

Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design – Year: Phase 2 - Year A- unit 1/4

Drawing

Visual Elements – Line- Tone -Texture

NC/Pos:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history

Prior Learning (what pupils already know and can do)

Can use 2B & 4B pencils to add tone and use shading techniques to imply form and texture.

Can use hatching drawing techniques. Can use Pens & graphite sticks for drawing. Can refer to an artists' work to observe drawing styles.

End Points (what pupils MUST know and remember)

- Know that some items and objects within a still life composition symbolise different things e.g. roses – love, apples - temptation
- Know that Renaissance Artists painted realism in still life and animals and birds
- Know that Clara Peeters was the first still life artist to include fish in her paintings.
- Know that Rembrandt is known for the use of light and shadow in his portraits.
- Know how artists create movement using pencil marks and effects in their art works.
- Know how to create and add tone to drawings to show light and dark and to achieve form in still life and architectural drawings
- Know how to add 1- and 2-point perspective to a drawing to portray form.
- Know that a horizon line runs horizontally, and vanishing points are where lines meet.
- Know that to portray distance in a composition, objects further away are smaller and in less detail.
- Know how to appreciate, appraise and compare the work of Rembrandt and Clara Peeters

Key Vocabulary

- Tone, Texture, Form, Shading, Perspective, Composition
- Hatching, Cross-hatching, Continuous Line, Directional Marks
- 1-Point Perspective, 2-Point Perspective, Vanishing Points
- Still Life, Symbolism, Foreground, Midground, Background

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Recommended Resources: Pencils (H, B, 2B, 4B), pens, graphite sticks, and charcoal. Drawing paper, sketchbooks. Rulers and compasses for perspective. Reference materials on artists (Clara Peeters, Rembrandt, Albrecht Durer, Beatrix Potter).
Curriculum Connections: History: Renaissance art, Symbolism in still life, historical figures like Rembrandt and Clara Peeters. Maths: Perspective drawing (1-point and 2-point perspective, vanishing points), shape Science: The effect of light on objects, Scientific names for fruits and plants English: Annotating and describing artworks, discussing artistic choices – descriptive vocabulary – noun phrases, adverbial phrases PSHE – Building confidence, creativity, correcting mistakes
Career Opportunities: Illustrator, Fine Artist, Art Critic, Art Teacher, Art Conservationist (as related to Beatrix Potter's conservation work), gallery curator, antique dealer
Session 1: Observational Drawing /Continuous line/ Artists Study- Clara Peeters/visual notes/ Rembrandt/ Renaissance art/still life composition artist style Observational Drawing – at the beginning of every lesson. Use pencil /pens etc Sketch objects with different pencil marks to test which is the best for an effect. Revise H and B pencil meanings and differences between drawing materials. Refining lines, shapes, tonal gradients will help to create a more accurate and realistic outcome. Composition When drawing from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion. - perspective Follow the contours of a shape to show its shape. Know that refining lines, shapes, tonal gradients will help to create a more accurate and realistic outcome. Know how to draw circles and use directional marks to depict circular objects. Know by using shading, their objects can possess form. Capture its form in an implied 3D space using directional shading. – form Add tone & colour. – shading Identify areas of shadow and light and blend tones accurately to create soft gradients. Observational Drawing 1- Continuous line -keys or metallic objects. 2- Draw circles and use directional marks to depict circular objects. Draw fruit -Potatoes etc. Try the different marks in still life. Develop sketching skills. Hatching. Test out the different positions of objects in a still life composition. Experiment with putty rubbers, Forwards/ backwards drawing. Hatching & cross hatching. Artists Study- Clara Peeters-1595-1621?? A trailblazer, Peeters was the first still life painter to prominently feature fruits of the sea and spoils of the aristocratic hunt. Rembrandt, in full Rembrandt Harmenszoon van Rijn. July.15.1606-October.4.1669 -Dutch Baroque painter and printmaker, one of the greatest storytellers in the history of art, possessing an exceptional ability to render people in their various moods and dramatic guises. Rembrandt is also known as a painter of light and shade and as an artist who favoured an uncompromising realism that would lead some critics to claim that he preferred ugliness to beauty. Observe how artists create effects through drawing. Analyse drawings and explain how the artist has made the work using marks, emotion and discuss composition.

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Investigate renaissance artists – still life composition. Visual Notes. Discuss characteristics – annotate. Renaissance artists Examples (Access art talking points)-Note the use of dark background in Renaissance art. <https://www.accessart.org.uk/talking-points-flemish-and-dutch-still-life/>
Discuss what still life objects represent. Composition sometimes has meaning.
The presence of some fruit or objects symbolises different things e.g. apples = temptation; grapes = pleasure; pomegranates = spring; candles = passing of time; skull=impending death.
Flowers in still life have meaning e.g. flowers in full bloom = life, faith, growth, and power; Wilting flowers = material goods, and beauty are fragile; nightshade = danger or deception; daisies = innocence; poppies = sleep or death, and red roses = love

Session 2: gestural drawing/ Fore- Mid- Background placement/ perspective/graphite/tone/form/ Competition

Observational Drawing- Fruit & other still life objects– Cover the table with large sheets of sugar paper. Choose 1 object to draw in sketchbooks. Use Lyra Graphite – add tone to achieve form.

Draw Still Life composition/ investigation.

Creating form – directional shading

Layered Colour Gestural Drawing

Children to draw life size objects and larger from observation. Sign work to be photographed or cut out later for sketchbook. This will involve standing and moving to find drawing space.

Revisit using tone and shading.

Include -Fore- Mid- Background placement of items- elements of perspective.

Sketch objects with different pencil marks and pens to test which is the best for an effect.

Try the different pencil marks.

Test out the different positions of objects in a still life composition.

Use shading techniques, to show areas of dark and light areas of an object.

Directional shading can influence a shape's 3D appearance.

Dots, cross hatching and hatching can be used to show areas of light and dark – Tone.

When adding different tones, it must be completed with a pencil at a shallow angle – increases surface area of pencil point and produces a softer finish. Tone can create contrast in a drawing (difference between light and dark).

Close and layered lines show darker areas of an object.

Session 3: Architects Study-Charles Renee Mackintosh – style /1- and 2-point perspective/ architecture/ architects/proportion/ horizon line and vanishing points/

Observational Drawing- Lego bricks. Draw 3D Lego cubes in different sizes, cut out and assemble to achieve perspective. Place objects that are correctly sized in comparison to others within an artwork (portray distance). – form 3D

Architects Study-Charles Renee Mackintosh- Complete Visual Notes in sketchbooks.

7.6.1868-10. Dec.1928. Scottish Architect, designer, water colourist and artist. Art Deco style/ Art Nouveau Era.

Learn & practice 1- and 2-point perspective.

Perspective allows artists to portray form in their artwork.

Types of perspective: • 1-point perspective • 2-point perspective. Scale will change relative to distance and depth. Proportion is relative to the object it is part of.

When creating perspective in drawings, a horizon line and vanishing points are used.

A horizon line runs horizontally. Vanishing points are where lines meet. There can be more than one vanishing point.

Session 4 & 5: implied texture/ Albrecht Durer- Renaissance Artist style

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Observational Drawing- twigs and bark. Draw implied texture. (Texture that can be seen but not felt).
Forwards/ Backwards Drawing or continuous line.

Imaginative Drawing Composition

Draw trees in a composition with an idea of perspective. (Foreground/Midground/background) Add birds to the composition- The bird can be drawn separately and added to the composition according to its' size.

Practice drawing of trees and birds. Use Pens/black markers and graphite,

Draw birds-Ref - Albrecht Durer- Renaissance Artist

Add detail and use different mark making. Add some perspective elements.

Use shading techniques, to show areas of dark and light areas of an object. – colour

'Birds in the Trees' by Pupils at Battyeferd Primary School

Session 6: Artist Study Beatrix Potter/ annotate/ evaluate

Observational Drawing- Fur & feathers. Develop sketching skills & tone using hatching- dots-cross hatching. Imply texture. (Texture that can be seen but not felt) Forwards/ Backwards Drawing or continuous line.

Artist Study Beatrix Potter style - 28.7.1866-22.12.1943. Writer, illustrator, artist conservationist. Analyse drawings and explain how the artist has made the work using marks, how they create movement (form), and emotion and discuss composition. Note use of Perspective.

Analyse drawings. Discuss & explain how the artist has made the work using marks, how they create movement, emotion and discuss composition. Note use of perspective.

Finish /recall /revisit/evaluate

Future learning this content supports:

Draw 3-point perspective. Draw transparent objects like glass. Develop imaginative drawing and refine drawing style. Draw realistic portraits in a variety of dry media. Draw human figure accurately using scaling technique. Draw features like hands and faces in accurate proportion.

Development of scale within a composition. Drawing animals, birds and insects with realistic scale