artistic objects, media images, personal productions, and those of classmates: Students will listen to their peers' ideas during the brainstorming sessions. They should build on these ideas to develop their own thought processes.

QEP Cross-Curricular Competencies

To cooperate with others & To communicate properly: Students will have to carefully listen to their classmates' ideas. Their brainstorming sessions should ideally be balanced. All students should contribute to the sharing of ideas and build upon each other's thoughts.

To construct his/her identity: Students will develop their own ideas of what they think should change in the world. They may choose to contribute to the brainstorming session with humorous or more serious answers; this is up to them and how they interact with the world.

Lesson procedure

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. This free activity will be repeated in each of the unit's lessons to ground the students and lower their anxiety by providing familiarity. This gets them in a relaxed, creative mindset. (10 mins)

Brainstorming introduction & class discussion: Students will listen to the teacher's introduction on how to brainstorm and its purpose in art. They will consider the question: "What do I wish was different in the world?". They will listen to the teacher's personal answer and share their own thoughts, contributing to the class brainstorming session. (5 mins)

Individual brainstorming: Students will get a few minutes to write their ideas in the my ideas portion of their handout. The teacher will walk around in case anybody is feeling anxious or having a writer's block and help them out. (5 mins)

Small group brainstorming: Students will be paired up in groups of 2-3. They will keep sharing ideas of what they would change in the world. They should write their answers in their handouts. (10 mins)

Rough sketch introductions and demo: Students will watch the teacher demonstrate how to draw a rough sketch by using foundation lines. (5 mins)

Lesson procedure

Sketching: Students will draw one (or two if time allows) sketch inspired by one of the ideas they came up with during the group brainstorming. (20 mins)

Cleanup: Students will bring their properly identified handouts to their respective cubbies. They will place their used materials (pencils, erasers) in the plastic basket at the front. (5 mins)

Break: There are 5 unused minutes in the session to allow for students to take one break. Students are encouraged to self-regulate and choose when they need a break (as long as it is not during demonstrations). They may opt-out from taking a break and continue working. (5 mins)

Second session of 60 minutes

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Lining introductions and demo: Students will watch the teacher demonstrate how to choose the clearest lines of a sketch to trace a black contour line, or line art. (5 mins)

Sketching & digitizing: Students will finish up their first sketch and create a second one using the same idea. The second sketch should show a different way of representing the same idea. They then create a black outline over the sketch (30 mins).

Closure & Cleanup: Students will explain to the members of their group their choice of idea from the brainstorming session. They will then bring their properly identified handouts to their respective cubbies. They will place their used materials (pencils, erasers, markers) in the plastic basket at the front. (10 mins)

Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

Dissemination

Students will show their sketches and explain why they chose this specific idea from the brainstorming session to their group members. Ideally, students would be paired up with new peers to examine how other groups were able to brainstorm and find different ideas from their own (during a non-pandemic time).

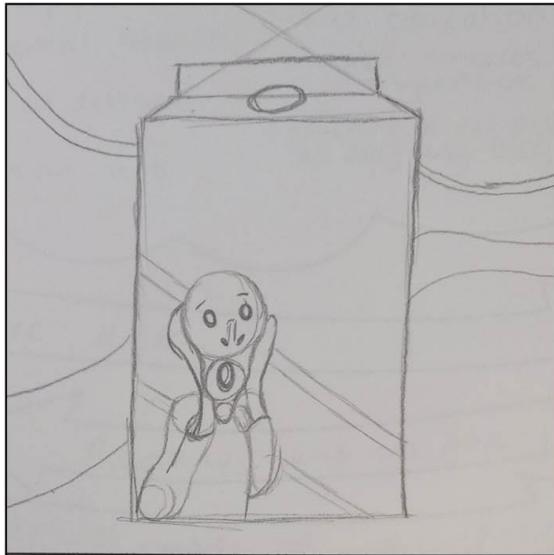
ASSESSMENT

The grade distribution will be equivalent for thought processes and actual sketching and artmaking. These students tend to require a lot of support and guidance when it comes to finding ideas. Their artmaking has often relied on referring to prototypes and precise prompts to find their ideas. In this lesson, they will still receive some support, but their creative independence will be encouraged. The number of ideas and the sharing through written and verbal forms will be considered for grading rather than the ideas themselves. Hopefully, this will relieve some stress for students who do not usually share their thoughts and ideas during artmaking.

Name: Miss Elisabeth

What would I change in the world?

My chosen idea is: More art / in the grocery store



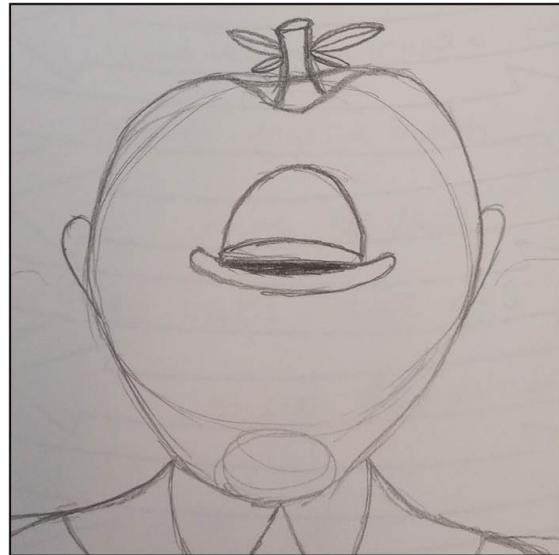
Draw one sketch for your idea in each square

Handout #2 prototype - rough sketch

Name: Miss Elisabeth

What would I change in the world?

My chosen idea is: More art / in the grocery store



Draw one sketch for your idea in each square

Handout #2 prototype - rough sketch

Rubric

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: ● Brainstorming	Student does not share ideas during the small group brainstorm. They have no ideas written on their handout.	Student shares ideas during the small group brainstorm. They have 2-3 ideas written on their handout.	Student shares ideas during the small group brainstorm. They have 4-5 ideas written on their handout.	Student shares ideas during the small group brainstorm. They have 6 or more ideas written on their handout.	/8
Step 2: ● Rough sketch	Student creates a sketch, but it is not based on an idea from their brainstorming handout. The sketch and foundation lines cannot be seen under the line art.	Student creates a rough sketch, but it is not based on an idea from their brainstorming handout. The lines are imperfect and/or there are not shapes creating a foundation.	Student creates a rough sketch based on an idea from their brainstorming handout. The lines are imperfect, but there are not shapes creating a foundation.	Student creates a rough sketch based on an idea from their brainstorming handout. The lines are imperfect and shapes (circles, squares, etc.) create a foundation.	/6
Step 3: ● Line art	Student picks hesitant lines from their rough sketch and outlines them in black. The outline is not complete.	Student picks hesitant lines from their rough sketch and outlines them in black. The outline is not refined.	Student picks the clearest, smoothest lines from their rough sketch and outlines them in black. The outline is not refined.	Student picks the clearest, smoothest lines from their rough sketch and outlines them in black. The outline is refined.	/4
Step 4: ● Brainstorming synthesis	Student cannot synthesise an understanding of brainstorming and its purpose.	Student can synthesise their understanding of brainstorming and its purpose in art by answering a yes/no question.	Student does not synthesise their understanding of brainstorming, but they can explain where their idea originated from.	Student can synthesise their understanding of brainstorming and its purpose in art by in the closure group activity.	/2
Total					/20

Adaptations for exceptional learners

To create a positive learning environment, students can take one five-minute break per art class. Some students may not have the self-regulation skills to realize that they need a break. Thus, the teacher will need to keep an eye out to pick up on signs of anxiety and individually recommend taking a break when they seem to need one. It would not be completely fair to grade all my students with the same rubric. There will be some adaptations in learning objectives to facilitate learning for some specific students.

Adaptations for exceptional learners

1- Students express their individual perspectives and share their ideas

Some students are shyer, have anxiety, or are unable to participate in group discussions. These students' grades will not be impacted by factors that are out of their control. They will have an opportunity to share their thoughts through written means. Actively listening to the brainstorming sessions will award them the points, especially if there is evidence of their peers' ideas influencing their own in the handout.

2- Students demonstrate an understanding of how to draw a rough sketch

Some students vision might not allow them to easily draw with a light pencil. They will have the opportunity to draw their sketch with colored pencils instead.

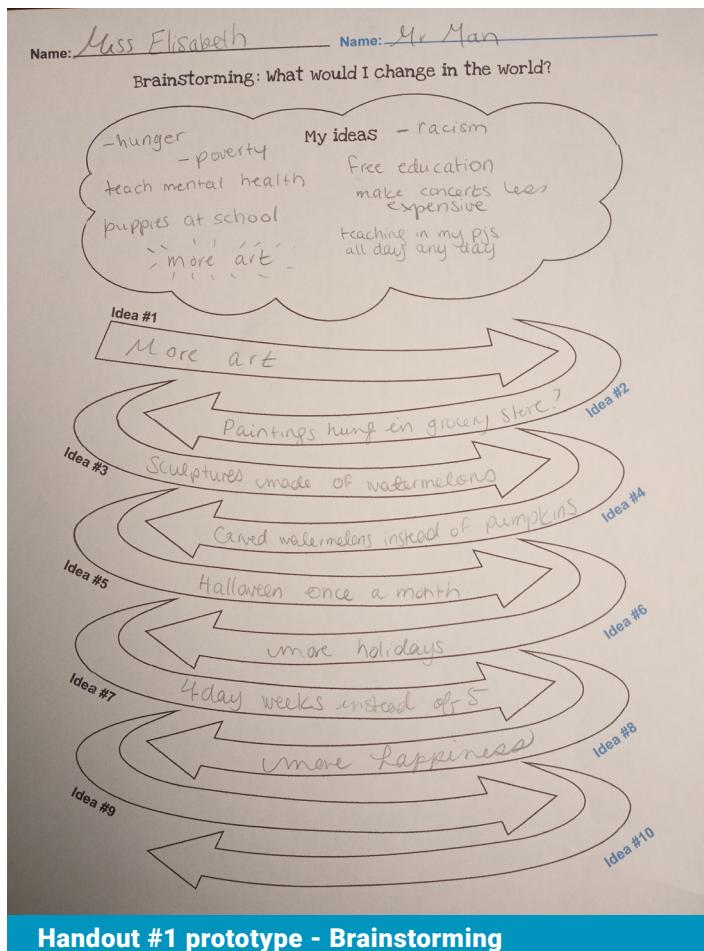
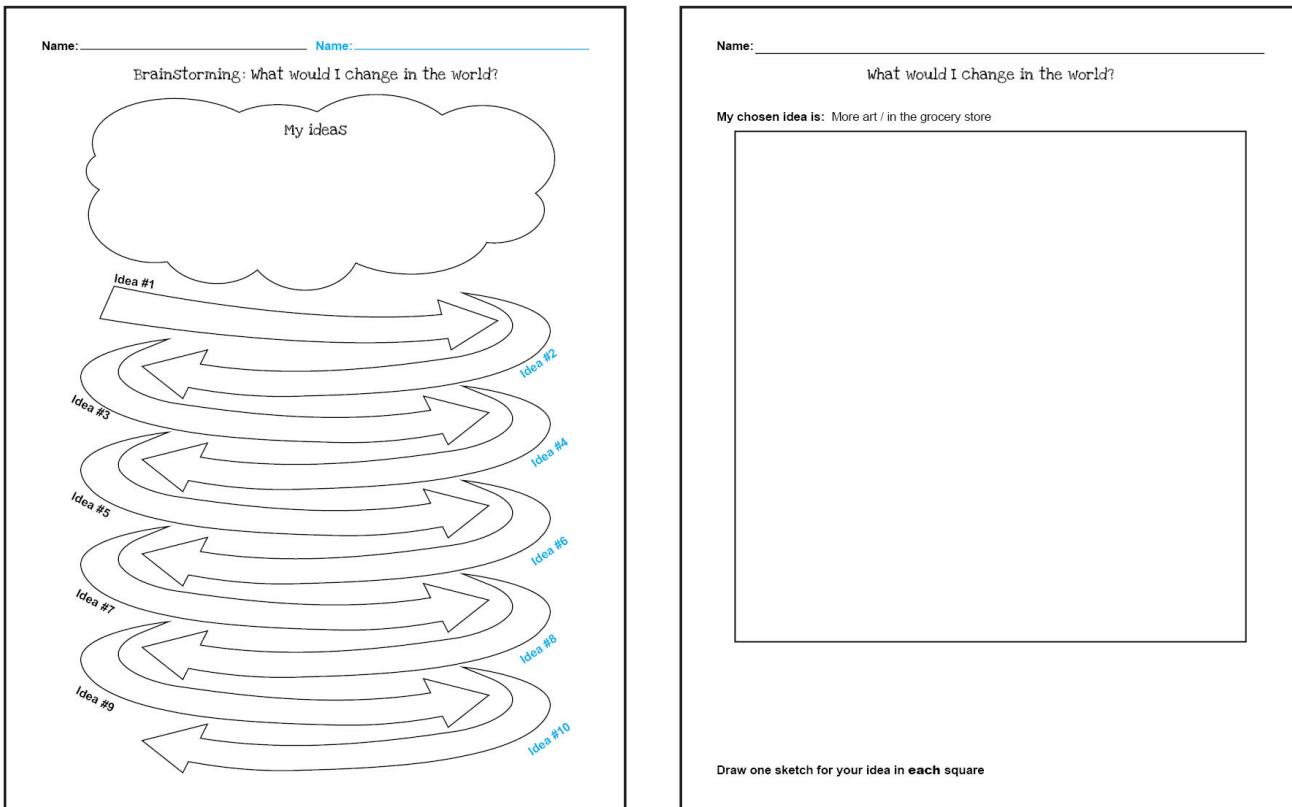
3- Students apply the introduced line art tracing technique

Some students will have lower fine motor skills. In their specific cases, the cleanliness of the line art will not affect their grade. As an adaptation, they will use acetate and permanent markers to tracer over their sketch and practice their line art.

4- Students identify key elements in the brainstorming process

Some students will feel pressure from answering what seems like an impromptu question from their teacher at the end of the class. To relieve some stress, the prompting questions will be project on the smartboard from the beginning of the course. This way, students will get time to prepare for the question.

Handouts



LeSSon #2 Overview: Stencil making

In this activity, students will learn how to transfer a printed image onto a new surface by using carbon paper. They will then cut out the traced image from the paper, creating a stencil. They will be introduced to the idea of positive and negative spaces when observing and recognizing the steps to creating a stencil. They will be guided towards a more independent take on artmaking.

Art educator	Elisabeth Gamache-L
School	LINKS High School
Grade level	MAPS 1-2 (12-14 years old)
Time frame	1 session of 1 hour



Teacher's prototype

Learning Objectives

- 1- Students perform the stencilling steps in the appropriate order *when using their checklist as a reference in their process.*
- 2- Students compare the positive and negative spaces in printing *when answering the teacher's closure question.*

Rationale

The emphasis in this lesson will be placed on the process in students' artmaking rather than a final result or any type of art appreciation. The previous lesson in the unit being quite demanding in creative thinking, this one will hopefully give more anxious or shyer students an opportunity to feel confident and capable in the art class. The personal checklist used in this lesson will ease my students into the following lessons, where they will have to show more autonomy in their choice making.

Vocabulary

Tracing: Drawing over an existing shape to reproduce it exactly.

Positive space: The space in the stencil where the ink will go through; the hole.

Contour line: Line that follows the outside of a shape.

Negative space: The space in the stencil where the ink will NOT go through; the paper.

Cutting: Using scissors to follow a shape in paper and slice, trim, or separate it.

Print: To copy an image (stenciling, linocut, and stamping are all forms of print).

Stencil: A piece of paper with a hole shaped like any type of image. Used to reproduce the same image many times.

Concepts

Stencilling: A design is cut inside a thick piece of paper. Ink will be applied where the cut-outs are, resulting in a print. Stencilling makes it easy to reproduce identical images.

Question of inquiry

What are the crucial steps needed between the sketching and the printing of the image? How can we facilitate students taking ownership over their artmaking processes?

Materials & resources

Students will have access to: Their lined sketch, a piece of carbon paper, a piece of posterboard paper (7 x 7 inches), a ballpoint pen, masking tape, and scissors.

The teacher will have access to a smartboard (with today's visual schedule) and the same materials as students for the demonstration.

QEP Visual arts competencies

To produce individual works and media works in the visual arts: Students will create their own stencils using personal images created in previous classes.

To appreciate works of art, traditional artistic objects, media images, personal productions, and those of classmates: Students will appreciate one of their classmates' stencils when answering a closure and dissemination question at the end of the class.

QEP Cross-curricular competencies

To adopt effective work methods: Students will have to follow a checklist's steps in the appropriate order. They should be referring to their checklist and trust their own judgment in the process rather than relying on the teacher to remind them of the steps. With this, they will have more responsibility for the art process in this lesson.

To communicate appropriately: Students will use the introduced vocabulary at the end of the class when answering the closure question.

Lesson procedures

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Tracing demo: Students watch the demonstration on how to transfer an image using a sheet of carbon paper. They organize the tracing process cards before starting the process. (4 mins)

Tracing: Students rely on their process cards to organize the tracing process. They trace their image onto the posterboard paper. (10 mins)

Lesson procedures

Cutting demo: Students watch the demonstration on how to cut-out their traced image from the posterboard. They organize the cutting process cards before starting the process. (4 mins)

Cutting: Students rely on their process cards to organize the tracing process. They trace their image onto the posterboard paper. (17 mins)

Closure & clean-up: The teacher will exchange stencils between students and ask a closure question relating to the stencil to evaluate the students' understanding of the lesson. Students will then put their lined sketch and stencils in their respective cubbies. They will bring the carbon paper on the teacher's desk. (10 mins)

Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

Dissemination

To abide to the pandemic conditions, the teacher will take students' stencils and distribute them to different students in the classroom. They will not be allowed to touch the other students' stencils. Still, the closure question will be related to their peers' works. Seeing how their classmates were able to transfer their ideas into the creating of a stencil could reinforce the introduced concepts and techniques for this lesson.

Assessment

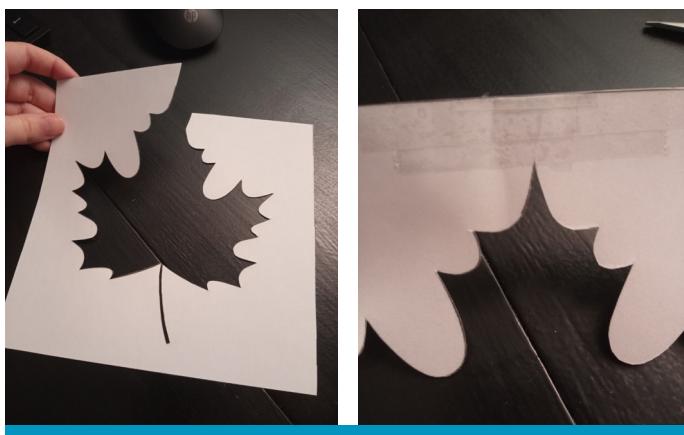
This lesson's aim is to guide students towards a more independent take on artmaking and having more ownership to their art process overall. Though there will be a great level of guidance still, students' ability to identify the steps and necessary processes will be at the core of the grading for this lesson.

Rubric

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: ● Tracing	Student did not use or refer to their checklist in this lesson. They heavily relied on teacher guidance.	Student did not use the checklist in the proper order. They relied on teacher guidance.	Student mostly used the checklist in the proper order.	Student used the checklist in the proper order, giving themselves a checkmark when each step was done.	/4
Step 2: ● Cutting	Student did not use or refer to their checklist in this lesson. They heavily relied on teacher guidance.	Student did not use the checklist in the proper order. They relied on teacher guidance.	Student mostly used the checklist in the proper order.	Student used the checklist in the proper order, giving themselves a checkmark when each step was done.	/4
Step 3: ● Negative & positive spaces	Student does not identify the difference between a negative a positive space in print.	Student identifies the difference between a negative a positive space in print by answering a YES/NO question.	With guidance, student identifies, verbally or in a written form, the difference between a negative a positive space in print.	Student identifies, verbally or in a written form, the difference between a negative a positive space in print.	/2
Total					

Adaptations for exceptional learners

What if a student has trouble with fine motor skills? The school provides adapted materials such as loop or specialty scissors. When cutting out their shapes from the posterboards, they will be required to cut from the outside of the paper rather than poking a hole in the paper and cutting from the inside. Their stencil will then be taped so they have a positive and negative like every other student.



Adaptation for fine motor skills

Adaptations for exceptional learners

1- Students will perform the stencilling steps in the appropriate order

Some students who are on the lower end of the autism spectrum may need more assistance when it comes to reading the checklist and following it in the right order. This will not affect their grade. The teacher will read the steps out loud, allowing students the same opportunity as the rest of the group.

2- Students will compare the positive and negative spaces in printmaking

Some students might have a hard time verbalizing an answer to the closing question. In their case, it will be acceptable to point with their finger towards the stencil as an answer.

Checklist handout

Name: _____	Checklist Stencil Making
Tracing	
<ul style="list-style-type: none"><input type="checkbox"/> 1: Place the square piece of posterboard paper on your desk.<input type="checkbox"/> 2: Place the square of carbon paper on top of the posterboard, dark side down.<input type="checkbox"/> 3: Place a piece of masking tape on the top of both the posterboard and carbon paper, making sure it is fixed to your desk.<input type="checkbox"/> 4: Place your line sketch on top of the carbon paper. The drawing should be on top.<input type="checkbox"/> 5: Make sure all of the pieces of paper are aligned to each other, each corner should lie flat on top of the paper below.<input type="checkbox"/> 6: Place another piece of masking tape on top of the sketch paper.<input type="checkbox"/> 7: Starting from the top and finishing with the bottom, draw over the black outline of your sketch with your ballpoint pen.<input type="checkbox"/> 8: Have a look at your sketch. Did you trace over each of the black lines? If so, move on to the next step<input type="checkbox"/> 9: Lift up the sketch and carbon papers from the bottom. If the sketch is completely transferred, resulting in a new black outline, remove the pieces of tape and move on to the cutting steps.	
Cutting	
<ul style="list-style-type: none"><input type="checkbox"/> 1: Fold your posterboard paper slightly.<input type="checkbox"/> 2: With your scissors, cut a small hole in the middle of the transferred line art.<input type="checkbox"/> 3: Unfold the posterboard.<input type="checkbox"/> 4: Cut from the hole in the middle to the edge of your line art.<input type="checkbox"/> 5: Follow the lines on your posterboard to cut-out your design from the paper.<input type="checkbox"/> 6: Discard the shape cut-out in the recycling bin.<input type="checkbox"/> 7: Your stencil is complete and ready for next class!	

Lesson #3 Overview: Printmaking

To begin with, students will listen to an introduction on how stencilling differs from other forms of printmaking. They will observe a selection of artworks by David Carson, Paula Scher, and Kate Moross. They will observe contrast's impact in minimalist work. They will then feel a few swatches of fabric's textures and observe their colors. They should let the 3 introduced designers inspire their choices in color. They will choose 4 different pieces of fabric. They will then trace and cut one square of paper of 7 x 7 inches. This piece will serve as a guide to cut the 4 pieces of fabric. In the following session, they will use their stencil and print their image once on each piece of fabric, using different combinations of colors every time.

Art educator	Elisabeth Gamache-L
School	LINKS High School
Grade level	MAPS 1-2 (12-14 years old)
Time frame	2 sessions of 1 hour



Teacher's prototype

Learning Objectives

- 1- Students select 4 high contrast color combinations, *explaining which introduced designer(s) inspired their choices.*
- 2- Students organize their workstation to facilitate the printing processes *by reading the checklist and arranging their materials in the appropriate order.*
- 3- Students perform the stencilling steps in the appropriate order *when using their checklist as a reference in their process.*

Rationale

In this lesson, students will have to show more autonomy in taking decisions. Edmunds & Edmunds affirm that new tasks should be introduced in a familiar environment to facilitate learning (2018, p.284). There will be familiarity in the repeated use of handouts and checklist to facilitate the art processes. This will hopefully ease my students in the exploration of multiple inspiration objects (swatches of fabric and inspiration artworks). With the repeated constraints through a checklist, the concept of having more agency in their art should be more accessible for my students.



Vocabulary

Stencil: A piece of paper with a hole shaped like any type of image. Used to reproduce the same image multiple times.

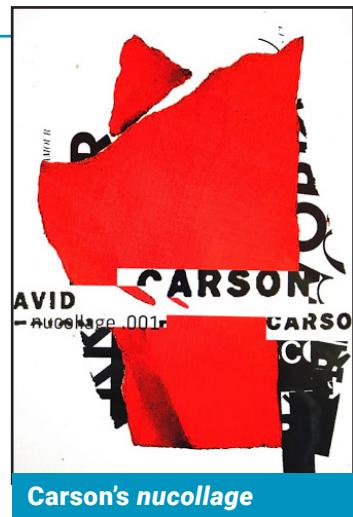
Positive space: The space in the stencil where the ink will go; the hole.

Negative space: The space in the stencil where the ink will NOT go; the paper.

Print: To copy an image (stenciling, linocut, and stamping are all forms of print).

Stipple: A gesture in painting. The brush is repeatedly tapped on the surface, there are no long strokes.

Contrast: A high difference in value. Reproduction: A copy.



Concepts

Printmaking: There are many printmaking techniques: Linocut, stamping, screen printing, woodblock, and stenciling, for example. It usually facilitates an easy reproduction of images.

Question of inquiry

What makes stenciling different from other forms of printmaking?

Materials & resources

Students will have access to: Their stencil, a selection of fabric swatches, a ruler, a white and a black permanent marker, fabric scissors, acrylic paint, masking tape, and a dome-tipped paintbrush.

The teacher will have access to a smartboard (with today's visual schedule) and the same materials as students for the demonstration. They will have access to three inspiration artworks: Paula Scher's *Him*, David Carson's *nucollage*, and Kate Moross's *Spice World*.

QEP Visual arts competencies

To produce individual works and media works in the visual arts: Students will print 4 unique reproduction of their personal images.

To appreciate works of art, traditional artistic objects, media images, personal productions, and those of classmates: Students will analyze three designers' use of high contrast. They will let one of these designers inspire their own creation of prints.

QEP Cross-curricular competencies

To adopt effective work methods: Students will follow along with a detailed handout. They should follow the given steps in the appropriate order to facilitate the process. Additionally, they will have to organize their desks in a manner that corresponds with the checklist and facilitates the printing process.

To communicate appropriately: Students will be asked to explain which designer inspired their choices of colors. They should be using the appropriate introduced vocabulary and concepts when justifying their choices.

Lesson procedure

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Stencilling introduction: Students will listen to the short lecture on stenciling and how it differs from other forms of printmaking. Students will observe 3 artworks created by X. They will observe how these three designers used contrast to create a visually stimulating image. Inspired by these artists' use of high contrast, they will feel a selection of swatches of fabric. They pick 4 types of fabric which they will use to print their image. (15 mins)

Instructions & demo: Students watch the demonstration on how to pin and cut a piece of fabric to dimensions of 7 x 7 inches. (5 mins)

Cutting: Students will measure, trace, and cut four pieces of fabric. (15 mins)

Clean-up: Students will put their stencils and pieces of fabric in their respective cubbies. They will bring their materials in the baskets on the teacher's desk. (5 mins)

Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

Second session of 60 minutes

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Stencilling demonstration: Students will watch as the teacher demonstrates how to print opaque and more translucent layers of paint of the fabric. (5 mins)

Printing: Students will print the same image using their stencils on their four pieces of fabric. The print should be made with a different color on each piece of fabric. (30 mins)

Lesson procedure

Clean-up & closure: When prompted, students will explain their choices of colors and which designer inspired their decisions. Students will then put their stencils and pieces of fabric in their respective cubbies. They will bring their materials in the baskets on the teacher's desk. (10 mins)

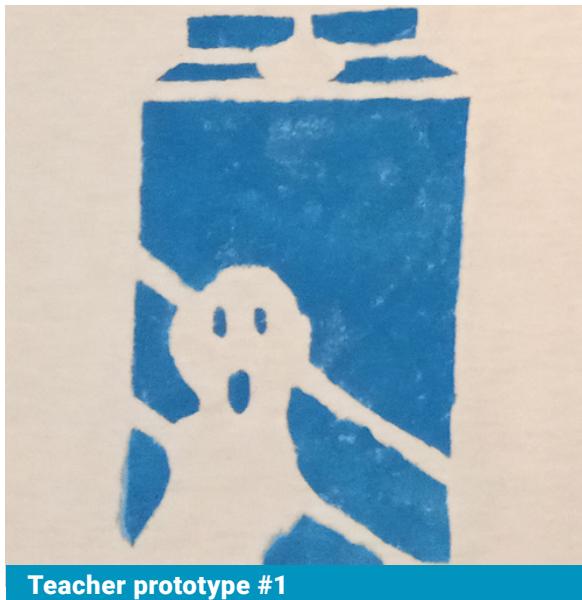
Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

Dissemination

Students will receive feedback from their teacher during the closure part of the lesson. Reflecting on their color choices, they will hopefully internalize the introduced concept of contrast. Additionally, hearing students' processes in deciding their colors will help the teacher decipher if the introduced concepts were addressed clearly enough, or if more time should be allocated to them in the following lessons.

Assessment

This lesson's aim is to guide students towards a more independent take on artmaking and having more ownership to their art process overall. Though there will be a great level of guidance still, students' ability to identify the steps and necessary processes will be at the core of the grading for this lesson. They will also be evaluated on their understanding and use of the introduced concept of high contrast in art.



Teacher prototype #1



Teacher prototype #2

Rubric

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: ● Color choices	Student does not choose high contrast color combinations.	Student chooses 1-2 high contrast color combinations.	Student chooses 3 high contrast color combinations.	Student chooses 4 high contrast color combinations.	/4
Step 2: ● Workstation	Student did not attempt to arrange their workstation following the checklist order.	Student attempts to arrange their workstation but it is messy.	Student attempts to arrange their workstation following their checklist. Some materials are missing.	Student arranged their workstation following the checklist order.	/2
Step 3: ● Printing	Student did not use or refer to their checklist in this lesson. They heavily relied on teacher guidance.	Student did not use the checklist in the proper order. They relied on teacher guidance.	Student mostly used the checklist in the proper order.	Student used the checklist in the proper order, giving themselves a checkmark when each step was done.	/4
Step 4: ● Justification of choices	Student does not identify any designer that influenced their choices and show no understanding of contrast.	Student identifies 1 designer who inspired their choice but cannot explain their understanding of contrast.	Student identifies 1 designer who inspired their choice of colors and use of contrast. They show some understanding of contrast.	Student identifies and explains how 1 designer inspired their choice of colors, elaborating on their understanding of contrast.	/2
Total					/12

Adaptations for exceptional learners

Some students may have a hard time synthesizing and/or internalizing introduced artworks and let those influence their choices in artmaking. In order for them to have the same opportunity in creating as the rest of the group, there will be handouts which will include the 3 introduced artworks. These handouts will include keywords and terms used during the lecture part of the class to act as reminders for these learners.

Adaptations for exceptional learners

1- Students select 4 high contrast color combinations

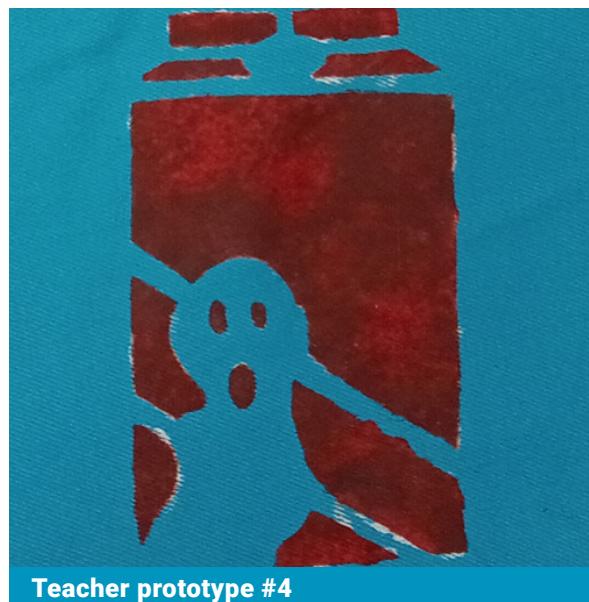
Some students may have vision impairments which make it hard to decipher between colors. These students will not be penalized for using similar colors in their combinations, if the contrast between colors is still high (i.e., them using black paint 4 times on light fabrics would be accepted)

2- Students organize their workstation to facilitate the printing processes

Some students will not be capable to read the handout on their own. In their case, they will be guided by the teacher or teaching aide. The steps will be read out loud, and they will participate in placing their materials accordingly on their desk.

3- Students perform the stencilling steps in the appropriate order

Some students who are on the lower end of the autism spectrum may need more assistance when it comes to reading the checklist and following it in the right order. This will not affect their grade. The teacher will read the steps out loud, allowing students the same opportunity as the rest of the group.



Checklist handout

Name: _____

Checklist Printmaking

Fabric preparation & cutting

- 1: Align each of your 4 pieces of fabrics' top left corners together.
- 2: Smooth out the fabric to remove the big folds or wrinkles.
- 3: Place the 7 x 7 inches piece of paper on top of the stack of fabric.
- 4: Take a sewing pin, poke it through the paper and 4 layers of fabrics. Do this in each corner of the stack of fabrics.
- 5: Hold the fabric scissors in your dominant hand.
- 6: Hold the stack of fabric near the first side you will be cutting.
- 7: Cut along the 4 sides of the square paper.
- 8: Place the leftover pieces of fabric in the plastic basket on the teacher's desk.
- 9: Slowly remove the pins from the 4 corners.

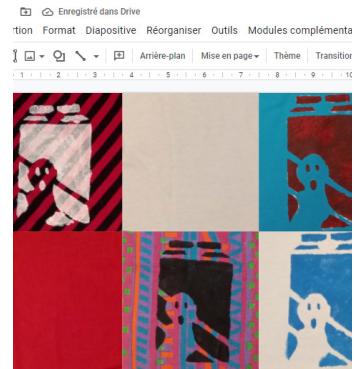
Printing

- 1: Select a first piece of fabric and a first paint color. Remember that the paint's color should have a high contrast with the fabric's color.
- 2: Place your stencil on top of the piece of fabric.
- 3: Make sure the stencil's corners are aligned with the fabric's corners.
- 4: Place a piece of tape on the stencil's top to fix it to the table.
- 5: Take your domed-tip paintbrush and load it with paint.
- 6: Put the paint inside the stencil's positive space with a dabbing (stippling) motion.
- 7: Make sure the positive area of the stencil is filled with an opaquer layer of color.
- 8: Slowly lift up the stencil from the bottom to the top.
- 9: Remove the piece of fabric from under the stencil
- 10: Repeat the steps 1 to 8 for each of the remaining pieces of fabric.

Lesson #4 Overview: Digital mapping

To begin with, students will listen to a short lecture on collective art. They will watch an interview on Cary Newman's Witness Blanket. The teacher will create a link between this video and the inquiry question from the first lesson. How was Newman able to show a collective identity through his artwork? The teacher will emphasize how different our banner will be from Newman's in its contents, yet how familiar it will be through the idea of the collective and the quilt. Students will then photograph their 4 prints, cropping the pictures on their cellphones, and uploading them in the teacher's Google drive folder. They will then participate in the digital mapping of their banner, where they will create patterns to create a banner that overall looks balanced thanks to repetition and balance.

Art educator	Elisabeth Gamache-L
School	LINKS High School
Grade level	MAPS 1-2 (12-14 years old)
Time frame	2 sessions of 1 hour



Teacher's prototype

Learning Objectives

- 1- Students appreciate Cary Newman's Witness Blanket *when identifying ways in which he was able to show collectivity in his art.*
- 2- Students determine how to show collectivity in their own banner *when completing the appreciation handout.*
- 3- Students compose a digital mapping of the banner that shows balance and repetition *when completing their individual digital mappings and sharing their contributions in the group digital mapping.*
- 4- Students perform the digitizing steps in the appropriate order *when using their checklist as a reference in their process.*

Rationale

This lesson ties back to the first lesson of the unit's question of inquiry, what would I change in the world? I will follow back on one of the examples that I will have given them during our group discussion: racism and equity vs acceptance and collectivity. Though this unit may have been created for a population of exceptional children, this does not mean they are *immune* or *unaware* of inequality in the world. Cary Newman's *Witness Blanket* seemed ideal in teaching my students the idea of the collective. This artwork gathers more than 800 objects, all of which have their own personal stories. Talking about this quilt-like artwork, Newman describes how he had to "to hold each of the items that came in, regardless of where they came from, and regardless of what I knew about their history, with a certain level of respect" (CKUARadio). I think his words could resonate with my student population. No matter their personal history and if they get along or not with their peers, each print in the end will be sewn together to create a whole.

Further exploring the idea of the collective, Newman explains how he saw a connection between each item in the quilt and its stories. He explains how creating this artwork "shifted the narrative from being something that happened to me or my father to something that happened to all of us. There is a coming together, a solidarity, in seeing it as collective experience" (CKUARadio). I will explain to my students how, in my perspective, Newman was able to create a depiction of collectivity and group identity in his artwork. Though our group story, inspired by our question of inquiry, will be very different from the experiences Newman depicted, I thought his words were relevant to our group. Ideally, this lesson would be taught in tandem with a history unit on indigeneity and truth and reconciliation in Canada for a more meaningful experience. Still, I thought it was important to introduce an indigenous artist in a *regular* class context, to show their art is as significant and relevant as other artists introduced in class.

Vocabulary

Crop: A tool that lets you re-frame a picture.

Quilt: A blanket or large piece of fabric made by sewing multiple small shapes together in a repeated pattern.

Mapping: Visualizing multiple images together and organizing them before starting the creating the final piece.

Upload: transferring a file online.

Concepts

Digitizing: The process in which a physical piece of art is transformed into a digital piece of art. This can be done by photographing and editing a picture.

Collective art: A single artwork is created thanks to the contribution of multiple artists.

Quilting: Using multiple smaller pieces of fabric to create a larger blanket, banner, or artwork.

Question of inquiry

What does our banner represent to our group? How have quilting artists been able to share their messages and identities, and how can we do the same in our own way?

Materials & resources

Students will have access to: Their 4 printed pieces of fabric, their cellphones, an access link to the teacher's Google drive folder, an access link to their individual Google slide, and their school laptop.

The teacher will have access to a smartboard (with today's visual schedule and the YouTube video of an interview with Cary Newman) and the same materials as students for the demonstration.

QEP Visual arts competencies

To produce individual works and media works in the visual arts: Students will digitize their own prints when learning about the mapping of a collaborative piece.

QEP CroSS-Curricular competencies

To adopt effective work methods: Students will follow along with a detailed handout. They should follow the given steps in the appropriate order to facilitate the process.

To solve problems: Students will be faced with a wide selection of prints created by their peers. These prints will vary in colors and patterns. They will contribute to the mapping of a banner which should show repetition, harmony, and unity. How can they take drastically unique pieces of fabric and create a single artwork that looks visually pleasing?

To use information and communication technologies (ICT): Students will use their cellphones during this activity. They will learn digitizing and uploading processes which they may rely on in case of a school shutdown.

Lesson procedure

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Collective art introduction: Students will listen to the short lecture on collective art and Cary Newman's Witness Blanket. (15 mins)

Art appreciation: Students will write down key points on what defines collective art in their interpretation. How was Newman able to show collectivity, repetition, and balance in his art? How can WE show these in our own art? (10 mins)

Instructions & demo: Students watch the demonstration on how to photograph their 4 prints and how to digitize them on their cellphones. (5 mins)

Photographing: Students photograph and digitize their 4 prints. (10 mins)

Clean-up: Students will put their 4 prints in their respective cubbies. They will bring their materials in the baskets on the teacher's desk. (5 mins)

Lesson procedure

Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

(Second session of 60 minutes):

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Balance and repetition introduction: Students will observe as the teacher demonstrates where Cary Newman used repetition and balance in his piece Witness Blanket. (5 mins)

Digital mapping demonstration: Students will watch as the teacher demonstrates move the digitized prints around on Google slides. (5 mins)

Digital mapping: Students will move their classmates' and their own digitized prints on their google slides. They may refer to the smartboard for examples of repetition and balance which they should incorporate in their own mapping. They export the final result and upload it to the teacher's Google drive folder. (15 mins)

Group digital mapping: The teacher will project their own Google slides with the students' 4 prints. Students will be asked to collaborate by raising their hands and explaining how they were able to show repetition and balance in their individual mapping. The teacher will move the squares according to the students' input. (15 mins)

Clean-up: Students will close their laptops and put them away in their backpacks. (5 mins)

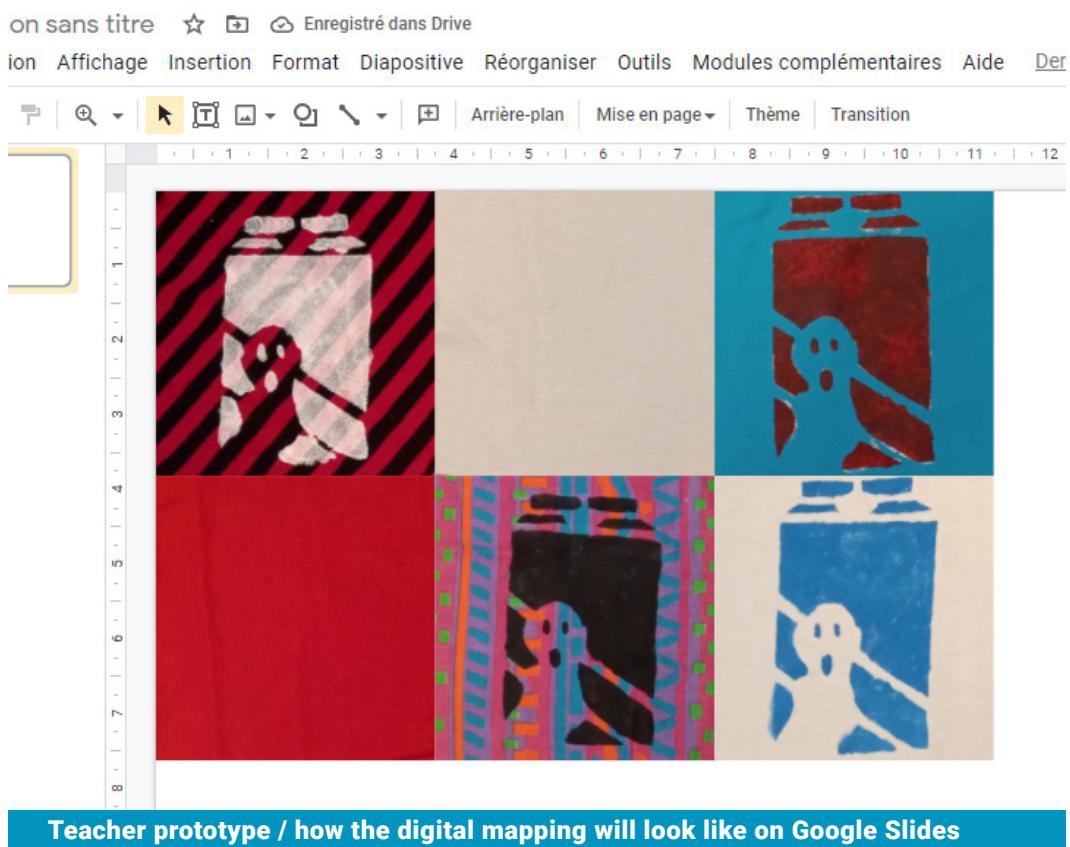
Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

Dissemination

The teacher will have their own Google slides with each of the students' 4 digitized prints. This will be projected on the smartboard. Though there is no formal art appreciation in this lesson, seeing their peers' artworks both on their laptops and on the smartboard should prepare students to eventually comment on them. Further, the digitized versions of their prints will help in safely distributing the artworks for their classmates to see and appreciate during a pandemic.

Assessment

This lesson's aim is to guide students towards a more independent take on artmaking and having more ownership to their art process overall. At this point in the unit, students should have developed an ability to recognize the steps and the necessary processes in their artmaking. Thus, this will leave room for them to reflect on new concepts: appreciation and collectivity in art.



Rubric

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: ● Appreciation: Newman	Student does not complete the appreciation activity handout.	Student appreciates Newman's Witness Blanket by defining 1 way in which it shows collectivity, repetition, OR balance.	Student appreciates Newman's Witness Blanket by defining 2 ways in which it shows collectivity and/or repetition and balance.	Student appreciates Newman's Witness Blanket by defining 3 ways in which it shows collectivity, repetition, and balance.	/3
Step 2: ● Appreciation: Collectivity	Student does not complete the appreciation activity handout.	Student explains how the class banner could represent collectivity with 1 idea.	Student explains how the class banner could represent collectivity with 2 ideas.	Student explains how the class banner could represent collectivity with 3 ideas.	/2
Step 3: ● Digitizing	Student was not able to photograph and digitize their prints.	Student photographed their print but was not able to digitize it.	Student photographed and attempted digitizing their print by cropping it. The cropping is imprecise.	Student photographed and digitized their print by cropping it to a perfect square.	/2
Step 4: ● Digital mapping	Student composes a digital mapping of the banner. Neither repetition or balance can be seen in their piece. They do not justify their choices or contribute to the collective making of the banner.	Student composes a digital mapping of the banner. Repetition OR balance can be seen in their piece. They do not justify their choices or contribute to the collective making of the banner.	Student composes a digital mapping of the banner. Repetition OR balance can be seen in their piece. They justify their choices through the group mapping of the banner, contributing to its collective making.	Student composes a digital mapping of the banner. Repetition and balance can be seen in their piece. They justify their choices through the group mapping of the banner, contributing to its collective making.	/3
Total					/10

Adaptations for exceptional learners

What if a student does not have access to a cellphone? The school has iPads which can be borrowed for a class. The process will be the same on the iPad. Though my students should be familiar with their cellphones, a handout will be provided to guide them in the photo taking and the uploading of their file on Google drive. It is best not to assume students will know how to do the digital processes on their own. Having these steps outlined should relieve stress to those who are not used to Google drive or to editing photos.

Adaptations for exceptional learners

1- Students appreciate Cary Newman's Witness Blanket

Some students may not be able to verbalize how Newman's artwork shows elements of collectivity, repetition, and balance. In their case, their understanding of the concepts will be assessed by posing them specific questions and allowing them to respond by pointing.

2- Students determine how to show collectivity in their own banner

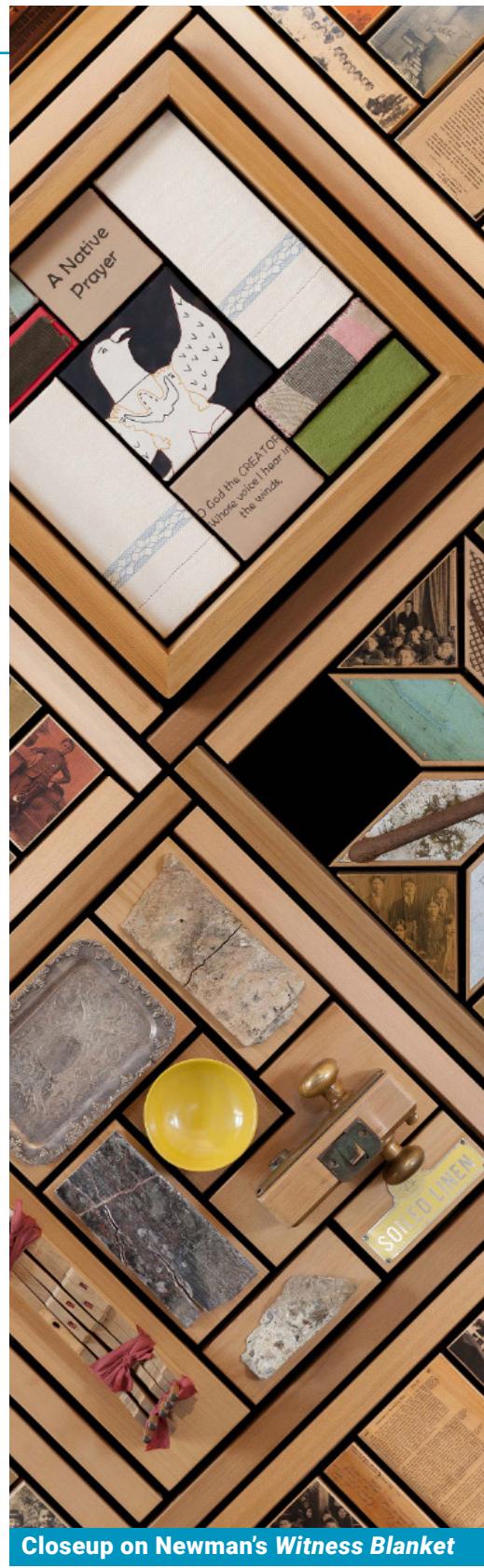
Some students might have a hard time grasping the more "abstract" concepts introduced in this lesson such as collectivity in art. They will not be penalized for a facet of their disability that is out of their control. In their specific cases, the questions in the handout will be verbally simplified to allow them to give appropriate answers.

3- Students compose a digital mapping of the banner that shows balance and repetition

Some students may not have the dexterity to use the trackpad on their laptops to move the squares around on the Google slides. They will be provided with a mouse OR be paired with a student who they will collaborate with for this part of the lesson (if the mouse is also hard to work with).

4- Students perform the digitizing steps in the appropriate order

Some students who are on the lower end of the autism spectrum may need more assistance when it comes to reading the checklist and following it in the right order. This will not affect their grade. The teacher will read the steps out loud, allowing students the same opportunity as the rest of the group.



Closeup on Newman's Witness Blanket

Handouts for the appreciation activity

Name: _____

Art appreciation: Cary Newman's Witness Blanket

Name: _____

How does this artist show repetition, collectivity, and balance?

The diagram consists of a large, irregular cloud shape containing several words related to art and design. The words are arranged as follows:

- Top left: Balance
- Middle left: Pattern
- Bottom left: Shapes
- Bottom left center: Solidarity
- Center top: Vocabulary bank
- Center middle: Colors
- Center bottom: Items
- Bottom right: Narratives
- Right side: Lines
- Far right: Stories
- Top right: Repetition

How does the banner represent collectivity? _____

How does the banner use repetition? _____

How does the banner use balance? _____

Name: _____

How can we show repetition, collectivity, and balance?

A large, irregular thought bubble shape containing the following words arranged in a circular pattern:

- Balance
- Vocabulary bank
- Repetition
- Stories
- Lines
- Narratives
- Items
- Shapes
- Pattern
- Solidarity

How will we show collectivity in our class banner? IDEA #1

IDEA #2

IDEA #3

Lesson #5 Overview: Sewing of the banner

To begin with, the final collective digital mapping of the banner will be projected on the smartboard. The teacher will assign a section of the banner to each student, who will select the corresponding pieces of fabric from the teacher's desk (during a pandemic, the teacher will distribute the pieces of fabric instead). Then, students will watch a demonstration on how to prepare the fabric for quilting (pinning the pieces right sides facing each other and placing the squares in the right order on top of one another). After this is done, students will explain the design of their prints and how its developing was influenced by the brainstorming and the presentation of artists in 2 to 3 sentences. The individual sewing of the sections by students will happen in tandem with the next unit plan. This will allow for one-on-one demonstrations with the sewing machine, which would be complex to show to an entire group at once. Further, the current pandemic would not allow for the sharing of sewing machines between students.



Teacher's prototype

Art educator	Elisabeth Gamache-L
School	LINKS High School
Grade level	MAPS 1-2 (12-14 years old)
Time frame	2 sessions of 1 hour

Learning Objectives

- 1- Students recall and summarize the processes (brainstorming, sketching, stencilling, and sewing) necessary in creating the community banner *when saying their 2-3 sentences developing on how their design was influenced through the process.*
- 2- Students apply the sewing techniques *introduced during the one-on-one demonstration.*
- 3- Students compare their own print with one of their classmates' print *by filling in the handout and using the appropriate introduced vocabulary.*

Rationale

This group of students is made up of 13 boys and 1 girl. The thought of creating a lesson around sewing might raise some questions if one sees textiles and quilting as a feminine craft. In this lesson, my aim is to flip the idea of a sewing and quilting as a feminine craft on its head and highlight its complex origins. Giving the lesson a political and historical approach, or an approach where students have to take a stand, could act as a motivator. I anticipate some resistance (when it comes to sewing as an activity). However, I hope the introduction of the quilter and artist Elizabeth Keckly and the political implications of her art will empower them to share a message that is important to them, whether that is taking a political stance or sharing a humorous image which could spread happiness.

Vocabulary

Sewing: Using thread to fix two or more pieces of fabric together.

Needle: A pointy metal tool that holds the thread when sewing.

Foot: The piece of metal bellow the needle on the sewing machine. The fabric is placed below the foot.

Right side: The side of the fabric with the print on it.

Wrong side: The side of the fabric without the print on it.

Quilt: A blanket or large piece of fabric

Concepts

Quilting: Using multiple smaller pieces of fabric to create a larger blanket, banner, or artwork.

Question of inquiry

How can we collectively sew more than 60 pieces of fabric together? How can we prepare the pieces of fabric in an organized manner to distribute sewing tasks equally between each student?

Materials & resources

Students will have access to: A sewing machine, 6 pieces of fabric, sewing pins, and a handout.

The teacher will have access to a smartboard (with today's visual schedule and the digital mapping) and the same materials as students for the demonstration. They will have access to an inspiration artwork created by Elizabeth Keckly.

QEP Visual arts competencies

To produce individual works and media works in the visual arts: Students will sew 6 pieces of fabric together, contributing into the creation of a quilt-like banner.

To appreciate works of art, traditional artistic objects, media images, personal productions, and those of classmates: Students will appreciate the overall quilting, stencilling, and brainstorming processes when explaining in 2-3 sentences the influences these processes had on the making of their artworks.

QEP Cross-curricular competencies

To cooperate with others & To communicate properly: Students will be asked to explain in 2-3 sentences how the brainstorming and other processes from the unit influenced the design of their print. They will be required to use the appropriate introduced vocabulary.

To adopt effective work methods: Students will follow along with the teacher's instructions during the one-on-one demonstration. They should follow the given steps and treat the equipment with respect.

Lesson procedure

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Quilting lecture: The teacher will give a brief introduction of quilting's tumultuous origins. Students will observe one of Elizabeth Keckly's quilts. (5 mins)

Lesson procedure

Banner allocation of sections: The teacher will distribute the 6 pieces of fabric to each student. These will have been determined prior to the session to facilitate the process. (5 mins)

Fabric pinning demonstration: Students will observe the demonstration on how to pin the pieces of fabric with their right side on top of each other to facilitate the quilting. (5 mins)

Fabric preparation: Students pin their pieces of fabric together and stack them in the correct order to facilitate the sewing of the quilt later on. (10 mins)

Closure & reflection: Students will give their understanding of how the process influenced their design in their print. They will give 2-3 sentences summarizing their experience during this unit plan. There will be a vote on where the banner should be exhibited after its completion. (15 mins)

Clean-up: *Students carefully place their stacks of fabric in their respective cubbies.* (5 mins)

Break: There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

(Second session of 60 minutes):

Warm-up: Students will do free work in their sketchbooks to facilitate the transition from their previous class. They will be provided with a list of prompts. (10 mins)

Other unit project: This second session in the lesson will be taught in tandem with the following unit. This will allow for one-on-one demonstrations while students are in working periods. (30 mins)

Individual demo and sewing: Students will listen to the teacher's instructions on how to sew their four pieces of fabric together with the sewing machine. The thread will already have been prepared or installed on the machine to facilitate the process. (15 mins)

Break (5 mins): There are 5 unused minutes in the session to allow for students to take one break. They may opt-out from taking a break and continue working. (5 mins)

Dissemination

The final banner will be a moveable piece of art. It will be exhibited in the hallways, in different groups' classes, or even in the school cafeteria. It is students who will vote on where their banner should be exhibited during the first week after its completion. A box with a slit will be placed near the banner so that bystanders and viewers can leave their comments on the piece. After this first week of exhibition, the banner will return to the art room and remain there for the rest of the year. It will stay there and act as a reminder of the community they are part of.

ASSESSMENT

This lesson's aim is to wrap-up the processes, concepts, and vocabulary introduced during the entire unit. Can students identify which parts of the processes and steps were most influential on their final result of 4 prints?

Rubric

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: Fabric preparation ●	Student does not stack or pin their fabric. They do not refer to their handout.	Students properly stack OR pin their fabric, following few of the handout steps.	Students properly stack OR pin their fabric, following most of the handout steps.	Students properly stack & pin their fabric, following their handout steps.	/2
Step 2: ● Appreciation	Student does not share a synthesizing of the processes. They do not share any sentences to sum up their experience in the unit.	Student shares a synthetization of the processes used during this whole unit. They say 1-2 sentences and use at least 2 words from the vocabulary bank.	Student shares a synthetization of the processes used during this whole unit. They say 2-3 sentences and use at least 2 words from the vocabulary bank.	Student shares a synthetization of the processes used during this whole unit. They say 2-3 sentences and use at least 4 words from the vocabulary bank.	/6
Step 3: ● Sewing	Student does not attempt to sew or follow any of the teacher instructions during the demonstration.	Student follows the teacher instructions during the one-on-one sewing demonstration. They require teacher intervention during their sewing.	Student follows the teacher instructions during the one-on-one sewing demonstration. They sew in a somewhat straight line.	Student follows the teacher instructions during the one-on-one sewing demonstration. They sew in an acceptable straight line.	/2
Total					

Adaptations for exceptional learners

Some students may have a hard time synthesizing and/or internalizing introduced concepts and techniques. It may be hard to reflect on processes and realize what influenced these students in their creations. For them to have the same opportunity in sharing their thoughts as the rest of the group, there will be handouts which will include a vocabulary bank. These will be available to everyone and should be used when sharing the 2-3 sentences synthesizing the unit processes.

1-Students recall and summarize the processes (brainstorming, sketching, stencilling, and sewing) necessary in creating the community banner

Some students may not be able to verbalize in words or in written form their thoughts on the artmaking processes. In their cases, the teacher will verbally ask them a question to assess their understanding of the concepts. They may point to a word in the vocabulary bank as their answer.

2- Students apply the sewing techniques

Some students will not have the dexterity to use a sewing machine. In their specific cases, a larger yarn needle may be used to sew the pieces of fabric together by hand. Their pieces of fabric will have identified and pre-poked holes for them to sew a large piece of yarn through.

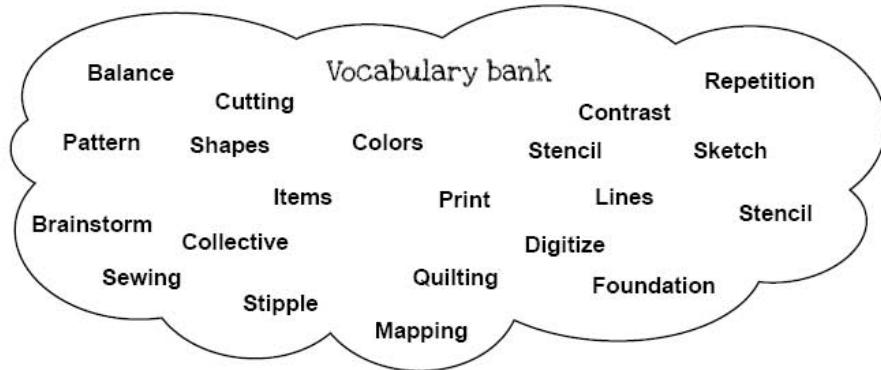


Closeup on Keckly's Quilt

Handout for Synthesizing

Name: _____

what steps and processes were necessary in creating the class banner?



SENTENCE #1

SENTENCE #2

SENTENCE #2

Summative assessment

The assessment for this unit might greatly differ from a student to another. Though this group is mostly formed of students with ASD, their level on the spectrum and thus their abilities will waver as well. It seemed important to assess multiple forms of knowledge in this unit. I wanted to give each student an opportunity to feel confident in the skills that were being evaluated (drawing, printing, cutting, digitizing, and sewing are all processes diverging from one another). Concepts like independence and organization skills, which may be taken for granted with neurotypical populations of students, will be assessed with this group. This will hopefully motivate the students to take ownership over their own art rather than relying on teacher interventions, copying the prototype, and the teacher giving them ideas. The individual lesson plans specify changes in assessment for students who do not have the abilities to share their thoughts verbally or in written forms.

As to ensure the grading is fair, a rubric will be completed for each lesson plan. This will ensure direct observations are noted and there is no guessing when it comes to grading the students' works and processes.



Summative assessment

	Beginning	Developing	Qualified	Exemplary	Score
LP# 1: Brainstorming (grade take from lesson rubric)	Student does not demonstrate an understanding of brainstorming.	-	-	Student demonstrates an understanding of brainstorming.	/20
LP# 2: Stencil making (grade take from lesson rubric)	Student does not demonstrate an understanding of stencil making.	-	-	Student demonstrates an understanding of stencil making.	/10
LP# 3: Printing (grade take from lesson rubric)	Student does not demonstrate an understanding of printing with stencils.	-	-	Student demonstrates an understanding of printing with stencils.	/12
LP# 4: Mapping (grade take from lesson rubric)	Student does not demonstrate an understanding of digitizing and mapping.	-	-	Student demonstrates an understanding of digitizing and mapping.	/10
LP# 5: Sewing (grade take from lesson rubric)	Student does not demonstrate an understanding of sewing.	-	-	Student demonstrates an understanding of sewing.	/10
UP# 1: Independence	The student did not use their checklist and handouts during lessons.	The student used their checklist and handouts for 1 of the lessons.	The student used their checklist and handouts for 2-3 of the lessons.	The student used their checklist and handouts for 4 of the lessons.	/3
UP# 2: Processes	The student's final contribution to the banner reflects a low following and understanding of the techniques introduced.	The student's final contribution to the banner reflects a mediocre following and understanding of the techniques introduced.	The student's final contribution to the banner reflects a good following and understanding of the techniques introduced.	The student's final contribution to the banner reflects a thorough following and understanding of the techniques introduced.	/5
UP# 3: Reflection	Student did not reflect on neither their own or their classmates' works.	Student reflected on their work OR classmates' works in the handouts. They did not use the introduced vocabulary.	Student reflected on their work OR classmates' works in the handouts. They use the introduced vocabulary.	Student reflected on their work and classmates' works in the handouts. They use the introduced vocabulary.	/2
UP# 4: Idea sharing	Student did not share their ideas in either handouts or discussions.	Student contributed by sharing their ideas in few handout and in group discussions.	Student contributed by sharing their ideas in most handout and in group discussions.	Student contributed by sharing their ideas in each handout and in group discussions.	/3
Total					/80

Adaptations for exceptional learners

Unit Learning objective	Neurodiversity (e.g. ADHD, Dyslexia, Sensory Differences, etc..)	Mobility (e.g. physical mobility, motor coordination, etc..)	Mental/Emotional (e.g. anxiety, depression, etc.)	Social/Economic (e.g. ESL learners, poverty, etc...)	Additional (based on the specific needs of your student population)
Students develop an independence and ownership over their creative thought processes and artmaking.	The checklists provided should serve as visual aids and help students with ADHD to stay on track.	Materials that are easier to see for the visually impaired will be made available (colored crayons instead of pencil), adapted scissors, thicker materials like yarn instead of regular thread.	There will be 5 minutes provided in each lesson for students to take a break. Self-regulation is encouraged: students should learn to become aware of their anxiety and at which moments they should be taking a break.	Some students seem to lean towards inappropriate topics when given full freedom in creation. The constraint of the question of inquiry should restrict them to appropriate topics.	Some students will not have the capacity to develop complete independence in the art room. It will be acceptable in their specific case to receive help from their teaching aide.
Students synthesize and demonstrate an ability to perform the processes (brainstorming, sketching, stencilling, digitizing, and sewing) necessary in creating the community banner.	Students on the lower end of the ASD will be guided in summarizing the processes with yes/no questions or with questions that allow pointing as an answer.	Some students will not have the dexterity or ability to write their answers down. It will be acceptable in their case to verbalize their answers to the teacher.	To reduce the anxiety that comes with the unknown, a visual schedule (with list of procedures) will be projected on the smartboard during each lesson.	The digitizing process will be made accessible to those who do not have cellphones. The school provides iPads that can be borrowed for the class duration.	Some students are extremely detail-oriented and may spend much more time on specific tasks than others. The task load will be diminished when possible (i.e. only create one sketch instead of two).
Students examine their own as well as their classmates' contributions in the brainstorming sessions and collaborative processes.	Students on the lower end of the ASD will be guided in summarizing the processes with yes/no questions or with questions that allow pointing as an answer.	Some students will not have the dexterity or ability to write their answers down. It will be acceptable in their case to verbalize their answers to the teacher.	It can be overwhelming for some students to tackle serious issues in the world. To lighten the theme, students will be allowed to choose either a serious or a more humorous take on the topic.	Some students may show up to class on an empty stomach. The school may provide snacks for them. There will be help in self-regulation for those who lack those skills.	It is hard for students with ASD to grasp abstract concepts. To facilitate their understanding, concrete examples will be given during explanations.
Students share their ideas through the use of handouts, verbalizations, and art appreciations (of their classmates, their own, and of artists' works).	Students on the lower end of the ASD will be guided in summarizing the processes with yes/no questions or with questions that allow pointing as an answer.	Some students will not have the dexterity or ability to write their answers down. It will be acceptable in their case to verbalize their answers to the teacher.	Some students will feel anxious when having to present appreciations in oral forms. It will be acceptable to share thoughts through written means instead.	The lesson instructions will be repeated in many forms (visual, verbal, checklist, vocabulary banks...) to help students with language deficits.	One student with an intellectual impairment will not be able to form full sentences during appreciation. His active listening will suffice.



References & Resources

Resources	Resources' use in the unit
<p>Brooks, J. (2017). <i>Untitled</i>. [Rough sketch taken from YouTube tutorial; figure 1]. Retrieved from https://www.youtube.com/watch?v=8hcZDNH3_Wc&list=PL836C92C18EEB374E&index=5</p>	<p>1. Simplistic examples of sketches with foundation lines by Josiah Brooks will be shown to reinforce the techniques. I have selected the most minimalist sketch from Brook's tutorial, since students will be encouraged to create simple images to simplify the upcoming prepress processes.</p>
<p>Brooks, J. (2017). <i>Untitled</i>. [Rough sketch with line art taken from YouTube tutorial; figure 2]. Retrieved from https://www.youtube.com/watch?v=8hcZDNH3_Wc&list=PL836C92C18EEB374E&index=5</p>	<p>LP #1</p>
<p>Gamache, E. (2020). <i>Prototype LP1</i>. [Rough sketches with line art, prototype].</p>	<p>2. I filled in the brainstorming handout with ideas that have both a more serious and humorous examples to show students that each take will be acceptable in this unit.</p>
<p>Gamache, E. (2020). <i>Btainstorming handout</i>. [Handouts designed for lesson #1].</p>	<p>3. This video was useful in identifying factors that facilitate the participation of all students in the brainstorming session.</p>
<p>Spencer, J. A better way to brainstorm: How to get students to generate original ideas. YouTube, June 26th, 2016, www.youtube.com/watch?v=GLpZ6RZHyoM</p>	<p>4. The checklist handout will serve as a visual aid and reminder of the steps for students. The goal is for students to develop more independence in identifying the steps necessary in their artmaking.</p>
<p>Gamache, E. (2020). <i>Prototype LP2</i> [Stencil, prototype].</p>	<p>LP #2</p>
<p>Gamache, E. (2020). <i>Stencil adaptation</i> [Stencil, prototype].</p>	<p>5. I have selected 3 designers' minimalist artworks. These visually resemble what I expect students to produce in this lesson (a high contrast between the fabric and paint colors).</p>
<p>Gamache, E. (2020). <i>Stencil checklist</i>. [Checklist handout for lesson #2].</p>	<p>LP #3</p>
<p>Carson, D. (2019). <i>nucollage</i>. [Book cover]. Retrieved from http://www.davidcarsondesign.com/</p>	<p>6. The 4 teacher examples should provide even more reinforcement on what high contrast color combinations can look like.</p>
<p>Moross, K. (2019). <i>Spice World</i>. [Poster]. Retrieved from https://www.katemoross.com/Spice-World-2019-Art-Direction</p>	<p>7. The checklist handout will serve as a visual aid and reminder of the steps for students. The goal is for students to develop more independence in identifying the steps necessary in their artmaking.</p>
<p>Scher, P. (1994). <i>Him</i>. [Poster]. Retrieved from https://www.creativereview.co.uk/paula-scher-public-theater-design-mcr/</p>	<p>LP #3</p>
<p>Gamache, E. (2020). <i>Prototype LP3.1</i> [In process prototype].</p>	<p>6. The 4 teacher examples should provide even more reinforcement on what high contrast color combinations can look like.</p>
<p>Gamache, E. (2020). <i>Prototype LP3.2</i> [Blue on white print].</p>	<p>7. The checklist handout will serve as a visual aid and reminder of the steps for students. The goal is for students to develop more independence in identifying the steps necessary in their artmaking.</p>
<p>Gamache, E. (2020). <i>Prototype LP3.3</i> [White on stripes print].</p>	<p>LP #3</p>
<p>Gamache, E. (2020). <i>Prototype LP3.4</i> [Black on pink print].</p>	<p>6. The 4 teacher examples should provide even more reinforcement on what high contrast color combinations can look like.</p>
<p>Gamache, E. (2020). <i>Prototype LP3.5</i> [Red on blue print].</p>	<p>7. The checklist handout will serve as a visual aid and reminder of the steps for students. The goal is for students to develop more independence in identifying the steps necessary in their artmaking.</p>
<p>Gamache, E. (2020). <i>Stencil checklist</i>. [Checklist handout for lesson #3].</p>	<p>LP #3</p>



References & resources

Resource	Resource's importance in the unit
<p>CKUARadio. <i>Witness blanket artist Cary Newman</i>. YouTube, March 21st, 2020, https://www.youtube.com/watch?v=3Ef4ogLZTUY&feature=emb_logo</p>	<p>8. This interview with Cary Newman regarding his collective artwork <i>Witness Blanket</i> should be helpful in giving an insight on how a real life artist has been able to use the idea of collectivity in representing a community of survivors. The way Newman talks about his process resonated with the idea of acceptance I wanted to bring with the banner.</p>
<p>Ham, M. Your first quilt: <i>Beginner tutorial, part 1</i>. YouTube, September 7th, 2018, https://www.youtube.com/watch?v=-TyihOEvJ8E</p>	<p>LP #4</p>
<p>Newman, C. (2019). <i>Witness Blanket</i>. [Quilt-like structure]. Retrieved from http://witnessblanket.ca/</p>	
<p>Gamache, E. (2020). <i>Prototype LP4</i> [Digital mapping].</p>	
<p>Gamache, E. (2020). <i>Appreciation handout</i>. [Handouts designed for lesson #4].</p>	<p>10. The appreciation handout will help students in structuring their thoughts for the activity.</p>
<p>Atha, H. (2019). <i>Changing the fabric of society: Political quilting in America</i> (Master's thesis, University of Illinois, Chicago, United States). Retrieved from https://issuu.com/hunteratha/docs/changing_the_fabric_of_society_page</p>	<p>11. Atha's thesis will be referred to during the introduction on quilting and its history and political implications.</p>
<p>Gamache, E. (2020). <i>Final prototype LP5</i> [Abridged banner].</p>	
<p>Gamache, E. (2020). <i>Vocabulary handout</i> [Handout for lesson #5].</p>	<p>LP #5</p>
<p>Keckly, E. (n.d.). <i>Untitled</i>. [Quilt]. Retrieved from https://www.whitehousehistory.org/photos/photo-2-26</p>	<p>12. The handout in this lesson will be used for students to recall the vocabulary introduced during the entire unit.</p>
<p>Cooper, K., Smith, L.G.E., & Russell, A.J. Social identity, self-esteem, and mental health in autism. <i>European Journal of Social Psychology</i> 47 (7).</p>	<p>13. The story behind Keckly's should serve as inspiration and motivation for the students in this lesson. Where do popular patterns in quilts truly originate from?</p>
<p>Darewych, O. (2018). <i>The handbook of art therapy and digital technology</i>. Jessica Kingsley, 317-331. https://ebookcentral-proquest-com.lib-ezproxy.concordia.ca/lib/concordia-ebooks/detail.action?docID=5424920</p>	<p>UP</p>
<p>Edmunds, A., & Edmunds, G. (2018). <i>Special Education in Canada</i>. Don Mills, Ontario: Oxford University Press.</p>	<p>14. Cooper et al.'s study helped in identifying collective processes of constructing identity as more accessible forms of reflection than the individual construction of an identity.</p> <p>15. Darewych's study highlights the benefits of using digital mess-free mediums with her patients with ASD. Her findings were helpful in adding digital aspects in this unit.</p> <p>16. <i>Special Education in Canada</i> was helpful in finding specific strategies for teaching students with ASD. These include task analysis, familiarity, and breaking down process in small digestible steps.</p>





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