

# Pro forma Scheme Plan **2<sup>nd</sup>** year Print Making Scheme.

**Scheme: Observational drawing from arranged rope fishing nets & crab shells using a view finder, identifying the formal elements while considering the contrasting shapes & textures. Discovering Lino and drypoint printing processes, experimenting with tools using initial drawing to inform process decisions.**



**No. of Lessons:**  
**Total Time:**

**Group:**  
**No. of Pupils:**

## **Aims**

### **To help student to:**

- To analyse the objects, the rope net & crab shells, contemplate what aspects of the objects interest them and how they can manipulate these and arrange an interesting still life set up for observation.
- To facilitate students in practicing different observational drawing skills and methods, prompting students to experiment with their mark making using different drawing tools.
- Use a view finder when drawing to help them to bear in mind the importance of compositional elements when planning for the prints.
- To encourage students to consider the intricate formal elements of the objects in front of them. Describing and investigating the lines, shapes, colour, textures etc. As well considering the contrast between the materials, the rope and crab shells, how this can be defined and delivered through preliminary drawings to inform their colo-graph/ lino printing.
- To develop student’s awareness of the significance of comprehensive visual research, in this case their initial drawings and mark making from observation, any original photography of the objects, set up or anything in relation to the subject matter and imagery of works by artist’s referenced and discussed in class.
- To assist students in developing new skills, concepts and techniques in drawing and mark making.
- To help students understand how their drawing and marks made can be used to inform the development of their print making.
- To understand how the colo-graph and lino printing processes are carried out and how a print making studio should be arranged and properly maintained. With the use of demonstrations in the class room, show students the potential for experimentation with different tools and printing methods.
- To have knowledge on how artists both historical and contemporary have treated this subject matter. Comparing and contrasting still life by Picasso with the still life of a Dutch master such as Frans Snyders. Appreciate and discuss how contemporary Japanese artist yayoi kusama creates dramatic contrast between the object and the background in her paintings.

## **Overall Learning Outcomes for the Scheme**

### **On completion pupils should be able to:**

- Analyse the objects – ropes & crab shells, finding forms and elements in them that interest students. Create observational drawings/ tracings, and photographs, investigating the qualities of the subject matter while considering the composition of the arrangement.
- Use the initial drawings to create an image to print. Confidently complete the colo-graph and lino printing process, understanding each stage, the tools involved and the potential for experimentation.

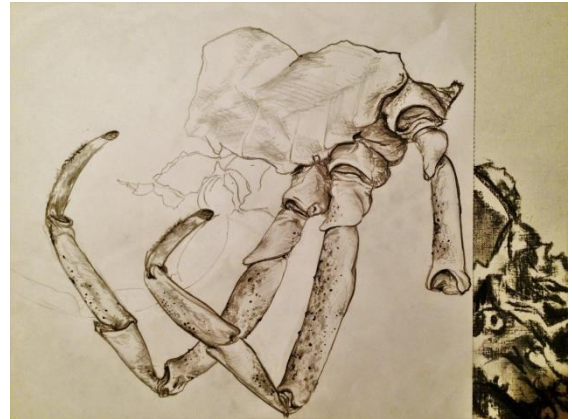
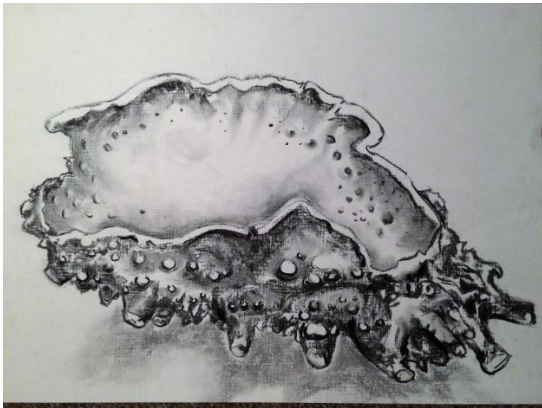
- Create prints and impressions which convey the subject matter using different techniques including, the lino cutting, ink mixing, printmaking etc.
- Be able to analyse where successes are happening with in their printing process, how to assess and manipulate the variable factors when it comes to printing.
- Be able to analyse and understand the historical development of the subject matter – still life and capturing form. Relating this to printmaking and its functional use in design and its application to contemporary and historical practice.
- Efficiently record their entire process from research to drawing to printing process, to see the value in documenting the evolution.
- Critically review their own practice along with their classmates throughout the printing process.

**Investigating/Exploring/Creating (include illustrations, especially your own art work):**

**Investigating: Subject Matter**

- Students will analyse the objects presented to them – crab shells and rope nets. They will consider how these can be manipulated, torn or broken in order to find some aspect of interest to concentrate on. Students will bear in mind the formal elements of the objects the line shape and texture of the torn and frayed ropes, the multitude of vibrant colours found on the crabs shell surface.
- Students will arrange the objects into a still life set up, then use different sized view finders to concentrate on areas of the set up they find interesting when considering the elements mentioned and also the composition within the frame.
- Students will make a series of investigative drawings using the arranged objects and the view finders, students may concentrate on close up detail to create blown up drawings. Students will think about how to deal with the possible contrast of the object – the crab, and the back ground – the rope nets.







### Exploring/Creating

- In their initial drawings students must carefully consider their compositions in terms of space, shape, form, colour, and light and dark.
- Students to be encouraged to take the approach of drawing as recording – to record the appearance and qualities of their objects or the environments.
- The students will investigate the subject matter through making observational drawings. Their initial drawings and annotations will investigate, explore and describe the subject matters space, colours, form and atmosphere. The qualities of their drawings should reflect the key qualities and details of the subject matter.
- Throughout the stages students will review and discuss their work as a group, describing and identifying the main qualities in their subject matter found through their observational drawings.
- Students will analyse how the materials they have used influenced the way in which they recorded their subject matter, students will experiment with pencil, charcoal, chalks, pastels and look at how they can translate these qualities to the lino prints.
- Students will make decisions on which drawings and the elements within them they will transfer onto the lino plate. Students must consider and have images broken down into shapes, colors, areas of line and texture or light and dark in order to proceed onto the lino plate.
- \*If the school has a printing press – the students will be introduced to colo-graph printing. Examining the textures of the ropes and the crab shells, experimenting with materials to capture these qualities. Colo-graphs may be used to inform lino cutting technique, and may even be used as lino back grounds.
- Students will be introduced to the lino cutting tools, and shown examples of lino artist's work and how they may be used to create different visual effects and impressions on the prints.
- Students may experiment by making prints at various different stages throughout the lino cutting process. Experimenting with ink colour mixing, printing techniques, variables of printing pressure and ink amount. Students may also experiment with making rubbing impressions of the lino plate using different materials such a pencils, charcoal, oil and chalk pastels.
- Through group reviews students must identify successful techniques for interesting mark making in their work and others, and the potential use of these.

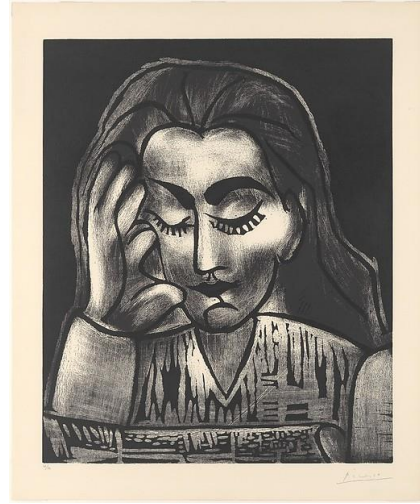
### Understanding/ Evaluating

- Display students work and prompt them to discuss their drawings and their prints, specifically in relation to key elements – subject matter, line, shape, colour and texture. Engage students in discussion about use and mixture of colour and to identify different characteristics that were created by experimenting with the cutting tools and the actual printing process
- Have students discuss and consider the qualities of the work in relation to subject matter. How successful were students in representing the formal elements of the objects through their imagery? Do the prints and rubbed impressions capture and essence or an atmosphere? If yes how was this carried across? Were students comfortable with a certain amount of ambiguity?

History and Critical Studies (include illustrations):



Pablo Picasso (1881–1973), *Nature morte sous la Lampe* (Still Life under the Lamp). Linocut, 1962.



Pablo Picasso, *Jaqueline Reading*  
Lino Print



Vincent Van Gogh – Still life Painting



Frans Snyders – Still life painting



Yayoi Kusama Painting



Yayoi Kusama Painting



Micheal Atkins Lino Print



M.C Escher Lino Print

**History and Critical Studies (include illustrations):**

- Discuss Picasso's Lino reduction techniques, his use of shape, color and subject matter. Consider how he navigates the relationship between the objects in his still life and the background.
- Compare and contrast the approach to still life recording in Picasso's work and the work of Dutch master Frans Snyder
- Admire the use of color in Van Gogh's still life painting, and his technique in capturing the form and texture of the crabs shells
- Consider how Yayoi Kusama creates drama between the objects in her paintings and the back ground using strong shapes and colours.
- See How Micheal Atkins treats the subject/object in his print – the cat versus the surrounding background, his use of different lines doing this
- Recognising M.C Escher's method of distinguishing the subject with the background using different strong lines

**Teaching/Learning Strategies:**

- Give initial presentation to introduce students to the project and its subject matter – Setting up still life arrangements using fish net ropes & crab shells, making observational drawings from these, using view finders to create composition, experimenting with colo-graph printing, if possible in search of capturing line & texture from the ropes and shells. Using the drawings to decide on an image for a reduction lino print.
- Inform students that they can interfere with the objects in order to make them more interesting to observe if they wish eg. Breaking open the crab shell, or cutting/fraying the ropes. Guide students on how to create a useful arrangement with the objects.
- Prompt students to begin drawing, trying to capture basic shapes and form. Have students do some blind drawings to loosen them up. Go on to use tools which allow for free sketching such as charcoal or graphite, let students know they will not use erasers, as there are no mistakes when sketching like this. Show students how view finders can be used to concentrate on areas of interest.
- Give demonstration of my lino print reduction process and discuss in relation to how it was done, the subject matter, cutting information recorded, colour etc.
- Assisting students in choosing their imagery, considering the content and the potential for interesting drawings and prints.
- Demonstrate observational drawing techniques using different tools, concentrating on a drawing approach to recording details of the subject matter such as shape, form and texture.
- Giving students a demo on how a print workshop is set up, explaining how one area will be for inking and cleaning, and how another area will be clean for paper and printing.
- Showing students the different tools used to cut the shapes and texture onto the lino plate, giving students visual examples of how this can be achieved.
- Display student's development work and prompt them to discuss their work specifically in relation to elements such as shape form and texture, discussing ways in which these will be treated throughout the cutting and printing process. Create questions for students to consider when discussing the work throughout: eg. What aspect of the objects are you most drawn to? What type of lines are you using? Can you see texture developing in the work?
- During the peers discussions and reviews students will be encouraged to analyse and discuss the effects of using the tools in different ways on the images printed. To do this shall have different examples of print technique results that the students can compare and contrast their prints to.
- Giving students demonstrations on how best to ink and print linos, how to efficiently store and dry linos and how best to document every stage of the process.
- Encourage students to experiment with materials and techniques and select appropriate ones for editioned prints.
- Ask students to identify any difficulties and ask other students to offer suggestions as to how they may overcome these difficulties. Creating questions for students to consider after the printing process, have students review each others work in group discussions.

**Use of Digital Media:**

- Use of laptop and overhead projector to show images of subject matter
- Overhead projector to show students visual imagery of artist prints.
- Video demonstrations of print techniques on youtube.
- Students using their smart phones or tablets to take images to use for printing and for documenting the process.

**Differentiation:**

- Students that work fast and may finish parts of the drawing or printing process early will have the opportunity to further develop the drawings or prints. They may consider pushing themselves to experiment some more with materials they may have not tried yet.

**Literacy:**

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**Numeracy:**

- Measuring and sizing with accuracy the viewfinder, the paper, the lino and colo-graph plates. Registering the lino plate for the reduction process needs to be precisely calculated in order to be successful

**Materials/Resouces/Facilitates:**

Paper, pencil, ink, lino, lino cutting tools, rollers, newspaper, printing press, rags, acetate, materials and textile pieces

**Safety Precautions:**

- Before class begins I will instruct all students to place their bags under the tables, as they will need the space to walk around their pieces and look at them from different angles.
- Hands must be washed properly after using different materials.
- The room will be well ventilated when using materials with a strong smell.
- Loose clothing and long jewellery must not be worn especially when they are near machinery.
- There will be no eating or drinking in the classroom when art materials are been used.
- Students must follow the instructions of the demonstration on how to use lino cutting equipment correctly. This will be implied to all sharp objects been used in the classroom.
- A first aid kit will be in the classroom at all times.

**Timeline/Sequence of Lessons:****Week1:**

Lesson 1 (Single) – Introduce subject matter through presentation of images of subject matter, discuss drawing approaches. Show students the objects they will be working with – pass around and feel

Lesson 2 (Single) – With students, create several arrangements around the room using the objects – rope nets& crab shells to make still life set ups. Have students position around the objects and begin drawing investigation – blind drawings exercise

Lesson 3 (Double) – Students continue their drawing observations. They may manipulate the objects to find interesting angles and compositions. Using different drawing tools and paper to work on.

**Week 2:**

Lesson 4 (single) – Continue drawing and analysing the subject matter in detail

Lesson 5 (single) – Review observational drawing made so far, prompt questioning on what has been successful so far

Lesson 6 (Double) – Have students, first in pairs, then as a group, critically analyse Picasso’s approach to still life compared to that of Frans Snyder. Create questions that prompt students to analyse the difference in form, space, texture and atmosphere. Give Demonstration on how to

**Week 3:**



**Assessment Rubric:**

**Assessment Criteria**

**Drawing & Observation**

**experimentation & making**

Ability to record and convey qualities and elements in the subject matter such as; space, shape, form, colour, through observational drawing using tone line colour light

Demonstrate an understanding of space and how it can be created/conveyed in a drawing

Ability to use drawing media to best effect to describe the features and atmosphere of the objects.

Ability to select a viewpoint frame And record it, and translate it into a composition.

**Evidence of Learning**

Students make accurate and descriptive studies of the objects presented to them which convey a sense of space and form using line, tone, color

Students drawings a sense of space through perspective or other elements such as appropriate over lapping of objects

Appropriate and effective use of chalk or oil pastel in investigating subject matter qualities such as colour, form and surface interest

Students make drawings of interesting viewpoints and record and translate the key elements of these into their lino print compositions

**Technical skills**

Ability to develop and translate visual information recorded about the subject matter in regard to space, colour, atmosphere into a painting composition

Ability to comprehend and apply drawing & mark making techniques to create texture

Use of color in documenting surfaces creating contrast between objects

Ability to be creative and highly proficient in their application of materials and techniques to convey space, colour and atmosphere in the drawings and prints

Students work to show appropriate use of drawings made on location to inform their composition in terms of space , details, colour and atmosphere

Lino prints to show good use of colour and colour layering and confident cutting methods.

Students complete composition to show a sense of space, depth and atmosphere, through competent use of cutting techniques, and colour and well executed composition

**Knowledge& understanding**

Show awareness of the importance of initial drawings in recording key features of the subject matter

In initial discussion and drawings show understanding of drawing approaches used by Van Gogh, in order to convey a sense of space in the focal point.

Ability to show understanding of the techniques used in impressionist landscape painting.

Ability to clearly describe the subject matter, and explain clearly how they developed it and the techniques used and the suitability of these in their final piece.

while on location students gather adequate visual information to inform their lino compositions

Initial drawings to demonstrate sense of space, as discussed in drawing by Picasso & Van Gogh

Students to competently describe , analyse, and discuss work of Picasso and Frans Snyder shown in presentation and to show evidence of this in their own work

Students to make a Presentation of their final Drawings and Prints and clearly articulate how they devolped the composition from drawing to print - making reference to space, texture,colour and techniques used .

**Attitude**

Show willingness to participate to the best of their ability

Open to embracing the disipline of drawing and painting, new techniques, and experimentation

well individually and within a group situation.

Effective use of class time. Commitment and effort went into developing and planning design

Students make thorough observation and incorporate new skills within their drawings and prints in an appropriate manner.

Demonstrates enthusiasm to all aspects of the project, co-operates well with other students and works to best of their ability.

