

# YEAR 9 Scheme of Work – BBAB

**\*\*NB Baselines should be completed at the beginning of each half-term\*\***

## Year 9 Autumn 2 – Printmaking techniques

<b>Lesson 1 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Monoprinting can be experimented with and extended by various means</p> <p><u>Key Vocabulary</u>  <i>Monoprinting</i> - A form of printmaking where the image can only be made once</p> <p><i>Natural forms</i> – objects from nature</p>	<p>Depict <b>natural forms</b></p> <p>Mix colours</p> <p>Variety of mark-making</p> <p>Multiple prints on the same surface</p>	<p>Prepare a surface to monoprint</p> <p>Mix colours intentionally in printing ink</p> <p>Create lines and areas of tone/colour when monoprinting</p> <p>Depict natural forms when monoprinting</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Monoprint	Georgina Brown; Bernice Sydney (Monoprint with Red Hand – 1973)	Various monoprints – experimentation, and developed outcome
<b>Extension</b>		
Review and refine process, developing ideas toward outcome		

<b>Lesson 2 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>When working with many processes, we mark shadows on a highlighted surface. With acetate etching (AKA Drypoint), the marks we make will be subtracted from the final print, so this is a negative process</p> <p><u>Key Vocabulary</u></p> <p><i>Acetate</i> – in this context, this is a see-through plastic sheet</p> <p><i>Drypoint</i> – needle engraving technique (we will use something sharp instead, but not a needle)</p> <p><i>Negative process</i> – in this context, the marks made will be the invisible parts of the final outcome</p> <p><i>Hatching</i> – shading with closely drawn, parallel lines</p> <p><i>Cross hatching</i> – same as hatching, but with the technique repeated over the top of the hatched area, leading to intersecting lines</p> <p><i>Intersecting</i> - pass or lie across each other</p>	<p>Depict <b>constructed forms</b></p> <p>Experiment with the process, and the use of line</p> <p>Evidence use of hatching</p> <p>Evidence use of cross-hatching</p>	<p>Use sharp tools safely</p> <p>Hatch</p> <p>Cross hatch</p> <p>Depict constructed forms when using a drypoint printing process</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Scratch into acetate to indent; apply printing ink, via various methods. Use roller to print	Max Beckman; Milton Avery; Hermann-Paul; Mary Cassatt; Clare Caulfield	Developed drypoint print outcome; experimentation in the lead up
<b>Extension</b>		
Experiment with multiple prints on one surface; colour mixing		

<b>Lesson 3 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Working with a negative process, the areas which are absent from the stencil, will be present in the outcome</p> <p><u>Key Vocabulary</u>  <i>Negative process</i> – in this context, the shapes which are cut out will be the visible parts of the final outcome</p> <p><i>Stencil</i> – card or paper with shapes cut out, allowing for the media to pass through and print onto the surface</p> <p><i>Silk screen</i> - a screen of fine mesh</p> <p><i>Squeegee</i> – tool made of wood and rubber, used to push ink through the screen mesh</p> <p><i>Posterised tones</i> – tones which are separate areas, and do not blend</p>	<p>Depict <b>constructed forms</b></p> <p>Cut a simple stencil (you can use masking tape for mistakes/areas needing detail)</p> <p>Apply the stencil to a silk-screen (using masking tape)</p> <p>Use the squeegee to push screen printing media (paint and screen-printing mix) through the silk screen, onto the printing surface</p>	<p>Plan a stencil image</p> <p>Cut simple stencils using scissors</p> <p>Screen print using a squeegee</p> <p>Depict constructed forms</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Screen printing with stencils	Laurie Hastings (printmaking); Banksy (stencils and posterised tones)	Simple stencil screen print
<b>Extension</b>		
Consider multiple colours/tones – multiple stencils required		

**Lesson 4 of 6**

<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>Photographic paper is sensitive to white light; where it has been exposed to white light, it will turn black when processed through photographic chemicals. Vaseline will resist the photographic chemicals. Working in white light conditions, we can apply Vaseline to the paper surface, then process it; where the Vaseline has been applied, the paper will maintain its highlights; the areas without Vaseline will turn black</p> <p><u>Key Vocabulary</u>  <i>Photographic paper</i> – paper which is coated with chemicals which are sensitive to green and blue light (white light is made of red, green, and blue, so this paper is sensitive to white light)</p> <p>Photographic chemicals –          developer: this brings the image out; stop bath: this stops the process of the developer and neutralises it; fixer: this ‘fixes’ the image by making the paper no longer light sensitive</p>	<p><b>Depict human form</b></p> <p>Apply Vaseline using chosen mark-making method, to photographic darkroom paper</p> <p>Process the print through photographic chemicals (developer; stop bath; fixer). NB The Vaseline should be removed after the stop bath</p>	<p>Consider light, when using a negative process</p> <p>Apply Vaseline to a surface using effective mark-making</p> <p>Process photographic paper safely, through darkroom chemicals</p> <p>Depict human form</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Vaseline resist – photo paper and photographic darkroom chemicals	Katherine Hubbard	Vaseline resist photo paper print
<b>Extension</b>		
Paint/draw with developer		

**Lesson 5 of 6**

<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>The photographic paper we use is achromatic, and negative. This means it is black and white, and the tones are reversed. Where shadows are cast on the surface, the media will remain in highlight.</p> <p><u>Key Vocabulary</u></p> <p><i>Photographic paper</i> – paper which is coated with chemicals which are sensitive to green and blue light (white light is made of red, green, and blue, so this paper is sensitive to white light)</p> <p><i>Achromatic</i> – without colour</p> <p><i>Media</i> – in this context, media is the material you are using</p> <p><i>Process</i> – in the context of ‘processing the media’, this should be understood as exposing the paper to darkroom chemicals</p> <p><i>Opacity</i> – opaque is not see-through</p> <p><i>Hard light</i> - a light that casts harsh and well-defined shadows</p>	<p>Use <b>natural forms</b></p> <p>Expose the paper to hard white light</p> <p>Block some of the media from the light using various natural forms (ensuring there are areas of shadow cast)</p> <p>Process the media where appropriate</p> <p>Consider the opacity of the objects; consider using a variety</p>	<p>Create simple photograms, considering composition</p> <p>Create photograms, considering the opacity of the objects used, and the exposure times</p> <p>Process photographic paper</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Cyanotype; photogram; sunprint	Anna Atkins; Robin Hill; Man Ray	Compositions made with cyanotype; photogram; sunprint
<b>Extension</b>		
Consider the duration of exposure to light, and how the apparent opacity can be affected i.e. in a 10 second exposure, experiment with moving the objects after 5 seconds		

<b>Lesson 6 of 6</b>		
<b>Learning Objectives</b>	<b>Success Criteria</b>	<b>I can</b>
<p>In lino printing, the tones will be entirely posterised, so the depicted narrative will exist in only two tones/colours</p> <p><u>Key Vocabulary</u> Lino printing – the artist creates a print block, by carving out areas of the lino (a plastic/rubber type material)</p> <p><i>Posterised tones</i> – tones which are separate areas, and do not blend</p> <p><i>Bench hooks</i> – wooden devices used for safely holding the lino to be cut</p>	<p>Depict <b>human form</b></p> <p>Create a drawing with 2 x posterised tones</p> <p>Trace the drawing onto a lino block</p> <p>Use lino tools to cut out the highlighted areas</p> <p>Cut away from your hand</p> <p>Use bench hooks</p> <p>Place lino cutting tool on the desk before touching your face</p> <p>Use a roller to apply printing ink to the lino print block</p> <p>Use a clean roller to apply pressure to the rear of the print block, printing the image onto paper</p>	<p>Trace an image</p> <p>Use bench hooks appropriately</p> <p>Closely follow health and safety guidance when using linocut tools</p> <p>Create a lino print block</p> <p>Use ink rollers appropriately to ink a print block</p> <p>Use rollers appropriately to print using the print block</p>
<b>Process</b>	<b>Context</b>	<b>Expected outcome</b>
Lino cut	Karl Schmidt-Rottluff – Saint Francis (1919) [German Expressionism]; Otto Dix – The Nun (1914)	Lino cut print block and print
<b>Extension</b>		
Multiple prints and colours on the same surface. 3 tones created with 2 x print blocks		