

# Alberta Stories: Printmaking

## Educator Resource Package

### The Project: *Alberta Stories*

Stories are all around us. Whether delivered through images, text or oral tradition, stories are what connect us to the past, present and future. With this project, students will tell their own Alberta Story with both words and images focusing on the idea that personal and family stories strengthen communities and contribute to a common identity and sense of belonging.

This Educator Resource Package has been developed as a tool for educators to use to develop a sequence of lessons to teach the *Alberta Stories* project connected to the ATB Financial Young Artists Competition. This Package includes competition judging criteria, information on connected Alberta Education P.O.S. objectives, a suggested sequence of lessons for the project, and additional learning activities.

Educators can use this package in the classroom to complete the project or combine activities in the package with a visit to the AGA to participate in the Studio Project *Alberta Stories: Printmaking* where they can engage with visual culture in the Gallery before completing a printmaking project in the Studio.

\*\*\*This Resource Package can be used to create artwork that can be shared with the community and submitted to the ATB Financial Young Alberta Artists Competition. To find out more about the ATB Financial Young Artists Competition, check online at [www.wearealberta.ca](http://www.wearealberta.ca).

## Alberta Education Programs of Study Connections (Grade 4)

The ATB Financial Young Artists Competition connects to multiple outcomes in many areas of the Programs of Study. Listed below are a few of the key connections that teachers can focus on with their students when developing a project for the Competition.

### Fine Arts

#### REFLECTION

Appreciation: Students will interpret artworks by examining their context and less visible characteristics.

- Contextual information (geographical, historical, biographical, cultural) may be needed to understand works of art.
- Our associations influence the way we experience a work of art.
- Art serves societal as well as personal needs.

#### DEPICTION

Main forms and proportions: Students will perfect forms and develop more realistic treatments.

- Landscapes can show middle ground, background and foreground.
- Size variations among objects give the illusion of depth.

Qualities and details: Students will refine surface qualities of objects and forms.

- By increasing details in the foreground the illusion of depth and reality can be enhanced.

#### EXPRESSION

Component 10 (i) PURPOSE 1: Students will record or document activities, people and discoveries.

- Everyday activities can be documented visually.
- Local and provincial events can be recorded visually.

Component 10 (iii) MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on mixing media and perfecting techniques in drawing, painting, print making, sculpture, fabric arts, photography and technographic arts.

### Social Studies

#### 4.2 The Stories, Histories and Peoples of Alberta

4.2.1 Appreciate how an understanding of Alberta's history, peoples and stories contributes to their own sense of belonging and identity:

- recognize how stories of people and events provide multiple perspectives on past and present events (I, TCC)
- recognize oral traditions, narratives and stories as valid sources of knowledge about the land, culture and history (CC, TCC)

### Language Arts

General Outcome 1: Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

Experiment with language and forms

- discuss and compare the ways similar topics are developed in different forms of oral, print and other media texts (fine art)

General Outcome 2: Students will listen, speak, read, write, view and represent to comprehend and respond personally and critically to oral, print and other media texts.

Experience various texts

- retell events of stories in another form or medium

## Alberta Stories: Lesson Sequencing

Use this lesson sequence and the learning activities below to work with your students to create their own Alberta Story. Use the sequence as it is outlined below or pick and choose learning activities to fit with your planning. The overall project length and timing of the lesson sequencing is dependant on the KSA (Knowledge, Skills, Attitudes) background of the group and the activities planned by the educator.

### Background/Experience Assumed:

**K**nowledge. The students will know:

- Basic components of a story

**S**kills. The students can already:

- Write a short story (1 page)

**A**ttitudes. Students feel:

- Confident with sharing personal experiences and responses to explore and develop understanding of oral, print and other media texts

Concept	Activity	POS Objectives
Introducing Visual Stories	Postcards	<p><b>Fine Arts</b> Appreciation: Students will interpret artworks by examining their context and less visible characteristics.</p> <p><b>Social Studies</b> 4.2.1 recognize how stories of people and events provide multiple perspectives on past and present events (I, TCC)</p>
Connecting Visual Stories and Written Texts	Story Writing: Working from a visual text	<p><b>Language Arts</b> Outcome 1: Experiment with language and forms. Discuss and compare the ways similar topics are developed in different forms of oral, print and other media texts (fine art) Outcome 2: Experience various texts. Retell events or stories in another form or medium</p> <p><b>Social Studies</b> 4.2.1 recognize how stories of people and events provide multiple perspectives on past and present events (I, TCC)</p>
Collecting Stories	Story Writing: Collecting stories	<p><b>Social Studies</b> 4.2.1 recognize oral traditions, narratives and stories as valid sources of knowledge about the land, culture and history (CC, TCC)</p>
Story Writing	Story Writing: Creative writing	<p><b>Language Arts</b> Outcome 2: Structure texts. Produce narratives that describe experiences and reflect personal responses</p>

<p>Subject Depiction and Planning: Landscapes</p>	<p>Stories &amp; Images: Landscape art</p>	<p><b>Fine Arts</b> Expression-Component 10 (i) PURPOSE 1: Students will record or document activities, people and discoveries. Depiction- Main forms and proportions: Students will perfect forms and develop more realistic treatments.</p> <ul style="list-style-type: none"> <li>• Landscapes can show middle ground, background and foreground.</li> <li>• Size variations among objects give the illusion of depth.</li> </ul> <p>Qualities and details: Students will refine surface qualities of objects and forms.</p> <ul style="list-style-type: none"> <li>• By increasing details in the foreground the illusion of depth and reality can be enhanced.</li> </ul>
<p>Art Technique: Printmaking</p>	<p>Stories &amp; Images: Block-printing practice</p>	<p><b>Fine Arts</b> Expression- Component 10 (iii) MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on printmaking.</p>
<p>Art Creation</p>	<p>Stories &amp; Images: Printed stories</p>	<p><b>Fine Arts</b> Appreciation: Students will interpret artworks by examining their context and less visible characteristics. Expression. Component 10 (i) PURPOSE 1: Students will record or document activities, people Expression. Component 10 (iii) MEDIA AND TECHNIQUES: Students will use media and techniques, with an emphasis on print-making.</p>

## Activity Descriptions

### Activity 1

#### Introduction to Visual Stories: Postcards

##### Activity Overview

Students will gather visual clues about an image to write a postcard to a friend or family member. Students will concentrate on the story within the image and what it would be like to be part of the image.

##### Materials

- Landscape 'post-cards'- Images of Albertan landscapes (photographic or illustrated) printed on 4"x6" cards

##### Procedure

1. Work as a large group to warm-up by looking at images together. Show an image of an Albertan landscape and get students to answer questions about the image as a group. Questions could include:
  - What do you see in the artwork? What does it remind you of?
  - What materials did the artist use to make the image?
  - What lines, shapes, colours, textures can you see? Why do think the artist/photographer chose to include these things?
  - What part of the image stands out the most? Why?
  - Where does this picture take place?
  - What time of day is it? What time of year is it?
  - What does the picture tell us about the people who might live in the place?
  - What is the story in the picture? What clues does the artists give us to tell us a story?
2. Give each student a landscape 'post card' that features a new landscape image. Ask students to brainstorm information about the place in the image using a graphic organizer. Sections in the graphic organizer could include:
  - What does the place look like?
  - What would you smell, hear, feel if you were in the place?
  - How would you feel if you were in the place?
3. Ask students to share their brainstorming with a partner. Partners could also ask additional questions or contribute additional information.
4. Once students have brainstormed about their place, ask them to imagine that they are in the place and they are going to write a postcard to a friend or family member from that place. Get students to choose someone to write to and to draft a paragraph to that person. You may want to include starters and transitions to aid students in their writing. The post card structure can relate to the graphic organizer from step 2:
  - Greeting
  - Physical description of the place
  - Sensory description of the place
  - Emotional response to the place
5. Once the postcards are completed, students can share some of their writing or could exchange cards with one another.

## Activity 2

### Story Writing: Working from a visual text

#### Activity Overview

Students will use nouns, verbs, and adjectives to describe details visible in two paintings depicting two different Albertan landscapes: one from the past and one from the present. They will write a narrative inspired by the works, paying attention to transitional words or phrases and sensory details.

#### Materials

- Two Images (Suggested images: Walter J. Phillips, *The Field Barn*, 1925 and Edward Burtynsky, *Alberta Oil Sands #6*, Fort McMurray, Alberta, 2007)
- Chart paper
- Drawing paper
- Colored pencils
- Watercolors and paint brushes

#### Procedure

1. Display the two images and allow students to take the time to look closely at the works of art. Ask students to use all of their senses to respond to the image. What would they see, hear, smell, taste, feel?
2. Discuss the image further using the following questions:
  - Can you name nouns that describe things in the foreground? What do you see in the middle ground? In the background?
  - What adjectives can you use to describe the scene?
  - What is happening in this image? What do you see that would make you say that?
3. Chart each response on the board under the categories of “nouns,” “verbs,” and “adjectives.”
4. Tell students that they will write a first draft of a story that takes place in both scenes depicted in the two images. The narrative will begin in the first image and end in the second image. Have students concentrate on what changes from one painting to the other. Concentrate on transitional phrasing by getting students to use the transition ‘then’ in between events in their story.
5. After students complete their first drafts, have them circle each time they used the word “then” in their stories. As a class brainstorm transitional words and phrases that they could use instead of the word “then.” (i.e., “eventually,” “suddenly,” “for fear that,” “as a result of”). Have students refer to the list of transitional words and phrases on the board and replace every “then” in their stories with a more interesting transition.
6. Invite students to read their revised stories aloud to the class.

Lesson adapted from [www.getty.edu/education/teachers/classroom\\_resources](http://www.getty.edu/education/teachers/classroom_resources)

## Activity 3

### Story Writing: Collecting stories

#### Activity Overview

Using interview questions and listening strategies, students will collect stories from their family or friends about people, places and events in Alberta.

#### Materials

- Interview questions

#### Procedure

1. Ask students to brainstorm places where they can find stories (i.e. books, magazines, movies, plays, oral stories). Introduce the idea of oral stories and the act of collecting stories by telling a personal story from your family or by reading a book about oral stories.

2. Practice active listening with the students through a listening/writing warm-up activity. Ask students to listen carefully to a short oral story you will tell them. Tell a short oral story (approx. 5 minutes) and ask students to re-write the story in their own words. Focus on the idea of listening but also how stories can change when they are passed from one person to another.

3. Give students the at-home assignment of collecting stories from their family or friends about places in Alberta from the past. Ask students to interview someone they know who has lived in Alberta (could be a long-time Alberta resident or a recently settled Alberta resident). Go over interview questions that can help guide student questions and information. Interview questions could include:

- Can you describe the house in which you lived when you were a child?
- Can you describe the houses in your neighborhood?
- Where was your favorite place to visit when you were a child? Now?
- Where did you go to school? To worship? To shop for food or clothes?
- Where did/do you go for fun and recreation?
- Where did/do you go when you wanted to hide?
- When did the first family member come to Alberta? Where did they come from? How did they get here? Are any family members still abroad?
- How did you earn a living when you were young? What was your first job?
- What were your favorite holidays? Did you have special holiday customs or foods?

4. Once students have collected some stories from friends and family members, have some students share their stories or go over the stories individually with students.

5. Ask students to choose from their stories and responses the thing they found most interesting. Ask students to choose a story that has many details and that they can picture in their mind. Explain that the story will be used to create an image.

## *Activity 4* Story Writing: Creative writing

### **Activity Overview**

Students use their collected stories to draft a story about the past that includes facts and some expanded information.

### **Procedure**

For this activity, educators are encouraged to use the writing strategy that the students are most familiar with in the classroom. The goal of the activity is to expand upon the collected stories from friends and family members (from *Activity 3*) and add more information, transitions and extra details that will make it easier to illustrate as an image in the next step. Encourage students to use descriptive language as practiced in the earlier steps.

## Activity 5

### Stories & Images: Landscape Art

#### Activity Overview

Students will study the composition of landscape paintings, emphasizing space, depth, and the concepts of **foreground**, **middle ground**, and **background**. Students then plan their own landscapes using principles of landscape composition.

#### Materials

- Paper, pencils
- Landscape images. Suggested Albertan landscape artists:
  - Eva Bartel: <http://evabartel.com/Artist.asp?ArtistID=22087&Akey=LMCFL7Y3>
  - Arlene Wasylynchuk: <http://www.scottgallery.com/arlenewasylynchuk.htm>
  - Jim Davies: <http://www.scottgallery.com/JimDavies.htm>
  - Lynn Malin: <http://www.scottgallery.com/lynnmalin.htm>

#### Procedure

1. Using similar questions from the 'Postcard' activity above, instruct students to look carefully at the chosen landscape image.
  - Begin by describing what they see in the painting. Chart students' responses.
  - Go through the charted list with students and circle all of the things listed that they might find in nature. Point out that there are greater numbers of natural objects in the painting than man-made objects.
  - What term do we use to refer to a picture of natural scenery? (Introduce the term *landscape* to students.)
2. Explain to students that they are now going to plan their own landscape. Explain that artists often divide landscapes into three sections to break up the space of the picture and differentiate the things that are closer to you in the image from things that are farther away.
  - Ask students to find the things that are farthest away in the image. This is the background.
  - Ask students to find the things that are in the middle of the image. This is the middle ground.
  - Ask students to find the things that are closest in the image. This is the foreground.
3. Next, introduce the concept of **relative size** by having students participate in the following small group activity to illustrate the illusion of spatial depth.
  - Pair up partners to make groups of four students. Have each group select four objects of similar sizes from their desks or the classroom (books, notebooks, etc.).
  - Tell students to line their items up, leaving about one foot between each object. Have students get on eye level with the objects and look down the line of objects. Ask students which objects look largest. Have students hold up their thumb and place it in front of their eyes while looking down the row. Ask students to share their findings. Make the connection that perceived size is related to how close up or far back things are from your eyes. Explain that the same is true within the image.
4. Continue looking at the image and ask students to consider the following questions; chart their responses:
  - What is the largest thing you see in the image? Where is this object located in the image (the foreground, middle ground, or background)?
  - What is the next largest thing you see in the image? Where is this object located in the image (the foreground, middle ground, or background)?
  - What are the smallest things you see in the image? Where are these objects located in the image (the foreground, middle ground, or background)?

Explain to students that the objects in the foreground are larger than objects in the middle ground and background because the artist is using another technique (like overlapping) to create a sense of space in the image.
5. Speculate about the image's title with students:
  - What do you think the title of this image might be?
  - What do you see in the painting that makes you want to give it this title?

6. Next, tell students that they will be planning their own landscapes based on their Alberta Story (from *Activity 3&4*). Explain that the landscapes they create should have a clear foreground, middle ground, and background, and that they should use both overlapping and scale, or relative size, to create spatial depth.
7. Hand out a piece of paper to each student and ask them to fold it into quarters. Ask the students to create a small sketch of their story in each quarter of the paper. Review the idea of sketching with the students and reiterate the fact that a sketch is a general plan and does not have very many details. Demonstrate a sketch at the front of the class. Explain to the students that each sketch should be a different way they see their story in their mind (this could mean that they illustrate from different character perspectives or different scenes from the story).
8. Once the sketching is done ask students to look closely at their work and choose their favourite sketch. You can also ask students to give 2 reasons why they chose the sketch they did.

## Activity 6

### Stories & Images: Block-printing Practice

#### Activity Overview

This activity gives students the opportunity to experiment and play with block relief printing.

#### Materials

- Felt markers (non-toxic, non-permanent)
- Paper
- Examples of relief prints
- Styrofoam sheets (or flat pieces of Styrofoam plates)
- Pencils
- Brayers (or rollers)
- Printing ink (or acrylic paint)

1. Explain to students that they will learn a new art technique using a very special tool, their thumb! Get students to colour their thumb with a marker (non-toxic, non-permanent marker) and press their thumb on a piece of paper. Ask students to explain what happens. What do they see? What lines appear and where is there white space? Why? Through this process, lead students to the idea that the parts of the thumb that stick out create a mark and that the indents create a white space.

2. Explain in more detail the process of relief printmaking by showing examples of prints. Show the students examples of art relief prints. Ask students the following questions:

- What material do you think the artist used for his block?
- Which areas of the image were printed from raised surfaces of the block that the artist **did not** carve or etch away (dark areas)?
- Which areas of the image were printed from surfaces of the block that the artist carved or etched away? (white areas).
- Would a black or a white line be harder to carve? Why? (Black, because you must carve out the white around the line, leaving the line itself untouched.)

3. Explain to students that they will now experiment more with relief printmaking by making their own printing block. Give each student a piece of Styrofoam and a pencil. Tell the students that they will practice making different types of lines and textures in their block to see what types of prints they can make.

4. Go through each line and texture listed below and ask students to slowly add to their block to explore the different things they can do. Tell the students that because this is a practice block, it does not have to look like a picture but it can be a mixture of many shapes, lines and textures. Ask students to create:

- A thick line
- Many tiny lines close together
- Tiny dots
- A curvy line
- Cross-hatched lines
- Smooth texture by using the side of the pencil

5. Demonstrate to students how to ink their block. Using a brayer and printing ink (or acrylic paint), roll the ink onto the brayer and then onto the plate. Make sure to use lots of newspaper on the working surface to help with clean-up later on. After the plate is inked, press it onto a piece of paper. Use a clean brayer (roller) to roll over the plate to make sure all areas are touching the paper. Peel the plate off the paper and look at the printed image. Ask the students to describe what they see.

6. Allow for students to experiment with printing their own block. After each print, ask students to note on their paper the following things:

- What do you notice about your print?
- What parts turned out well? What parts would you want to redo? Why?

## Activity 7

### Stories & Images: Printed stories

#### Activity Overview

Using their own Alberta Story and their landscape image, students will use all that they have learned in previous activities to create their own printed story. Students will use a variety of printing blocks to create a unique landscape composition.

#### Materials

- Paper (11"x 17")
- Pencils
- Styrofoam sheets (or flat pieces of Styrofoam plates)
- Brayers, rollers or brushes
- Coloured printing ink or acrylic paint
- Water and paper towels
- Sharpies, markers, pencil crayons and/or oil pastels (for details)



#### Procedure

1. Direct students to refer back to their landscape sketches from Activity 4 (based on their Alberta Story). Remind students of the concepts of foreground, middle-ground and background.
2. Explain to students that they will create their own Alberta Story using a variety of printing blocks. Review the different textures and lines that students created in Activity 5 and ask students to think about where each of those textures would work best in their landscape image. Students can share their ideas with a partner.
3. Ask students to sketch their landscape story onto a large piece of paper. Tell students not to add too many details and let the students know that their sketch may change as they go and that is ok!
4. Once students have sketched a plan for their landscape story explain that they will have the option to use a variety of printing textures to tell their story but they will need to remember the elements of landscape. Direct students to start with the background of their landscape and slowly work towards the front. Demonstrate the printing process.



#### Printing Process:

Decide on a texture for the background (clouds might be soft and fluffy or streaks of white). Create a block using that texture. Think about how best to create the desired effect.



Choose a colour to print with. Add the paint or printing ink to the block using a roller or a paint brush.



Print the texture on the paper. Repeat the texture multiple times if an all-over effect is desired. Encourage overlapping and moving the plate around to cover the white space of the paper.



Repeat the steps of the printing process for the middle-ground and foreground using different textures and colours.



5. Once students have created their printed textures they may want to add details using other media such as a sharpie, markers, pencil crayons or oil pastels.



6. An Alberta Story!

