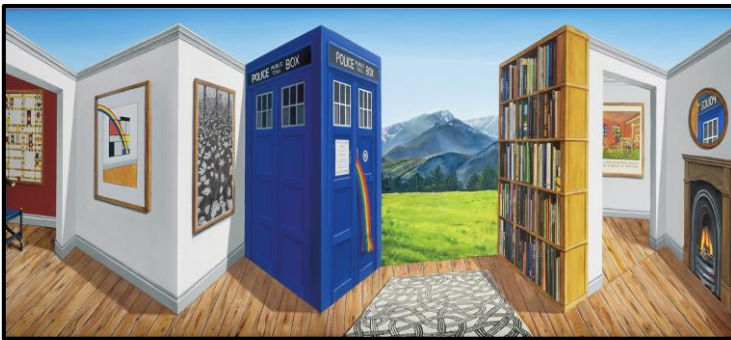


Year 6 Art: Printmaking and Textiles – Block C

- This is a one-week block.
- The outline and structure of the block is as follows:

Lesson 1	Lesson 2	Lesson 3
Explicit teaching of skills	Application of skills and processes	Explicit teaching techniques Combining techniques

At the end of this block, pupils will ...	
Know:	Be able to:
Batik is a method of making marks on cloth using hot wax Perspective is a technique that enables artists to create the illusion of depth to a painting or drawing	Apply wax to the surface of fabric and dye it to create coloured designs Create a simple one-point perspective sketch



Doctor in the House
by Patrick Hughes (2020)

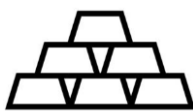
In this block, pupils will create a simple one-point perspective drawing and use selected parts to create a printed image as well as replicate line through Batik.

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	
Year 3	Drawing & Painting	Printmaking	Textiles & Collage	3D		
Year 4	Drawing	Painting	Printmaking & Textiles	3D & Collage		
Year 5	Drawing & Painting	Printmaking	Textiles & Collage	3D		
Year 6	Drawing	Painting & Collage	Printmaking & Textiles	3D		

Point of reference: Y6 Printmaking and Textiles – Block C

Pupils will be able to:

- follow a process to produce three colour reduction prints
- explain the terms: three dimensional, vertical, horizontal and diagonal



Prior Learning

- use a viewfinder
- apply the tie dye technique
- make drawings applying proportion and scale

CUSP Connections:

No CUSP connections

Art History:

Patrick Hughes (born 1939)

Patrick Hughes is a British contemporary artist who is the creator of *Reverspectives*, an optical illusion on a three-dimensional surface where the parts of the picture which seem the furthest away are physically the nearest. His work entitled *Paradoxymoron* is currently exhibited in the British Library. It shows a set of library book stacks which appear to move in an extremely disconcerting way as the viewer's eyes move.

Links to Literature:

The Arrival by Shaun Tan

The Blizzard's Robe by Robert Sabuda

Materials:

Lesson 1: sketchbook paper, pencils, rulers, viewfinders

Lesson 2: polystyrene sheets (one larger square and one smaller square per pupil), poster paint, rollers, ink blocks such as ceramic tiles or plastic trays, pencils, paintbrushes

Lesson 3: white cotton, wax (PVA glue or flour and water paste can be used as an alternative to wax), dye in three colours, iron, tjanting tools, pan for heating wax, paintbrushes

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: Y6 Printmaking and Textiles – Block C

Core Knowledge	Explanation
vanishing point	The vanishing point is the point in the distance at which parallel lines (lines that are the same distance apart at every point) appear to meet.
illusion	An illusion is when something seems to exist but in fact does not or seems to be something that it is not.
perspective	Perspective is the art of creating the effect of depth and distance in a picture by representing people and things that are far away as being smaller than those that are nearer the front.





Technical Vocabulary	Definition
Batik	a method of printing patterns onto cloth using hot wax
tjanting tool (tj –ant –ing)	a tool like a pen used in Batik
resist art	where a substance such as wax is applied to a surface in order to resist paint or dye

Link to video: https://vimeo.com/578659864/5e4e400e63
<ul style="list-style-type: none"> • Explanation and demonstration of taught content • Lesson by lesson guidance • Exemplification of techniques and outcomes

Point of delivery: Y6 Printmaking and Textiles – Block C

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>1. Use a viewfinder</p> <p>Explain the meaning of 2D and 3D</p> <p>Demonstrate an understanding of the term proportion</p>	<p>Understand the concept of perspective and related vocabulary</p> <p>Follow the process of creating a one-point perspective drawing</p> <p>Explain how perspective drawings create the illusion of objects being near or far away</p> <p>Understand that perspective allows three dimensions to be presented on a flat surface</p>	<p>Refer to previous lessons where pupils learned about scale and proportion (Y6 Drawing – Block A) and the practice they have had using viewfinders.</p> <p>Introduce the Knowledge Note and key vocabulary for this block.</p> <p>Explain what perspective means and how perspective drawings create the illusion of distance and depth on a two-dimensional surface. Show examples of perspective drawings such as the city scene illustrations in the book <i>Arrival</i> by Shaun Tan and the work of artist Patrick Hughes. Define the term <i>vanishing point</i> and explain how, in reality, horizontal lines appear to converge at this point as they go into the distance.</p> <p>Demonstrate how to create a simple linear one-point perspective drawing of a row of houses and trees. Show how diagonal lines drawn from the vanishing point to the edges of the paper can be used as guidelines for the base, rooflines, windows and doors of the houses. Explain that objects in the foreground will be larger, darker and details will be evident, whereas objects apparently further away will be smaller, lighter in colour and less detailed.</p> <p>Once completed, pupils use a viewfinder to select a section of their drawing which they then enlarge onto a new sheet of paper. This enlarged image will be transferred onto a polystyrene block in Lesson 2.</p> <p>Pupils complete Vocabulary Task 1.</p>	<p>Can use the correct vocabulary to explain what perspective is</p> <p>Can follow the steps to create a one-point perspective drawing, showing understanding of the terms vertical, horizontal and diagonal</p> <p>Can show and explain which areas of the drawing require more detail than others</p>
<p>2. Transfer an image onto a printing block</p> <p>Be familiar with the three colour reduction printing process</p>	<p>Follow a specific printing process</p> <p>Explore how the application of paint and colour choices contribute to the effects achieved</p> <p>Create negative and positive spaces by repeating the same image by printing</p>	<p>Demonstrate the three colour reduction printing process that pupils were first introduced to in Year 5. Using their image from Lesson 2, pupils make a three colour reduction print. Ensure pupils do the following:</p> <ul style="list-style-type: none"> • Use a blunt pencil or the end of a paintbrush to draw their image onto the polystyrene printing block. • Start with the lightest colour first. • Apply an even layer of paint to the block. • Press the block firmly onto the printing surface and mark the top of the block. <p>Pupils repeat this process for a further two prints, adding more detail to their block and using darker colours each time.</p> <p>Pupils then create another smaller printing block, using details from their original drawn image. Repeat the reduction printing process, but this time pupils make multiple prints to produce a repeated pattern. Discuss the negative and positive spaces created where images from the prints join.</p> <p>Through questioning, prompt pupils to evaluate their prints, commenting on the effects created and improvements they would make.</p>	<p>Can follow the steps required to create a clear reduction print</p> <p>Can explain why the lightest colour should be used first and can identify how to ensure a clear print is achieved</p> <p>Knows the meaning of positive and negative space and can create these by repeating a print with accuracy</p>

Point of delivery: Y6 Printmaking and Textiles – Block C

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>3. Use wax crayon to resist paint</p> <p>Understand the process of reduction printing</p>	<p>Use specialist tools and resist processes such as Batik to create colourful images</p> <p>Gain knowledge and understanding of the origins and applications of traditional art processes</p> <p>Explore the effects of applying dye to a surface where wax has been applied</p>	<p>Introduce Batik as a method of resist art, where areas of a surface are protected from paint or dye. Show examples of Batik artwork and refer to the illustrations in <i>The Blizzard's Robe</i> by Robert Sabuda.</p> <p>Demonstrate how to draw an image onto white cotton fabric using melted wax applied with a tjanting tool.</p> <p>Pupils use their original image from Lesson 1 and recreate this in wax. Dye is applied using a paintbrush (start with a light colour). Pupils can then add further details with wax and then apply a second layer of dye in a different colour.</p> <p>Place a sheet of paper over the fabric and use an iron to remove the wax. The resisted image is then revealed.</p> <p>Allow time for pupils to practise this process, experimenting with different colours of dye. Pupils could experiment further by making marks with wax on coloured fabrics.</p> <p>Through questioning, elicit pupils' understanding of the method and prompt them to describe the effects the wax has created. Ask pupils to identify any difficulties they faced and what they might do differently next time.</p> <p>Pupils then complete Vocabulary Task 2.</p>	<p>Can use the tjanting tool with accuracy and control and applies dye with care</p> <p>Can explain the Batik process</p> <p>Can describe the effects that the wax has created and identifies difficulties and possible solutions</p>

Questions for assessment

What does perspective mean?

How do you draw objects in perspective?

What do the words horizontal, vertical and diagonal mean?

Why might a print appear smudgy or blurred?

What happens if you print with the darkest colour first?

What would happen if you used a very sharp pencil to draw your image onto the polystyrene block?

How have negative shapes been created in your repeated print?

What improvements could be made?

What did you find easy / difficult about the Batik method?

What advice would you give someone who has not tried this method before?

Oracy and Vocabulary: Y6 Printmaking and Textiles – Block C

Task 1:

1. Arrange the synonyms of the word *large* according to their strength of meaning.
2. Find antonyms of *large* and order them in the same way.

immense
sizeable
vast
extensive
immeasurable
colossal

Synonyms of <i>large</i>

Antonyms of <i>large</i>



Exploration:

- What happens if you add lots of detail to objects that appear to be in the distance?
- Is it true that you only need to use perspective if you are drawing buildings?
- If you added figures to your drawing, what would you need to do if you wanted them to appear to be nearby?

.....


Task 2: Complete the table to express what you *thought* about each process and how you *felt*. An example has been done for you.

Process	I thought ...	This made me feel ...
Reduction printing	<i>I thought I would not be able to do this because I don't know much about printing.</i>	<i>This made me feel very worried at first but then I felt more confident as the lesson went on.</i>
Batik		

Describe a challenge you experienced with your work. **Explain** how you overcame it.
What advice would you give to others?



Vocabulary: Y6 Printmaking and Textiles – Block C


OWN-it Analyse 

Write the verb form of the noun *application*.

Write the root word of *horizontal*.

The Latin root of perspective is *spect* (meaning *see*). **Complete** the table with other words that contain this root.

suspect	
	respect

KNOW-it Definition 

Tick the correct definition of *vanishing point*.

where parallel lines appear to meet


where parallel lines meet

Write a definition of the word *converge*.

Is this a correct definition of the word *linear*?

- consisting of or to do with shapes

Yes		No	
-----	--	----	--

LINK-it Connect 


Perspective drawing is a method of creating depth in a picture. The word *perspective* also has other meanings. **Write** one other meaning.

Write a sentence to explain what links these words.

vertical horizontal diagonal

Circle the word that is not a synonym of *illusion*.

misconception
deception
certainty

USE-it Use in context 

Use the following words in a sentence:
Batik resist tjanting tool

Tick the sentence if the word *resisted* has been used correctly.

1. She *resisted* the urge to eat the cake.
2. She *resisted* the job was done immediately.
3. The door had been painted but the dirty marks had *resisted* the paint.

Use the word *illusion* correctly in a sentence.

Knowledge Note: Y6 Printmaking and Textiles – Block C

Year 6: Printmaking and Textiles



Core content:

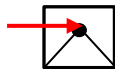
Create a simple one-point perspective drawing.

Use selected parts of a drawing to create a printed image.

Use the Batik method.

Technical vocabulary:

Vanishing point – the point in the distance at which parallel lines appear to meet.



Perspective – the art of creating an effect of depth and distance in a picture.



Illusion – when something seems to exist but in fact does not or seems to be something that it is not.



Batik – a method of creating patterns on cloth using hot wax.



Tjanting tool – a tool like a pen used in Batik.

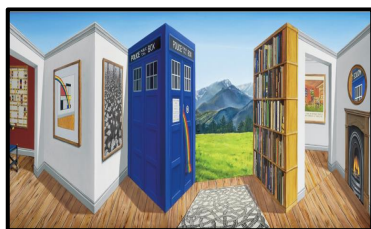


Resist art – where a substance such as wax is applied to a surface in order to resist paint or dye.



Connections:

Patrick Hughes
(born 1939)
British contemporary
artist



Year 6: Printmaking and Textiles



Core content:

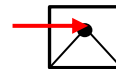
Create a simple one-point perspective drawing.

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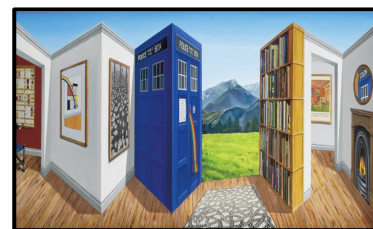


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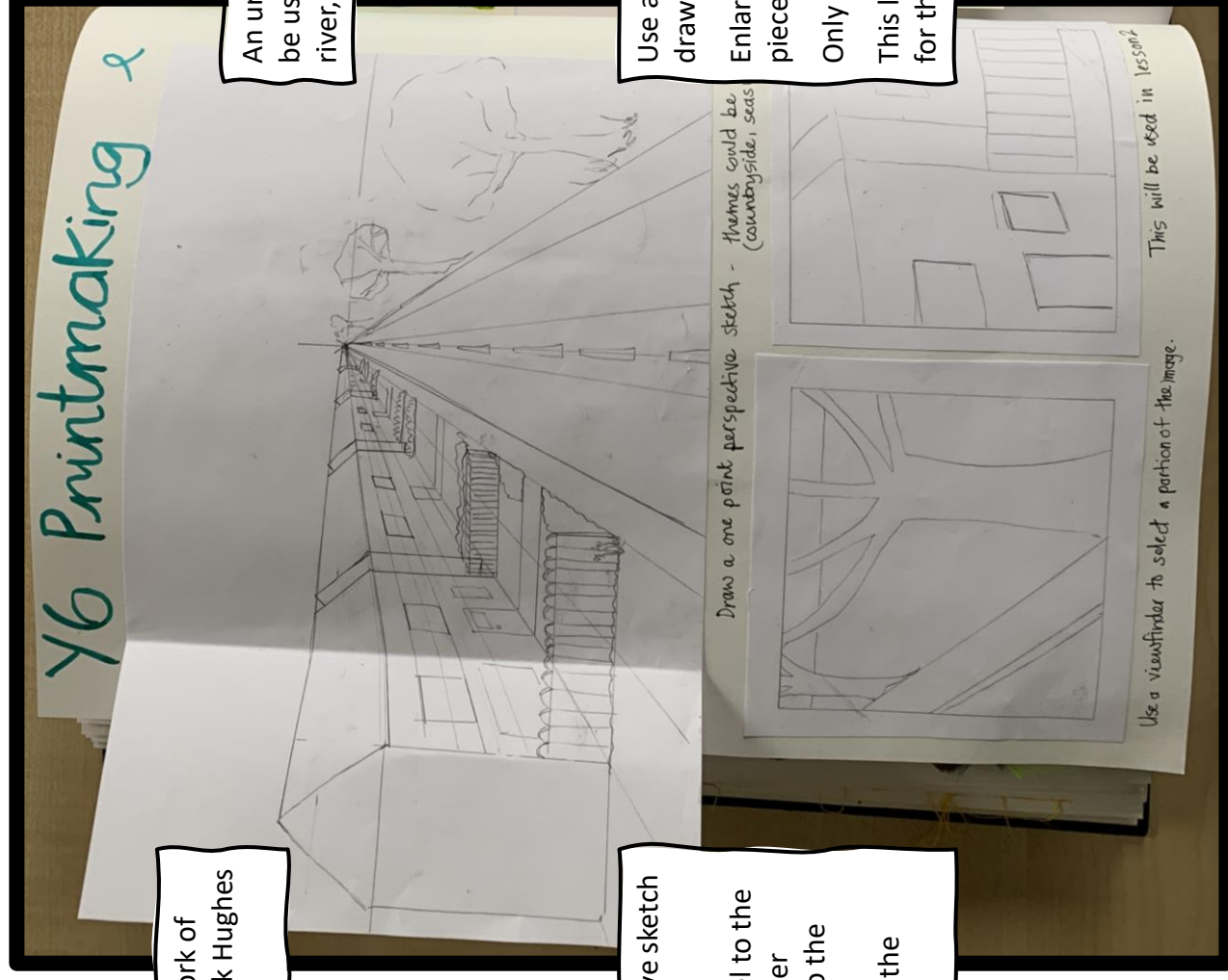


Connections:

Patrick Hughes
(born 1939)
British contemporary
artist



Exemplification: Y6 Printmaking and Textiles – Block C



Look at and discuss the work of contemporary artist Patrick Hughes and his use of perspective

An urban or rural scene could be used (including woodland, river, seascape or railway track)

Create a one-point perspective sketch

Instruct pupils that:

- Horizontal lines are parallel to the top and bottom of the paper
- Vertical lines are parallel to the sides of the paper
- Diagonal lines converge at the vanishing point

Use a viewfinder to select part of the drawing

Enlarge the chosen section onto a square piece of paper

Only use the outline – no details or shading

This linear drawing will become the design for the printing block used in Lesson 2

Exemplification: Y6 Printmaking and Textiles – Block C

Draw the image onto a polystyrene sheet with a blunt pencil

Make grooves or incisions on the surface with a pencil or the end of a paintbrush

Discuss with pupils what has worked well and why

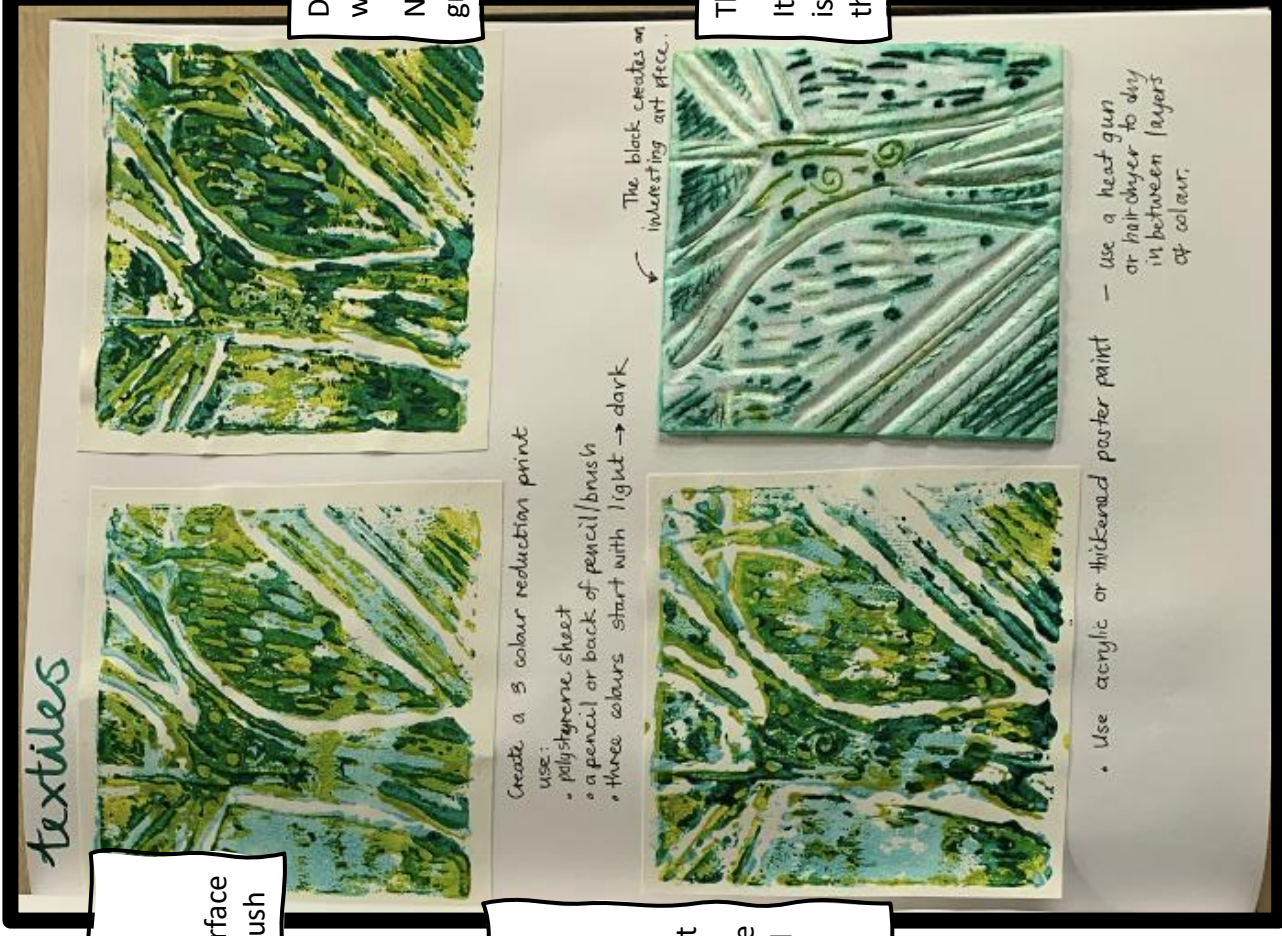
Note how the ink has bled into the grooves cut into the polystyrene

Follow the process for three colour reduction printing (refer to Y5 - Printmaking Block B)

Note:

Start with the lightest colour first
Use acrylic or poster paint (these will dry faster but you can speed up the drying process by using a heat gun or a hair dryer)

The printing block is artwork too
It also demonstrates how the print is a reverse of the impression in the printing block



Exemplification: Y6 Printmaking and Textiles – Block C

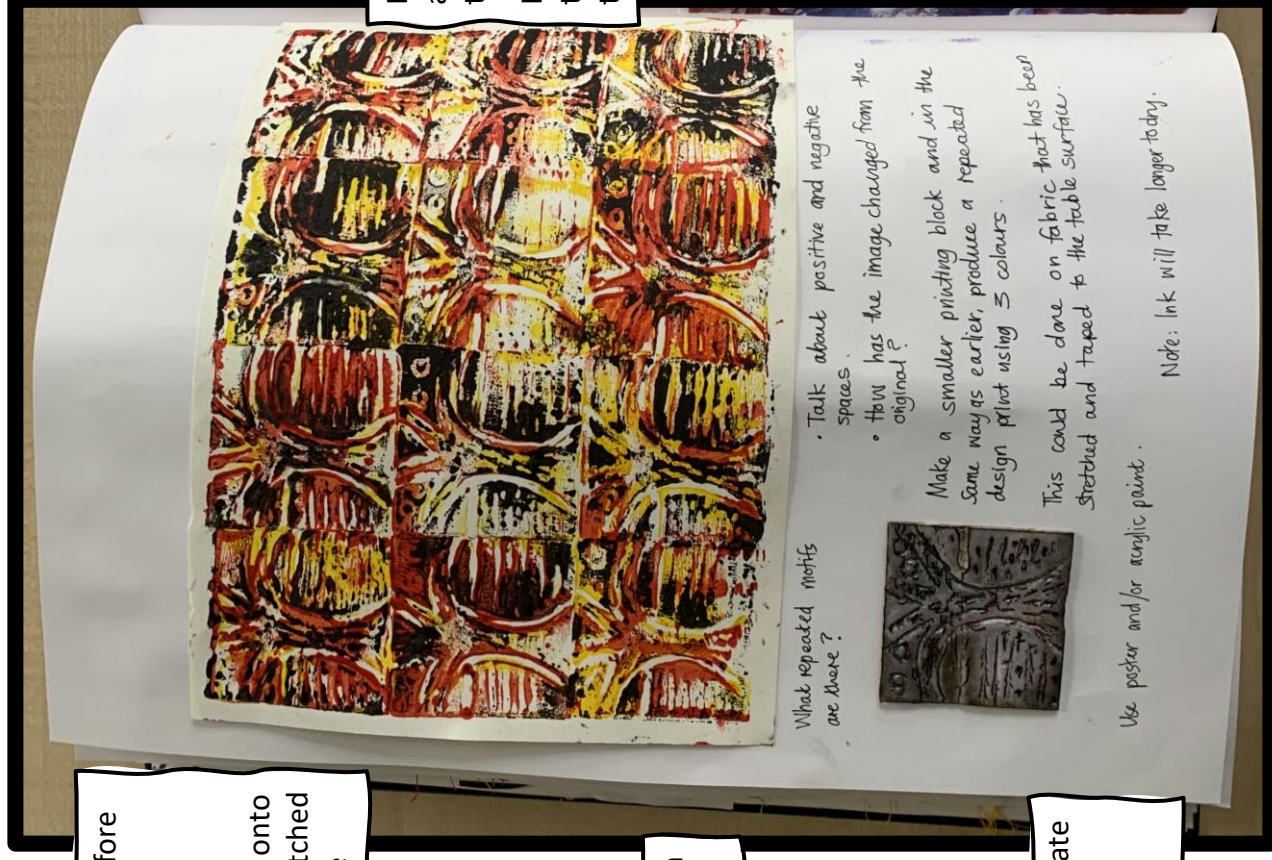
Make a smaller printing block as before

The block will be used to create a repeated design

The repeated design can be printed onto paper or fabric which has been stretched and taped to a table or hard surface

Use the three colour reduction printing technique

Consider rotating the block to create different patterns and designs
Discuss the effects created



Identify and discuss the positive and negative spaces created by the repeated pattern

Look for repeated motifs such as the circular pattern created by the joining tree trunks

Exemplification: Y6 Printmaking and Textiles – Block C

The method of Batik originates from Java in Indonesia

If wax is not available a similar effect can be produced by using PVA glue, a flour and water paste or even toothpaste

Heat the wax and apply to the fabric using a tjanting tool

Alternatively a paintbrush can be used but it is likely the brush will be ruined

Use ink, dye or paint to colour the fabric

Use the colour reduction technique with batik

Allow the fabric to dry after the first application of ink then add more wax

Allow the wax to dry and then scrunch up the fabric to crack the wax and allow colour to seep through



Experiment by using different marks and colours

Look for the subtle marks created by the cracks in the wax