

Lesson Planning Template

Developed based on Maine Guiding Principles Performance Assessment Development Initiative 2013
Developed March 2014

Title of Lesson: Wabanaki Double-Curve Designs: Printed Patterns

Sequence of Lesson in Unit: 1 through 8

Curriculum Area: Visual Arts

Grade Span/Levels: Grade 3

Time frame: 8 Sessions, 45 minutes each, 1 per week

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Intended Level of Cognitive Rigor:

Remember, Understand, Apply, Analyze, Evaluate, Create

Guiding Principals:

- Communicate clearly and effectively
- Engage in responsible and involved citizenship
- Demonstrate integrative and informed thinking
- Develop the habits of being a self-directed, life-long learner
- Apply creative and practical approaches to solving problems

Standards:

Primary (assessed):

- NCAS VA Creating A: Students will initiate making works of art and design by experimenting, imagining and identifying content.
- NCAS VA Creating B: Students will investigate, plan and work through materials and ideas to make works of art and design.
- NCAS VA Presenting B: Students will use a variety of methods for preparing their artwork and the work of others for presentation.
- NCAS VA Responding A: Students experience, analyze and interpret art and other aspects of the visual world.

Essential Question(s): Students will consider...

- What inspires people to make art?
- Why do artists use different materials, tools, techniques and processes for creating art?
- How do artists and designers make and use connections from various sources?
- How do artists appropriately use other's images and ideas?
- Why do people select things for display?
- How does art help us understand how people lived in different times, places, and cultures?

Essential Understanding(s): Students will understand...

- Artists' and designers' ideas develop out of life experiences and are explored utilizing inquiry methods including observation, research, and experimentation.
- Artists use different materials, tools, techniques and processes for creating art.

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- Objects, artifacts and artworks collected by artists, museums, and/or other venues, communicate a record of social, cultural and political experiences, cultivation of appreciation and understanding.
- People gain insights into the meanings of artworks by analyzing subject matter, compositional elements, use of media and context.

Knowledge: Students will know...

- Artwork and artifacts from other cultures can be a source of ideas for artists.
- Creating artwork requires planning and development.
- Media selection affects the outcome of artwork.
- The Elements of Art and the Principles of Design are used to analyze and talk about art.
- Collections of artworks and artifacts are valuable sources of learning and inspiration for artists.

Skills: Students will be able to...

- Imagine, Investigate, Reflect and Construct.
- Develop and Create an original, Wabanaki inspired, double-curve design patterned print.
- Identify Elements of Art and Principles of Design found in Wabanaki double-curve designs and their own artwork.
- Prepare their original patterned print for exhibition.
- Communicate how Wabanaki Double-Curve Designs influenced their art making process.

Lesson summary:

In this unit students will create a patterned print inspired by Native American Wabanaki double-curve designs. During the process the young artists will examine and analyze historic examples of double-curve designs created by the Wabanaki to decorate and enhance their cultural artifacts. This experience will lead the students to create personal interpretations of the double-curve designs that will be used as the central design motif for a repeat patterned print. Students will prepare their finished artwork for a class exhibition and reflect on their learning in a written response.

Lesson Details:

Lesson 1

1. Begin with discussion about “What inspires people to make art? What is a collection, object, artifact? Why do people collect things? Where are collections housed?” Use visuals illustrating Wabanaki double-curve designs to develop conversation and introduce vocabulary (objects, artifact, artworks, collection, museum, curator, social, historical, cultural, political, religious) in this context. Explore with the students? “How does art help us understand how people lived in different times, places, and cultures?”
2. Handout *Wabanaki Double-Curve Designs* worksheet and the *Wabanaki Double-Curve Design Lexicon*. Demonstrate using the lexicon to copy different designs onto the

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research sheet. Encourage students to start drawing the simpler designs, moving on to those with more complexity as their confidence and understanding increases. Students should complete one drawing during this session.

Lesson 2

1. Begin this lesson by looking at the drawings of double-curve designs students copied onto their research sheet during the previous lesson. Analyze the drawings for *Elements of Art & Principles of Design*, including line, symmetry, and composition. Select examples from the double-curve lexicon to supplement this part of the lesson. Discuss “How artists’ and designers’ ideas develop out of life experiences and are explored utilizing inquiry methods including observation, research, and experimentation” and “How artists appropriately use other’s images and ideas?”
2. Students should continue and complete their research drawings of Wabanaki double-curve designs. Encourage detail and capturing the essence of the design.

Lesson 3

1. Pass out the *Composite Double-Curve Designs* worksheet. Review the directions with the students. Demonstrate creating a composite drawing, bringing together different ideas (from their research and the lexicon) to create an original interpretation of double-curve designs.
2. Students should begin their composite drawings. Remind students to use the criteria as outlined on the worksheet. Encourage the young artists to explore their ideas, experiment, and make meaning with their double-curve designs. Both composite drawings should be completed this lesson.

Lesson 4

1. Review the selected examples of Wabanaki artifacts found in *Uncommon Threads* to facilitate a discussion around the question “Why do artists use different materials, tools, techniques and processes for creating art?” Introduce the concept of relief printmaking including the terms printing plate, relief, printing making, repetition, pattern, and motif.
2. Ask students to select one of their composite drawings as the motif that will be used to develop a repeat pattern print. Prepare examples illustrating how negative space can create new imagery. Discuss with individuals the strengths and weakness of their motif selection and how they might alter it as they transfer the design to the printing plate. Finished designs should be outlined with permanent marker on the printing plate.
3. Glue yarn over line drawing. Outline smaller sections with glue and then carefully press yarn into bed of glue. Encourage revision if necessary to make the yarn outline clear. Allow to dry before next lesson.

Lesson 5

1. The focus of this lesson will be the development of 3 different repeat patterns using the double-curve motif created by the students. Crayon rubbing will be used as a vehicle to explore effective arrangements of the motif, creating pleasing repeat patterns. Begin by

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demonstrating how a raised surface -the yarn glued onto the printing plate - can be recreated by placing a piece of paper over the relief surface and rubbing with a crayon, revealing the double-curve motif.

2. Ask each student to create one repeat pattern, repeating the motif at least 4 times. Review the results with students, analyzing the patterns, looking for negative space and mirror images. Remind students how artists create drafts of ideas to help them bring their ideas forward. Discuss how the equation “The whole is greater than the some of the parts” applies to the development of these pattern drafts. Students should complete at least 3 different patterns, repeating the motif a minimum of 4 times. This process is essential for the next lesson where students will be creating the first impression off their final print.

Lesson 6

1. Students will be creating the first impression of their final print today, using an analogous color scheme shared by the class. Each student should have a printing plan in mind based on the pattern development experience from the previous lesson. Make available 3 analogous colors (i.e. yellow, green, blue) of tempera paint for students to use as the medium for printing. Each impression will vary as the layers of color on the printing plate interact and color is added.
2. Demonstrate the printing process using a prepared printing plate. Brush tempera paint, about a ½ inch wide, over the yarn outline of the double-curve motif and print it on the printing paper keeping in mind the selected pattern. Repeat as many times as needed, demonstrating alignment, registration, and pattern develop as practiced with last week’s crayon rubbing. Size of plate, design of pattern, and size of paper will determine number of impressions needed. First impressions must be completed during this lesson.

Lesson 7

1. The motif will be overprinted during this lesson, closely following the pattern created the previous lesson. Mix a dark neutral for students to use. Repetition of the printing the same color for the overprint will provide unity to the finished design.
2. Demonstrate overprinting. Begin by brushing the painting onto the yarn only, making a narrow line when pressed over the printing from the previous lesson. The challenge is to keep the line clean and narrow while also being juicy enough so that it will make a sharp impression. Review alignment and direction of the plate as it image is printed over the color work from the previous lesson.

Lesson 8

1. Review finished prints with students. Discuss how people gain insights into the meanings of artworks by analyzing subject matter, compositional elements, use of media and context.
2. Explain the how printmakers to sign, date, title, and give edition information on their prints. Students should do the same to their work.

Maine Arts Assessment Initiative Resource Bank

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3. Discuss options for presenting completed artwork including mounting, matting, and framing. Allow students to select an appropriate mounting paper for their double-curve print prior to exhibition.
4. Hand out and review questions with students regarding their self-assessment, *Reflection: Wabanaki Double Curve Designs*.

Resources/Repertoire: (Text, scores, composers, artists, historical connections, articles, websites, tools, materials, etc.)

- Wabanaki Double-Curve Design Lexicon
- *Wabanaki Double-Curve Designs* worksheet
- *Composite Double-Curve Designs* worksheet
- *Reflection: Wabanaki Double Curve Designs* summative assessment
- pencils, permanent black markers
- cardboard for printing plates
- medium weight yarn
- white glue
- scissors
- printing paper
- tempera paint
- paint brushes
- mounting paper

- *The Wabanakis of Maine and the Maritimes*, American Friends Service Committee, Bath, ME: Maine Indian Program, 1989. Print.
Wabanaki Double-Curve Design Lexicon found on
pp. D122 - D125

- *Uncommon Threads*, Bruce J. Bourque and Lauren A. Labar, Maine State Museum, Augusta, University of Washington Press 2009
Wabanaki Double-Curve Designs found on
 - p. 29 fig. 1.20 Silver brooches, Penobscot, early 19th century
 - fig. 1.21 Silver hat band or “crown”, Penobscot, early 19th century
 - p. 68 fig. 2.46 Birchbark box, probably Penobscot or Maliseet, ca. 1790
 - p. 69 fig. 2.47 Birchbark dish
 - p. 83 fig 3.4 Wallet, Micmac, mid-19th century
 - p. 116 fig. 3.8 Chief’s coat
 - p. 119 fig. 4.14 Velvet smoking cap, probably Maliseet, late 19th century
 - p. 123 fig. 4.20 Beaded bag, late 19th century
 - fig. 4.21 Tea cozy, Micmac, late 19th century
 - p. 126 fig. 4.27 Wall pocket, mid-19th century

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- <http://www.elnuabenakitribe.org/DoubleCurves.html>
- <http://iroquoisbeadwork.blogspot.com/2013/01/wabanaki-beadwork-part-2.html>
- http://rhondabesaw.com/images/Bead_Society_of_Great_Britain_article.pdf

Terminology/Vocabulary:

Lesson 1- objects, artifact, artworks, collection, museum, curator, social, historical, cultural, political, religious

Lesson 2- Elements of Art, Principles of Design, line, symmetry, composition, examine, analyze, context, media, purpose

Lesson 3- composite, feeling, flavor, original, language, criteria, selection

Lesson 4- printing plate, relief, printing making, repetition, motif

Lesson 5- crayon rubbing, draft, pattern, mirror image, negative space

Lesson 6- printmaking process, printing, impression, alignment

Lesson 7- overprinting

Lesson 8- signing, edition, title, mounting, exhibition, reflection, self assess

Unit Assessments:

Formative Assessments for Learning

- Student drawn copies of Wabanaki double-curve designs – Lessons 1, 2
- Original student composite sketches of double-curve designs – Lessons 2, 3
- Double-curve printing plate – Lesson 3, 4,5
- Rubbings of double-curve printing plate in varied patterns - Lessons 5, 6

Summative Assessments of Learning

- Final double-curve patterned print - Lesson 8
- Self-Assessed Wabanaki Double-Curve Designs reflection – Lesson 8

Teacher Reflection:

Students were intrigued with the idea of examining artifacts and objects created by Wabanaki Indians from their home state of Maine. The detail of the double-curve designs created on metal, wood, and textiles provided a context from which they could make meaning. During my demonstration many discoveries are made as students observe my process, including space, top, bottom, sides, symmetry, and curves. Students enjoyed “copying” their first design from the double-curve lexicon. Keep an eye of the balance of time between discussion and production needs.

Drawing a double-curve design prior to analyzing them made it easier for students to identify the Elements of Art and Principles of Design in the designs in the body of work. Emphasize the center line as the line of symmetry. Some struggle with this and others understand it quickly. The discussion on copying was enlightening and some students were relieved that it was a good way to learn, but not an end in itself.

Creating a composite was an exciting idea for the students and they especially like creating their “own” work by borrowing and adapting ideas from others. One of the challenges

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is for students to make sure their design touches all 4 sides side of the box they are drawn in. They discovered that since it is symmetrical you only need to draw half the design and then fold it over and trace the mirror image on the other side. Keeping the composite designs bold was also a challenge. Tracing it with marker helps somewhat.

Printmaking is a new experience for many students and the introduction to it leads nicely into a discussion of why artists use different media, tools, processes, and techniques. Understanding how negative space becomes part of the design was new learning for many and some students had difficulty perceiving it. As the motif is transferred to the printing plate small details need to be eliminated. Modification becomes a natural part of the process as the yarn forces simplification of the line designs. The gluing can be sticky business. My advice is to do it in small sections, line by line, with a healthy bed of glue for the yarn to be pressed into. This also makes in more solid and better for rubbing and printing.

My students are familiar with crayon rubbing which made it simpler for them to reproduce their motif in interesting patterns. I found starting with a basic repeat was helpful, then moved on to mirror image and reverse mirror image. How the negative space interacts and creates new shapes is magic and students get excited over the process. Some students want to change the direction of the motif for each impression, which can get tricky. It is also very important that the paper size and plate size work together with adequate space available for experimentation of and pattern making.

The most exciting day of this project is when the printing begins. The simplicity of being able to repeat the motif is thrilling. Keeping patterns faithful to their original layout can be challenging for some students. It is important to be able to identify the orientation of the plate as it is being printed face down. I like to use arrows and works on the back side of the plate. This is crucial when reproducing planned repeat patterns. Allowing the color to develop by working with an analogous palette adds a spark of interest to the finished print and excitement for the printer. Caution needs to be given for too much paint building up on the plate, making it difficult to control while printing and can blur the image. Adding a bit of white to lighten the value can be effective as it provides contrast for the darker overprinting.

Overprinting can be tedious trying to get a fine line without it being too dry to print, or too wet to be make a sharp image. It does help unify the design and adds clarity to the pattern, especially the interesting negative space that develops. Alignment and orientation need to be emphasized along with careful printing without blurring the thin lines.

The last class is always my favorite as I watch and listen to students, unprompted, gain insights into the artwork by analyzing the design, media, and processes used. Preparing work for exhibition adds a new level of self appreciation as students mount and sign their work. I am amazed at how much student thinking and understanding of the world can be revealed as students title their work. The reflection brings closure to the unit, allowing students time to think back and review the process, connections, and appreciation for the product that have occurred over two months time. My goal is for students to understand the creative process while gaining experience learning about sources of ideas, regional culture, media, tools, and processes by creating an original work of art inspired by the work of Maine's Native Americans.