

Monoprinting

Intended grade level(s) / age(s): 6th, 7th, and 8th grade (middle school)

Big Idea / Central concept: Mark-making

Essential Questions:

1. How do our actions affect the world around us?
2. How do the initial choices you make influence any subsequent choices you make?
3. How can you create textural marks in a work of art?

National Arts Standard(s):

- **VA:Cr2.1.7a** Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- **VA:Re8.1.7a** Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.



OH State Arts Standard(s):

- **7.3CR** Practice visual fluency through the application of elements of art and principles of design.

Artists to be Discussed/Shared:

- **Marc Chagall** - Russian-French printmaker best known for his colorful lithographs
- **SWOON** - contemporary artist known for her “large-scale, intricately detailed wheat-paste prints and paper cutouts that often depict people and their environments” (from [Hickman Design](#))
- **Elizabeth Catlett** - Black sculptor, painter, and printmaker who focused on portraying the Black American experience
 - Says her art is meant to “present black people in their beauty and dignity for ourselves and others to understand and enjoy” (from [MoMA](#))

Key Vocabulary:

- **printmaking** - an art process based on transferring an image from a surface (block, plate, etc.) onto another surface (usually paper or fabric)
- **monoprint** - a form of printmaking where the original image from the block can only be printed once (instead of multiple times, like most forms of printmaking)
- **additive method** - adding material to create an artwork
 - Example: adding more and more LEGO bricks to create a sculpture
- **subtractive method** - taking away material to create an artwork
 - Example: carving away stone to create a sculpture
- **brayer** - a hand-tool used in printmaking to apply ink
- **print edition** - a series of identical prints made from a printing surface
- **varied edition** - a series of prints made from the same printing surface that have individual unique embellishments
 - E/V – Edition Variable or Variée

Learning Objectives:

- Students will demonstrate persistence in developing printmaking skills with various materials, methods, and approaches in creating works of art or design. (VA:Cr2.1.7a)

- Students will express visual fluency through the application of elements of art and principles of design in their varied edition of 4 prints. (7.3CR)
- Students will discuss and interpret relief monoprints by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed. (VA:Re8.1.7a)

Art Activity: Plexiglas monotypes: students will apply ink to a sheet of Plexiglas and use additive and subtractive techniques to create their compositions. Four monoprints will be hung up (2 by 2) for a class-wide critique, emphasizing the ways that different compositional choices lead to different solutions to the same creative problem.

Materials: Plexiglas squares or rectangles, safe-wash relief printing ink (various colors), brayers, various mark-making tools (cotton swabs, sponges, chips of mat board, paper towels, etc.), thick paper in a variety of colors

Lesson Sequence

Opening Activity/Discussion/Presentation (10-15 minutes)

I will open class with a brief presentation about printmaking vocabulary, artist examples (Marc Chagall, SWOON, and Elizabeth Catlett), and an introduction of the activity.

Material Demonstration/Tutorial (5 minutes)

I will do a monoprinting demo to instruct on various subtractive mark-making techniques and processes (10 minutes).

Artistic Production (45 minutes)

Students will get their materials (4 sheets of assorted color paper, a brayer, ink colors, and mark-making tools) and begin creating their prints. Artistic production will continue for the rest of class, until about 10:10, when cleanup will begin.

Clean-Up (15 minutes)

Ink will be put away first. Students will line up by the sink in the cage to wash Plexiglas, brayers, and hands. Then, Plexiglas and brayers will be put away.

Reflection/Closure (10 minutes)

Students will arrange them in a 2 by 2 grid however they wish. We will do a gallery walk to see everyone's work, then discuss it as a class: what worked? What didn't? How did you feel about letting go of perfectionism? Did it feel weird? What is one thing you saw in someone else's print that you wish you had thought of? That will be the critique, which should go right up until dismissal.

Artist statement

Assessment

	Excellent	Satisfactory	Needs Attention	Assessment Method
Students will demonstrate persistence in developing printmaking skills with various materials, methods, and approaches in creating works of art or design. (VA:Cr2.1.7a)	Creative process demonstrates <u>strong evidence</u> of commitment to exploring new techniques in relief printmaking.	Creative process demonstrates <u>some evidence</u> of interest in exploring new techniques in relief printmaking.	Creative process demonstrates <u>no evidence</u> of interest in exploring new techniques in relief printmaking.	Visual assessment of creative process and completed work of art.
Students will express visual fluency through the application of elements of art and principles of design in their varied edition of 4 prints. (7.3CR)	Artwork demonstrates <u>strong evidence</u> of intentionality in composition (marks, movements, and textures) and <u>strong evidence</u> of attention to artisanship.	Artwork demonstrates <u>some evidence</u> of intentionality in composition (marks, movements, and textures) and <u>some evidence</u> of attention to artisanship.	Artwork demonstrates <u>no evidence</u> of intentionality in composition (marks, movements, and textures) and <u>no evidence</u> of attention to artisanship.	Visual assessment of completed works of art.
Students will discuss and interpret relief monoprints by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed. (VA:Re8.1.7a)	Student meaningfully engages in discussion with classmates <u>at least twice</u> in reflective group discussion about artwork.	Student participates in discussion <u>at least once</u> in reflective group discussion about artwork.	Student <u>does not participate at all</u> in reflective group discussion about artwork.	Participation in brief closing reflective group discussion.