


## Year 5 Art: Creative Response Printmaking and Textiles – Block F

- This is a one-week block.
- This block is set in the context of the CUSP Art Festival.
- The outline and structure of the block is as follows:

Lesson 1	Lesson 2	Lesson 3
Introducing a stimulus	Responding to a stimulus	Applying knowledge, skills and techniques
Reflecting on skills and techniques	Revisiting and refining skills and techniques	

At the end of this block, pupils will ...	
Know:	Be able to:
There are a series of steps in the creative process	Refer to previous knowledge and skills to make creative choices
Mediums can be combined to create texture	Apply and refine printmaking and collage techniques

Printmaking and Textiles  
Blocks B and C

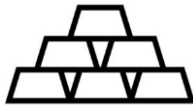
In this block, pupils will work through the steps of the creative process as they combine printmaking and textiles to embellish a hand-shaped piece of fabric. This will be part of a collaborative piece of work.

CUSP Art Long term sequence	Block A	Block B	Block C	Block D	Block E	Block F
Year 1	Drawing	Painting	Printmaking	Textiles	3D	Collage
Year 2	Drawing	Painting	Printmaking	Textiles & Collage	3D	Creative Response
Year 3	Drawing & Painting	Printmaking	Textiles & Collage	3D	Painting	Creative Response
Year 4	Drawing	Painting	Printmaking & Textiles	3D & Collage	Painting	Creative Response
Year 5	Drawing & Painting	Printmaking	Textiles & Collage	3D	Painting	Creative Response
Year 6	Drawing	Painting & Collage	Printmaking & Textiles	3D	Painting	Creative Response

# Point of reference: Y5 Printmaking and Textiles – Block F

Pupils will be able to:

- create reduction prints and explain and record the process



**Prior Learning**

- combine fabrics in a variety of ways
- weave, braid and construct art using natural objects

## CUSP Connections:

This block is set in the context of the CUSP Arts Festival. Aesop's fable *The Bundle of Sticks* and its key message that '*in unity there is strength*' provides the stimulus for the work. Outcomes from this stand-alone project can be used as a school's contribution to the Arts Festival.

## Links to Literature:

*The Bundle of Sticks* by Aesop

## Materials:

Tin foil (A4 piece per pupil), masking tape, cotton bud (per pupil), water-based printing ink or thick poster paint in three colours or shades of blue (light, medium, dark), rollers, A4 cartridge paper (2-3 pieces per pupil), blue fabric of various shades (one per pupil / large enough for their hand), scraps of yarn, beads and buttons, embroidery threads or ribbon, sewing needles, PVA glue, A5 polystyrene sheets (one per pupil), pencils, sketchbooks

## Working Artistically

Shape	Line	Colour	Value	Form	Texture	Space
Shape is a flat (2D) area surrounded by an outline or edge.	Lines are used to show movement and mood.	Colour is used to convey atmosphere and mood.	Value is the intensity of colour and depends on the amount of white added.	Artists use form when they create sculptures. These are 3D shapes.	Texture is the look and feel of a surface.	Space in artwork makes a flat image look like it has form.





# Point of explanation: Y5 Printmaking and Textiles – Block F

Core Knowledge	Explanation
reduction printing	Reduction printing is a method of block printing where part of the block is removed as each new colour is printed on top of the last.
etch	To etch means to cut lines into a piece of glass, metal etc. in order to make words or a picture.
embellish	To embellish means to make something more attractive by the addition of decorative details or features.





Vocabulary	Definition
illumination	'lightbulb' moments in the creative process when inspiration and creativity are transferred into a tangible result
incubation	the third step in the creative process when ideas develop and grow
process	a series of things that are done in order to achieve a particular result

<b>Link to video:</b> <a href="https://vimeo.com/686200037/74d8e47002">https://vimeo.com/686200037/74d8e47002</a>
<ul style="list-style-type: none"> <li>• Explanation of the stimulus</li> <li>• Reflection on previously taught skills / techniques</li> <li>• Possible responses to the stimulus</li> </ul>





# Point of delivery: Y5 Printmaking and Textiles – Block F

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>1. Printmaking and Textiles (Blocks B and C)</p> <p>A thumbnail sketch is a small drawing or quick sketch that includes only the main details of an image</p> <p>A variety of indentations and incisions can be made into a polystyrene tile, using differing widths of pencil</p>	<p>Explain and discuss the steps involved in the creative process:</p> <ul style="list-style-type: none"> <li>• preparation</li> <li>• incubation</li> <li>• illumination</li> <li>• evaluation</li> <li>• verification</li> </ul> <p>Practise the skill of creating simple designs based on observations of natural objects</p> <p>Explore the marks that can be made on a polystyrene tile in preparation for printing</p> <p>Evaluate outcomes</p>	<p>Introduce and discuss the steps involved in the creative process. Discuss and define the relevant vocabulary. Teachers may also wish to explore alternative definitions for <i>incubation</i> and <i>illumination</i>.</p> <p><u>Preparation</u> This step requires the gathering of ideas and reflecting on what has been done before. We draw upon past experiences in our long-term memory to generate new ideas and plan how we will move forward to put these ideas into practice.</p> <p><u>Incubation</u> This step requires time for the ideas to develop and grow as we explore materials and mediums.</p> <p><u>Illumination</u> (lightbulb moments) Through practical activity and experimentation, results are achieved; some are expected and some provoke a feeling of surprise, awe and wonder.</p> <p><u>Evaluation</u> This step requires time for reflection on choices made and decisions taken. When looking back at the original stimulus and our initial plans, we might ask ourselves whether our outcomes align with original ideas. This process involves self reflection and receiving feedback from others.</p> <p><u>Verification</u> At this completion point we share our results with others.</p> <p>Give pupils the opportunity to look back on their work, particularly from Blocks B and C. What do they recall about these activities? Can they explain to others what they did and the techniques they used? Through questioning and discussion, elicit pupils' understanding of the technical vocabulary introduced in these blocks and their ability to use this language in context.</p> <p>Read the Aesop fable <i>The Bundle of Sticks</i> and introduce the key theme: '<b>In unity there is strength</b>'. Challenge pupils to explain the meaning of this proverb and give examples from their own experiences. Explain to pupils that in Lesson 3 they will each be creating leaves from hand cut-outs to contribute to a collaborative whole-school artwork.</p> <p>Provide pupils with a variety of leaves to examine and observe closely. Prompt pupils to complete a number of thumbnail sketches based on the patterns, shapes and markings they can see in the leaves.</p> <p>On an A5 polystyrene tile, pupils make a series of incisions using an HB pencil, taking care not to go all the way through the tile. Instruct pupils to make 8-10 marks and mark the top of the tile on the reverse.</p> <p>Discuss the types of marks that can be made using an HB pencil and the importance of creating well-defined marks. Prompt pupils to evaluate their work so far.</p>	<p>Can define and explain key vocabulary relating to the creative process</p> <p>Can recall and explain key vocabulary and techniques previously taught</p> <p>Can observe shapes, patterns and markings in natural objects and create simple designs based on these observations</p> <p>Can explain what a thumbnail sketch is</p> <p>Can describe the lines and marks that can be made in a polystyrene tile, using an HB pencil</p> <p>Can make clear, well-defined incisions in a tile, in readiness for printing</p>

# Point of delivery: Y5 Printmaking and Textiles – Block F

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>2. Printmaking and Textiles (Blocks B and C)</p> <p>A print is an impression made by any method involving transfer from one surface to another</p> <p>Printing is a process that allows artists to make multiple original works of art</p> <p>Reduction printing is a method of block printing where part of the block is removed as each new colour is printed on top of the last</p> <p>Prints can be made onto a variety of materials to achieve different effects</p> <p>Textile comes from the Latin word, <i>texere</i>, meaning to braid, weave or construct</p> <p>Paint can be applied to fabric to create texture</p>	<p>Print directly onto fabric using the reduction printing technique</p> <p>Use black or white to create shades and tones of a specific colour</p> <p>Explain the printing process and how printing on fabric differs from printing on paper</p> <p>Evaluate print quality</p>	<p><b>Note that this lesson will need to be delivered over two sessions so that the prints can dry.</b></p> <p>Revisit and discuss the processes involved in reduction printing. Can pupils recall this process? Ask pupils to find examples of this technique in their sketchbook. Can they describe the effects that were achieved? Did they manage to create a clear print using this method? Explain that they will have the opportunity to practise this technique, using the tile they have made some initial markings on, and that they will use shades of blue ink for this print.</p> <p>Demonstrate how to ink up a slab, using the lightest shade of blue first. Remind pupils about the importance of applying the ink to the tile in an even layer, and not overloading the roller with ink. Prompt pupils to take a print from the tile on four separate pieces of A4 fabric. Use a hairdryer to dry the print before applying a second colour.</p> <p>Instruct pupils to carefully wash and dry the tile using a sponge and clean the ink slab and roller. Using a 4B, 5B or 6B pencil, pupils make further incisions in the tile. Question pupils about the different incisions that can be made using different grades of pencil. Pupils then ink up the tile again, this time using a medium shade of blue.</p> <p>Show pupils how to place the tile on top of the first print, taking care to align the tile with the original image and ensure that the tile is the correct way up.</p> <p>Once dry, the process can be repeated with the darkest shade of blue ink, thus achieving a three-colour print.</p> <p>Through questioning and discussion, elicit pupils' understanding of and ability to explain the reduction printing process. Prompt pupils to describe the effects achieved and to identify any difficulties they experienced and improvements they would make.</p> <p>Pupils then complete Vocabulary Task 1.</p>	<p>Can explain and follow the steps involved in the reduction printing process</p> <p>Can mix ink or paint effectively to achieve shades of a specific colour</p> <p>Can adopt a systematic and organised approach in order to complete a process</p> <p>Can apply ink or paint evenly to achieve a clear, well-defined print</p> <p>Can identify strengths and areas for improvement in their own work</p>

# Point of delivery: Y5 Printmaking and Textiles – Block F

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>3. Printmaking and Textiles (Blocks B and C)</p> <p>Appliqué is a technique where fabric is stuck or sewn onto a larger piece to form a pattern or picture</p>	<p>Select and stitch objects such as buttons, beads and ribbon to fabric</p> <p>Stitch lines and shapes into fabric using a range of threads, yarns and types of stitch</p> <p>Explain how threads and yarns differ</p> <p>Use embellishments to enhance and emphasise shapes, patterns and textures</p> <p>Evaluate outcomes</p>	<p>Refer pupils to the techniques they explored in Block C. Can they explain these techniques and the effects they achieved? Remind them of the term appliqué and what this means. Challenge pupils to find examples of this in their sketchbook and explain that some of these methods will be used to create an embellished hand from their printed fabric.</p> <p>Discuss and evaluate the prints created in the previous sessions. Prompt pupils to select one of their printed pieces for their embellished hand, explaining the reasons for their choice.</p> <p>Using a card template, pupils cut out a hand shape from their chosen piece of printed fabric.</p> <p>Provide pupils with a variety of beads, buttons, threads, yarns and ribbons (all in shades of blue) and demonstrate how pupils can embellish and decorate their fabric hands by selecting, arranging and attaching these. Encourage pupils to add stitching to represent the veins on leaves or to emphasis the printed marks they have made.</p> <p>Once completed, the hands can be glued to the cardboard template for reinforcement.</p> <p>Allow time for pupils to share and discuss their work with a partner, using Vocabulary Task 2 to guide them in the evaluation process.</p> <p>The finished stitched hands can then be added to the school tree or forest of trees. The leaves could be displayed randomly or mixed in with other year groups, as a clump of colour or in the formation of a rainbow.</p>	<p>Can explain the term appliqué and find examples of this technique in their own work</p> <p>Can explain the creative choices that they make</p> <p>Can apply sewing skills to a specific task</p> <p>Can select and use stitches and decorative items to enhance and emphasise a design or pattern and to add texture to a surface</p> <p>Can identify ways in which their work could be improved or developed further</p>

## Questions for assessment

**What** is reduction printing?

**What** does thumbnail sketch mean?

**What** is an incision?

**How** is making an incision different to drawing?

**Which** steps in the reduction printing process are most important to remember?

**How** is printing on fabric different to printing on paper?

**How** can you ensure that you achieve a clear print?

**Why** is it important not to overload the roller with ink?

**What** happens if you don't apply an even coat of ink to the printing tile?

**How** would not cleaning and drying the printing tile affect the quality of the prints produced?

**Why** is it important to print with the lightest shade of colour first?

**How** do you attach items such as beads and buttons securely to fabric?

**What** does embellishment mean?

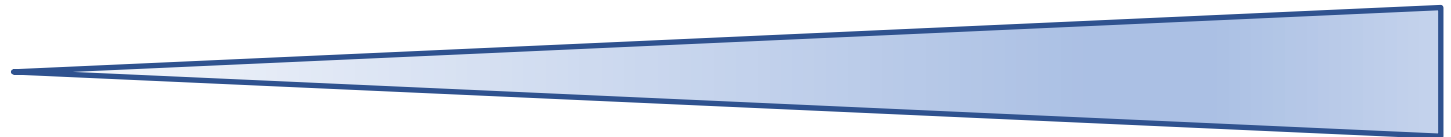
**Which** types of stitches have you used to add decorative detail to your hand? Explain your methods and choices.

# Oracy and Vocabulary: Y5 Printmaking and Textiles – Block F

Task 1: You have been using different grades of pencil to make a range of incisions in a polystyrene tile.


Order these adjectives from thinnest to thickest.

fine	slender	broad	narrow	wide
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Write a list of synonyms for the word *etch*.  
Use a thesaurus to help you.









**Exploration:**

- How can you change the depth of the incisions you make in the tile?
- Besides lines, what other marks can be made in the tile, using a pencil?




**Task 2:**  
Discuss the following questions with a partner



Explain verbally, and then in writing, the steps you followed to create your embellished hand.	
Explain some of the decisions you made during this creative process.	
Are you satisfied with your results? Explain your answer to your partner.	
How could you improve or develop your work further?	
Mark on the scale how you feel about printing. Explain why you feel this way.	
Write a set of instructions for someone who has not experienced reduction printing before. What potential difficulties might they face? What top tips would you share?	

# Vocabulary: Y5 Printmaking and Textiles – Block F

**OWN-it** Analyse 


Write the root of *incubation*.

Change this verb to a noun.

etch - \_\_\_\_\_

Tick the correct word classes for the word *process*.

noun  
 verb  
 preposition

**KNOW-it** Define 

Tick true or false.

Reduction printing is a method of creating miniature images.


true

false

Tick the correct definitions of the word *illuminate*.

to cast light onto something  
 to think deeply about something  
 to make something easier to understand

Write a definition of the term *etch*. Use no more than five words.


**LINK-it** Connect 

The term *reduction* is derived from the word *reduce*. Write two words that have the same meaning as *reduce*.

Write two words that contain the root *process*.

Write a synonym and an antonym of the word *embellish*.

synonym	antonym

**USE-it** Use in context 

Tick the box if the word *incubation* has been used correctly in this sentence.

Female great horned owls lay one to six eggs, usually two, and *incubate* them for around a month.

Use the word *embellished* in a sentence.

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Use these words in a sentence.

reduction    layer    ink

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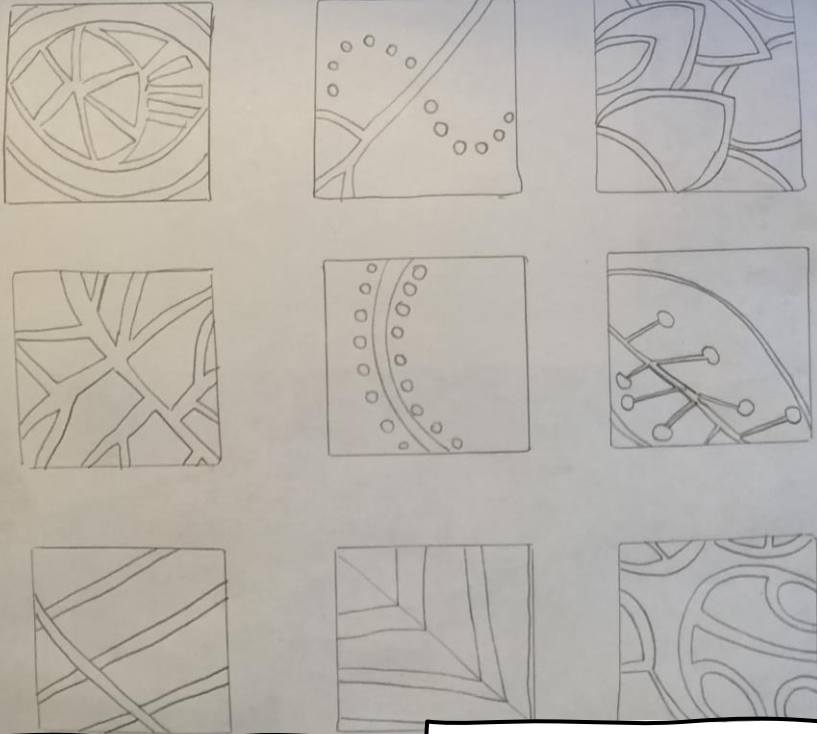


# Exemplification: Y5 Printmaking and Textiles – Block F

## Y5 A Creative Response

Encourage pupils to create a series of thumbnail sketches based on their close observations of the markings, patterns and shapes of a variety of leaves

Use an A5 polystyrene sheet as a printing block  
Direct pupils to select one of their leaf designs from which they will create a three-colour print



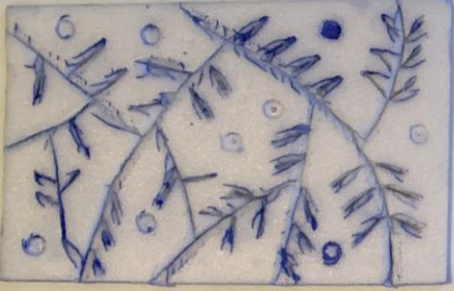
• Make thumbnail sketches based on the designs and markings seen on leaves.  
• Consider how these can be replicated using a three-colour reduction print.

°°° In Unity there is strength...

Remind pupils to apply ink in an even layer to the surface of the tile  
Direct pupils to use shades of blue ink for their prints and to start with the lightest shade first



• Start with lightest colour first, then progressively get darker.



• Use a soft pencil to make longer marks.



• Printing could be practised on paper or card before it is done on fabric.  
• Wash roller and printing block between colours.

Provide pupils with a cardboard template to help them cut a hand shape from their printed fabric  
Pupils embellish their printed hands using beads, thread, yarn, braid and ribbon



• Embellish the hand with braid, ribbon, buttons and beads.  
• Attach to card so as to give the finished hand greater stability.

• Use acrylic paint this will dry quicker than ink.

Pupils may require time to practise printing onto paper before they progress to printing directly onto fabric