

## Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design - Year: LKS2 - A

### Painting

Visual Element - Colour- Texture- Tone

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)

Use water- colour. Inks. Use washes. Acrylic paint. Impasto technique. Colour Mix - Primaries to secondaries. Mix tints & shades. Use wash & wash brush. Know what a landscape painting is and can identify a background within the painting. Observational painting.

End Points (what pupils MUST know and remember)

Know how famous renaissance artists painted landscape and still life compositions with realism and perspective.

Know that some artists paint hidden meanings and sometimes paint themselves in a landscape and the colours they choose may tell a story or convey a mood.

Know how to mix and blend evenly, primary, secondary and tertiary colours to add form to a composition and how to use a colour wheel to support colour mixing.

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Know the properties of : watercolour, inks, acrylic and ready mixed paint.

Know how to consider composition placing objects/trees/buildings in a landscape with perspective such as a horizon line.

Know that perspective allows artists to portray form in their artwork and a horizon line and vanishing points are used.

Know that texture in a painting can be achieved and manipulated, in a painting via different methods and techniques such as layering using differing brush strokes or varying equipment such as a sponge.

**Key Vocabulary to teach in each session, written in bold.**

Session 1: **Artist Study/ Canaletto/ Johannes Vermeer/ Dutch Golden Age/ Jessica Landseer/visual notes/perspective/vanishing point/horizon/tertiary colours/tints/ shades/**

### **Artist Study**

Giovanni Antonio Canal known as **Canaletto** 28. October.1697- 19. April.1768.

**Johannes Vermeer** Delft, Netherlands Baroque, Baroque painting, Dutch Golden Age

**Jessica Landseer-**

Explore Acrylic Paint

Work in sketchbooks to research and make visual notes of Vermeer and Canaletto.

Note why they were world renowned. Make sketches of their composition and the building within their artwork. Try to sketch elements of perspective.

Artists sometimes painted hidden meanings and sometimes paint themselves in a landscape.

The artists in a landscape or artwork is sometimes telling a story. Example Vermeer. Note the artists use of perspective in their work. Is there a vanishing point? Can you see a horizon line?

### **Colour Mixing Investigation - Mix Tertiary Colours**

Match colours to artists examples.

Using knowledge of shade and tint, mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.

Use colour wheel to support work. Use acrylic paint. Work on white and black grounds.

Practice blending colours to achieve gradients and clear contrast between dark, mid and light.

Use thin brushes and a spreader to achieve textured marks.

Create a miniature painting (Jessica Landseer)

Session 2: **Watercolour/ Emma Burleigh/ Work wet on wet, dry on wet/ wash/**

### **Explore Watercolour**

**DrawAble: Exploring Through Watercolour by Emma Burleigh Part One**

Experiment with watercolours and effects to create backgrounds for later work. Ref Artist Emma Burleigh (access art) Work wet on wet, dry on wet etc.

Revisit types of brushes/grip and best for purpose.

Experiment mixing watercolour etc. Also prepare 2 backgrounds for lesson 4

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Revisit - how to wash a brush to keep the point and nip out excess water with your fingers.

Session 3; **Drawing Inks/ soluble/shades/ depth/ tone/ portray/light source/mixed media/dilutions/ quill or nib/perspective/**

**Explore Drawing Inks to create tone.**

**Draw 3 shapes** (access art)

Tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source.

Observational Painting of simple objects such as potatoes or stones to create light and dark, tone and form in 3 shapes -

**Landscape with perspective.**

Using black, paint a simple landscape with simple perspective. Fore/mid and background.

Image Ref - [Mixed Media Landscape Challenges](#)

Explore quantity of water needed and lines made by different brushes. EX thin pointed and flat wide brushes. Try a quill or nib.

**Shades of black-** watercolour ink. to create a layered landscape

Waterdown ink to 3 dilutions. to create a landscape.

Use ink "neat" i.e. undiluted and also mix a couple of dilutions. The ink will dry quite quickly and the different dilutions will not bleed.

Explore foreground and background. Experiment: will you use the undiluted ink in the foreground, or in the background?

Add chalk layers in session 6

Session 4 & 5: **architectural form/ horizon line/ vanishing point/**

**Imaginative Landscape composition- Mixed Media**

Using watercolour backgrounds made in session 2- plan a landscape that includes architectural form, trees and elements of perspective.

Using larger brushes add layer 2 of watercolour/inks to indicate position of buildings/ landmarks and trees.

Add a horizon line. Add trees, flowers and buildings.

When dry work into these areas to add details with pens/ pastels or fine paint lines.

**See Emma Burleigh's work on access art** and explore possibilities.

[DrawAble: Exploring Through Watercolour by Emma Burleigh Part Two](#)

Session 6: **Still Life/tones and shades/ annotate /evaluate.**

Set up a still life of vegetables. (Pen and inks or watercolour or ready mix)

**Repeat Draw 3 shapes** observational drawing (access art)

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Tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source. Use **shades** of a colour such as purple or dark blue or dark green.

Evaluate work.

Future learning this content supports:

Understanding of development of art and how famous artists within history influence art and artists today.

Development & understanding of composition. Colour mixing of complementary colours- **analogous** colours.

Pointillism techniques.

Use of inks - tones to develop portrait painting techniques. Understanding of effects and refined lines produced with a variety of brushes.