Unit 6: Art and Design: Explore Printmaking

Unit code: K/502/3890

QCF Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

Learners will be shown, and then use, a variety of printmaking techniques to explore 2 dimensional (2D) visual language. This is a practical unit where learners will practice and develop their skills through observation and experimentation.

Unit introduction

This unit is an introduction to the many ways learners might explore printmaking materials, techniques and processes to create a portfolio.

Primary and secondary resource material will be used to inspire ideas and build research skills. Learners will understand that it is possible to create a range of original and creative prints without complex materials and expensive equipment. They will experiment with printmaking materials to develop a visual vocabulary of effects. There is no requirement to produce one, single, final outcome. Evidence for this unit may be from work produced through practical exercises, samples, studies and experiments, along with written work where appropriate.

This unit will give learners the opportunity to develop work-related skills relevant to the use of printmaking to record a range of creative ideas. Learners will practice self- and time-management skills whilst developing their printmaking skills, learning about the visual language and using appropriate media, methods and technologies used in printing. The communication of ideas and intentions will be integrated into creative painting activities and learners will be involved in group discussion regarding their work, and that of other learners.

Health and safety requirements will need to be addressed to make learners aware of safe working practice.

On completion of the unit, this body of work may contribute to learners' art and design portfolios, which could help evidence each learner's level of practical skill in a variety of printmaking methods and materials.

The unit should be delivered in a classroom or studio setting. It could be enhanced by practical activities outdoors, such as observational studies or site visits. Educational visits related to learners' work have great value. These could be to galleries, museums and artist or designer studios.

Essential resources

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

A range of different types of printmaking materials will be necessary for the unit, including manual, machine and ICT.

Learners will require primary sources for observational research and recording such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

A suitable working area should be provided.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in printmaking	1.1	Demonstrate knowledge of Formal Elements	☐ *Formal elements*: different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	☐ *Primary and secondary sources*: planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for work in printmaking	☐ *Present aims*: methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, optional final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	☐ *Discussions*: follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in printmaking	2.1	Produce printmaking work using appropriate materials, methods and equipment	□ *Materials*: different materials eg water-soluble felt pens, water-based inks, oil paints, paper, card, plasticine, clay, string, root vegetables, pulses, wood, lino, aluminium, aluminium foil, tracing paper, perspex, glass, textured fabrics, polystyrene, recycled
				□ *Processes*: different processes eg hand/finger prints, monoprint, frottage, block printing, stamping with rubber, clay or wood, textured items and surfaces, stencilling, image transfer, lino and wood cutting, aluminium engraving, collagraph printing
				□ *Techniques*: different techniques eg relief, monoprint, collagraph, transfer, mixed media, silkscreen, batik
				□ *Preparation*: different methods eg making collagraphs, rolling on ink, wetting paper, mixing inks and paints, stencils, tracing, drawing, masking, monoprint preparation, paper registration, silkscreen
				□ *Aftercare*: cleaning and storing brushes or cutting tools, paint storage, disposal of paint and inks, using drying or hanging racks
				□ *Working methods*: materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	□ *Self-management skills*: attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility, eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	□ *Follow guidelines on safety*: risks and hazards; measures taken to minimise risk; appropriate dress; personal protective equipment; materials; tools; work area

Learning outcomes	Assessment criteria		Unit amplification
3 Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	☐ *Discussions*: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
	3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Information for tutors

Delivery

Tutors delivering this unit have opportunities to use a wide range of printmaking materials, techniques and processes. Although the majority of learners' work will be carried out in a studio environment, it will be helpful to include group discussions and visits to galleries or exhibitions. Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other printmakers to inform and inspire their own work.

Learners will need direction at this level. They will require support in the research and experimentation stages of their work, as they gain confidence and practical skills, and guidance in the organisation of their work in folders, sketchbooks and on presentation sheets. Focus may be aided by the introduction of a theme such as natural forms, mechanical structures, movement etc. The tutor can use the theme to collect a range of appropriate contextual material and possible sources for observational studies such as machine parts, shells, seed pods, lamps and lights. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm in all learners and get them started.

Learners will need to be taught how to use basic equipment and printing tools effectively and safely, such as the appropriate sized cutting tools and the correct way to hold them. They should also be made aware of printing preparation and the importance of aftercare. Learners will be introduced to a range of basic printmaking processes and techniques – for example monoprint, frottage, block printing, stamping and stencilling. They will need to describe how the different printing processes have influenced their ideas. Learners can then move on to more complex printmaking techniques such as image transfer; lino and wood cutting; engraving, collagraph and silkscreen. They will develop skills by exploring printing with mixed media and layering techniques. This could involve building up single print surfaces using methods such as over printing, overlaying colours, working into prints using paints or pastels and collage.

Technological media such as computers, printers, scanners, photography etc are useful as they often play an intrinsic part in the development and realisation of ideas for example recording work in progress, experiments with colour, manipulation of drawings.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of printmaking media and materials and their associated techniques and processes. Demonstrations of techniques will entertain, encourage and inspire. Experimentation with media and scale should be encouraged. Each medium and technique has its own set of rules and methods for use. Learners need to be able to select and use suitable printmaking materials, techniques and processes appropriate to the task and suitable for their intended outcome.

Inspiration can come from many sources in both the natural and man-made world. Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of others will provide valuable inspiration on ways of using of printmaking techniques. Learners should be encouraged to recognise and consider the formal elements in their own work and identify them in the work of others.

They will also need to comment on the progress of their work for example what they feel has worked well and why. Records should relate directly to methods and

processes learners use in their work, rather than being a theoretical exercise. Learners could talk about their work, either on a one-to-one basis or as part of a group discussion as an alternative to a written report. Centre-devised quizzes, writing frames or gapped handouts may also be useful.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit. Learners will be required to comment on their own work and that of others. Support will be needed to encourage a response to questions such as 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Generic work skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, should be incorporated by means of relevant, integrated tasks. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities
Introduction to the unit Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for. Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework. Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way. What is printmaking? The unit could begin with a class discussion into the many and varied ways printmaking has been used. Some correct technical terms could be given. Learners are taught how to use equipment and printing tools effectively and safely, such as the appropriate sized cutting tool and the correct way to hold them. They should also be made aware of printing preparation and the importance of aftercare. Learners are introduced to a range of basic printmaking processes and techniques – for example monoprint, frottage, block printing, stamping and stencilling. They will need to describe how the different printing processes have influenced their ideas. Learners discuss their work and ideas with their tutor and also as a group to decide which of their prints have been the most successful, where improvements could be made etc.
Learners move on to more complex printmaking techniques such as image transfer; lino and wood cutting; engraving, collagraph and silkscreen. They may develop skills by exploring printing with mixed media and layering techniques. This could involve building up single print surfaces using methods such as over printing, overlaying colours, working into prints using paints or pastels and collage. Learners look at the work of other artists and printmakers and learn how they can use similar techniques and ideas in their own work. Learners discuss their work and ideas with their tutor and also as a group to decide which prints have been the most successful, where improvements could be made etc.
Learners' investigations should show an improved understanding and awareness and of printmaking. They Learners should give evidence that they have worked in an organised manner; able to combine knowledge, skills and understanding to produce a range of creative and effective prints. They should be able to comment effectively on their work using some correct technical terms. Evidence for this unit will be work produced through a series of practical exercises, samples, studies, experiments. The prints selected will show how ideas have been developed using suitable media and techniques. Learners are to be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline. At the end of the unit learners present their three favourite pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

For 1.1 formal elements must be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence of exploring more than two examples from both sources for 1.2. For primary research, assessment will be of learners' own observational studies, supplemented by their own preliminary drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

Evidence for 1.3 should be presented from practical and skills based, rather than conceptual, work, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore more than three materials, techniques and processes, showing some development and understanding from the initial trial stage. Four pieces showing experimentation with different materials, techniques and processes, surfaces and sizes need to be produced, based on and developed from the original research and ideas generated. One piece of work needs to be A1 size. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For 2.3 learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more valuable than quoting legislation. Observation of safe practice can be documented by tutors, from records by learners or a combination of the two. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

Addressing assessment criterion 3.1; through comment learners needs to demonstrate some understanding of their use of materials, methods, processes and have a knowledge of correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments made by learners, tutor or peers, sketchbook annotations, reference to learning from any verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Desmet A and Anderson J – *Handmade Prints*: *An Introduction to Creative Printmaking without a Press* (A&C Black Publishers Ltd, 2005) ISBN 9780713677089

Hoskins S – *Inks (Printmaking Handbooks)* (A&C Black Publishers Ltd, 2004) ISBN 9780713663419

Hoskins S – *Water-based Screenprinting (Printmaking Handbooks)* (A&C Black Publishers Ltd, 2004) ISBN 9781408101377

Issett R – *Print, Pattern & Colour* (Batsford Ltd, 2007) ISBN 9780713490374

Newell J and Whittington D – *Monoprinting (Printmaking Handbooks)* (A&C Black Publishers Ltd, 2006) ISBN 9780713667462

Stobart J – *Printmaking for Beginners (Printmaking Handbooks)* (A&C Black Publishers Ltd, 2005) ISBN 9780713674637

Stromquist A – *Simple Screenprinting*: *Basic Techniques and Creative Projects* (Lark Books, US, 2005) ISBN 9781579906641

Westley A – *Relief Printing (Printmaking Handbooks)* (A&C Black Publishers Ltd, 2005) ISBN 9780713672558

Websites

www.inkspotpress.co.uk/www.edinburgh-printmakers.co.uk

www.londonprintstudio.org.uk

www.moma.org/exhibitions/2001/whatisaprint

www.northernprint.org.uk

www.printeresting.org

www.printmaker.co.uk/links.html

www.vam.ac.uk/collections/prints_books/index.html