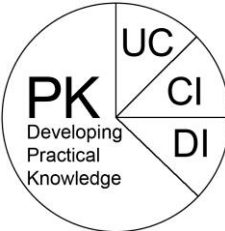


# Cashmere High School Arts Faculty - Visual Arts

Unit Plan Year: <b>2016</b>	Level of The NZ Curriculum: <b>Level 6</b>	Unit Duration:
Unit Title: <b>PRINTMAKING into PHOTOGRAPHY</b>	Field: <b>Printmaking</b>	<b>4-6 weeks</b>

<p><b>STRANDS</b></p> 	<p><b>Specific Learning Outcomes</b></p>	<p><b>Assessment</b></p>
	<ul style="list-style-type: none"> <li><b>PK:</b> Apply knowledge of a range of selected printmaking conventions from established practice, using appropriate dry-point and mono-print processes and procedures.</li> <li><b>DI:</b> Develop, and clarify ideas, through thumbnails, drawings &amp; prints into resolved works showing understanding of drawing conventions. Link printmaking ideas to a related body of folio work, using observation and invention with an appropriate selection of materials/subject matter.</li> <li><b>CI:</b> Identify and analyse processes and procedures from established printmaking practice that influence ways of communicating meaning.</li> <li><b>UC:</b> Consider and reflect on the contexts underlying their own and others' work in evaluations/reflections.</li> </ul>	<p>Outcomes from this unit will be assessed against the criteria for <b>Achievement Standard 90915</b></p> <p>NB: this must be in conjunction with all developmental work and the Photography (or Collage) Unit to constitute two fields</p>

<p><b>VALUES :</b></p> <p><b>Excellence:</b> Students will act on feedback to improve work and complete more than minimum print requirements to allow for refining and selecting best works</p> <p><b>Innovation and curiosity:</b> Students will develop ideas creatively beyond the initial 'brief' and critically reflect on work in annotations and in discussion with peers/teacher.</p> <p><b>Community and participation:</b> Students will work together to create prints by sharing techniques/ teaching others and assisting each other with printmaking procedures.</p> <p><b>Ecological sustainability:</b> Students will use the materials and resources to conserve and reduce waste while also caring for the classroom environment.</p>	<p><b>KEY COMPETENCIES:</b></p> <p><b>Thinking;</b> Creatively solve new media problems</p> <p><b>Using symbols;</b> Combine images to create an intended effect or meaning.</p> <p><b>Managing Self;</b> Meet progress and final deadlines, manage equipment and work in progress.</p> <p><b>Relating to others, participating/contributing;</b> Work effectively with classmates to manage materials and contribute to learning.</p>	<p><b>KEY CONCEPTS / SKILLS:</b></p> <p>Using basic printmaking processes and procedures towards dry-points and monoprints.</p> <p>Developing ideas based on previous folio work and photographs and linking new ideas to these in printmaking.</p> <p>Understanding compositional principles; overlapping, colour scheme, foreground/background</p>	<p><b>ARTIST MODELS RANGE:</b></p> <p>✓ Male    ✓ Maori ✓ Female   ✓ Pasifika ✓ NZ</p> <p>Jason Grieg, Vanessa Edwards, John Pule, Alexis Neal, Gary Tricker, Cynthia Taylor</p>
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<p><b>Resources / Equipment</b></p> <p>Class set of vinyl plates – single use Class set of scribes Collograph texture plates Printmaking supplies; inks, press, rollers, cotton buds, cheese-cloth, water spray bottles, telephone books, card tabs Newsprint, A4 wet-strength,</p>	<p><b>Cross curriculum links:</b></p> <p>Folio content can be linked to students' interests from a range of other subjects. The development of printing press technology can be examined in the context of Art History, Social Sciences</p>	<p><b>VOCABULARY</b></p> <table style="width: 100%; border: none;"> <tr> <td>mono-print</td> <td>collage</td> <td>press blanket</td> </tr> <tr> <td>plate</td> <td>expressive</td> <td>press roller</td> </tr> <tr> <td>scribe</td> <td>texture</td> <td>clarify/refine</td> </tr> <tr> <td>plate tone</td> <td>stencil</td> <td>develop</td> </tr> <tr> <td>mark-making</td> <td>collagraph</td> <td>evaluate</td> </tr> <tr> <td>composition</td> <td>press bed</td> <td>drawing conventions</td> </tr> </table>	mono-print	collage	press blanket	plate	expressive	press roller	scribe	texture	clarify/refine	plate tone	stencil	develop	mark-making	collagraph	evaluate	composition	press bed	drawing conventions
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plate tone	stencil	develop																		
mark-making	collagraph	evaluate																		
composition	press bed	drawing conventions																		

## Assessment criteria\*

Note: the works below are indicative of the practical skill level ONLY. For assessment against the NCEA criteria all work generated towards this standard (thumbnails, sketches, annotations, developmental works, contact sheets and photographs/collages must be assessed holistically for the development of work across two fields.

### ACHIEVEMENT

Use drawing conventions to develop work in more than one field of practice.



Students can scribe marks that represent subject matter and use printmaking processes and procedures to create legible dry-point prints with good ink consistency.

### MERIT

Use drawing conventions with understanding to develop work in more than one field of practice.



Students can scribe plates using a range of mark-making to show tone or details. Students can control ink to leave plate tone for form or create selective / 2-colour prints.

### EXCELLENCE

Use drawing conventions with comprehensive understanding to develop work in more than one field of practice.



Students can scribe a wide range of marks for tone or texture/detail of objects. Selective colour and a range of plate tone marks/effects are used for an intended outcome.

*Examples of collaged outcomes to be added here*

### LESSON SEQUENCE -CONTENT

unit intro with criteria, artist model analysis, key skills, pictorial focus, outcomes and reflection task

#### WEEK 1

Students will learn about intaglio printmaking, watch a demo or video of the technique and summarise the process in their workbook. Students will make transcripts of sections of historical and contemporary printmakers images/marks on a workbook page

#### WEEK 2

Students will brainstorm based on their folio theme in accordance with the printmaking brief selecting 5 objects related to their theme. Two thumbnails of possible A5 dry-point plates will be drawn up and students will experiment with which types of mark-making to use.

### OUTCOMES

A3 workbook page with intaglio/dry-point notes and some examples of drawings using mark-making only

A3 workbook planning pages including 1 page of 2 more detailed thumbnails to refine and clarify mark-making. A scribed plate.

<p><b>WEEK 3</b>  Students will continue to scribe plates and make their first dry-point print.  Students will analyse and artists work from the power point that utilizes plate tone or selective colour.</p>	<p>A scribed plate and first dry-point print.  A page analyzing artists dry-point</p>
<p><b>WEEK 4</b>  Students will brainstorm and sketch ideas for 2 collaged prints as per class instructions  Students will print a dry-point using plate tone for effect and/or two colour printing processes.</p>	<p>1 x best black and white dry-point  1 x best selective colour or 2-colour print  Planning for collage</p>
<p><b>WEEK 5-6</b>  Students will learn about other printmaking techniques; expressive monoprints, collagraph, pressure-point, stencil and masking.  Students will refine composition, colour, texture and pattern ideas through experimentation with the printmaking processes and collage.</p>	<p>2 x resolved compositions using a range of printmaking techniques and collage.</p>
<p><b>UNIT REVIEW SECTION:</b> YEAR- uodate comments with quick notes</p>	
<p><b>2016</b> – allowed a little too much time and ran over into time for mixed media works for panels 2 – Derwent atomisers worked really well for expressive mono-prints though and also used salt sprinkled into ink this year. Less reliance on table top composition – need to discuss as a dept for 2017.</p>	